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The Victorian Novel: A Sociolinguistic Study
Charles Dickens's *Hard Times* as a Case-Study

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*To my dearest parents,
And to all those people who have dedicated their works and their lives to
peace.*



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Abstract

The present work attempts to show the impact of integrating stylistics into teaching literature in English as a foreign language classes. The main focus of this study is to investigate the responses of Algerian students to the proposed teaching approach which is hoped to improve students' understanding and encourage them to experience literary texts' interpretation. The study is carried out upon a quasi-experimental ABAB single case research design. It is limited to one experimental group of second year students of English at the University of Ouargla that is exposed to the suggested teaching approach. To reveal the students' responses to the two teaching approaches used in their classes (traditional approach and stylistics), qualitative and quantitative investigations of the data are gathered through interviews, questionnaires and an experiment which consists of two phases. In the first stage of each phase, a traditional literature lecture is presented, and then followed by a pre-test. However, in the second stage of each phase, stylistics is integrated into the literature session which is followed by a post-test. The analysis of the data reveals significant differences in the nature of the students' responses to the teaching approaches they received in the experiment's phases. If any improvement in the students' scores is observed, it may be due to the integration of stylistics. The experiment is repeated in a second phase to confirm the reliability and validity of the treatment. To test the research hypotheses, t-test and Fisher and Yates's table of critical values are used. It is observed that there is a significant relationship between the teaching approaches employed in both stages, and the level of involvement and appreciation of the literary texts under study. The findings maintain that applying the stylistic approach significantly increases the level of students' involvement and fosters their comprehension and interpretation of literary texts.

Key-words: stylistics, teaching literature, students, literary text.



List of Abbreviations and Acronyms

DF: Degree of Freedom

EFL: English as a Foreign Language

LMD: Licence, Master, Doctorat

NA: Needs Analysis

S²: Variance

SD: Standard Deviation

SE: Standard Error

TD: Travaux Dirigés

TEFL: Teaching English as a Foreign Language

\bar{X} : Mean



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General Introduction

Literature is regarded as an important module for Algerian university students of English (Arab, 2011; Benzaoui & Miliani, 2003; Zoubir, 1997). It can help EFL learners to master the vocabulary and grammar of the language as well as its four skills, reading, writing, listening and speaking (Lazar, 2007). When literary materials are carefully chosen, students may feel that what they do in the classroom is relevant to the levels of their linguistic development (Collie & Slater, 1990).

Furthermore, literary language is somehow different from other forms found in other types of discourse, i.e., it breaks the usual rules of syntax, cohesion and collocation (Short, 1996). Literature provides learners with a wide range of individual lexical or syntactic items (Duff & Maley, 2011). Students thus become familiar with many features of the written language reading a substantial and contextualized body of text. They learn about the syntax and discourse functions of sentences, the variety of possible structures and the different ways of connecting ideas, which develop and enrich their own writing skills. To understand the stylistic effects of any unconventional linguistic use, students ought to be made aware of how it differs from common usage (Lazar, 2007). This step can help to develop their abilities to find out the main themes of the literary work under study.

Moreover, literature helps EFL learners to understand the others' culture (Reese, 2002). It shows them various themes and unexpected uses of English (Roberts, 1988). Exposing students to English literature, the teacher should ask them to think about the culture from which this literature is derived. Searle (1984: 17) describes that in the Caribbean, students of British literature feel that "they had to put the world and the people they knew around them against a barrage of hostile, alienated knowledge which



bore no relation to the reality they saw around them” (Searle, 1984, quoted in Lazar, 2007: 16).

Literature may also have an educational role in the classroom: it can help the teacher to stimulate his/her students’ imagination (Sage, 1989). Besides, it develops the learners’ critical capacities and increases their emotional consciousness (Short, 1989). Studying literature, learners may feel increasingly confident in expressing their own ideas in English. In addition, it can develop their interpretative abilities: students are urged to introduce their own ideas in the classroom (Brumfit & Carter, 2000).

In fact, EFL learners’ motivation in the learning process is commonly determined by their interest in the material used in their classes. EFL teachers of literature in the Algerian context could thus select literary texts relevant to the objectives of their teaching. While selecting these texts, students’ language proficiency, interests, age, gender, etc should be taken into account in order not to bore them with inappropriate materials. In a nutshell, teachers’ effective use of literature in EFL classes at the Algerian university can motivate their students to go forward in the learning process.

1. Statement of the Problem

Literature as a module is a part of the curriculum in the Department of English Language and Literature at Kasdi Merbah University- Ouargla. Before conducting the present study, an interview was held with the Department’s teachers of literature for twenty-five minutes (See Teachers’ Interview in Appendices). The majority of teachers involved in the interview maintained that a great number of their students do not fully understand what they have learned and they do not know how to appreciate literature accordingly. According to these teachers, the Department’s students do not know how



to appreciate and interpret literary texts; a literary work is only seen as an ordinary reading text, and thus students do not really discover the underlying principle of studying literature.

Teachers' teaching approaches might be one of the reasons why students do not have any interest in learning literature, and why they are not able to understand, analyse and interpret literary texts (See Teachers' Interview in Appendices). Having a look at students' previous exam grades in the module of literature also revealed a big failure in students' performance (See Students' Previous Exam Grades in Appendices).

The interview results showed that teachers could treat literature differently. However, from the interview, it appears that not all teachers are aware of the importance of literature in the teaching and learning process. Many of them teach literature for the purpose of examination. Their main concern is only to make sure their students know how to answer the exam questions. This is for the reason that the Algerian education system is more exam-oriented and everyone's concern is to pass the exam and move on to the next level. This is so misleading because those teachers tend to speed their lessons causing them to become tedious and confusing for their students.

Moreover, some teachers have problems with the approach to teach literature in EFL classrooms. It appears that they do not know the right approach to teach literature so that students gain both language and appreciation of the literature itself. Therefore, it seems that some of the teachers lack strategies to teach literature with the aim of making students understand the lesson (See Teachers' Interview in Appendices).

As far as the Department of English Language and Literature at the University of Ouargla is concerned, the situation of the literature course is so crucial. The majority of teachers of literature in the Department suffer from the absence of well-designed syllabi



of the module of literature, and this puts them and their students in an unhealthy learning environment that may have a negative impact on their performance. Though there are a great number of methods and approaches to teach literature in EFL classes, most teachers of literature in the Department are not sure of which to follow. They usually use those methods and approaches they received in their study years at university. In fact, nearly most teachers of literature in Algeria have certain literary exercises-recipes they have taken unintentionally from their old lecturers (Arab, 2011; Benzaoui & Miliani, 2003) (See Teachers' Interview in Appendices).

Furthermore, after introducing the new LMD (Licence- Master- Doctorat) course syllabi of literature in 2013 the Department's teachers have found themselves before new teaching issues and challenges that need to be tackled. Consequently, an urgent procedure needs to be taken in order to cope and to try to overcome all the previously-mentioned challenges.

2. Aims of the Study

The present study aims at casting light on the interface between stylistics and the use of literature in EFL classes. The researcher tries to suggest some pedagogical implications to EFL teachers to enable them to improve their students' abilities in understanding the stylistic perspectives of any literary work. This research work attempts to show how stylistic elements apply to the analysis of a literary text and to provide pedagogical suggestions as to how to present the stylistic approach in the context of literary analysis in EFL literature classes at university. In addition, the main purpose of this study is to highlight the significance of the needs analysis to know about the students' and teachers' needs, wants and lacks. In brief, the researcher tries to demonstrate the importance of using stylistics as a teaching approach in the EFL class of literature.

3. Research Questions

Any writer appears to have an objective behind the use of various linguistic patterns in his/her literary work. Thus, learners of EFL literature ought to be aware of those areas of interaction between linguistics and literature. In teaching literature, the teacher ought to work on enabling the student to understand and appreciate a literary text, and this can only be through planning a lesson in an effective way within the allotted time span (Widdowson, 1985). Lesson planning often implies setting objectives, designing activities and selecting the required materials (Harmer, 2009).

The necessity of a consistent teaching pedagogy in accordance with an established approach based on stylistics has led the researcher to raise the following questions throughout the present study:

- 1- To what extent can applying the stylistic approach to teaching literature help students of Department of English Language and Literature at Kasdi Merbah University to enhance their understanding and interpretation of literary texts?
- 2- Do EFL students consider stylistics-based sessions of literature as an effective learning experience that motivates them to understand, analyse and interpret literary texts?

4. Research Hypotheses

Taking into consideration the importance of literature course in the EFL curricula, teachers of literature need to foster their students' understanding and interpretation of literary texts. In this case, they should have recourse to a variety of teaching approaches and methods that can aid them to design good lesson plans.



Stylistics as a recent teaching approach in literature classes makes a bridge between literary criticism and linguistics and it then helps EFL students to understand how language works in a literary text to convey meanings. The present study attempts to shed light on the effect of applying stylistics to analysing literary texts in EFL classrooms, shifting from a teacher-centred class to a student-centred class.

The researcher tries to shed light on the interface between using literature in EFL classes and stylistics. She seeks finding out answers to the previously-stated research questions. Using stylistics as a teaching approach in EFL classes of literature can increase students' understanding and interpretive capacities, and break the barriers that exist in traditional classrooms. Two variables are developed to carry out the hypotheses: The independent variable (ID): Applying the stylistic approach to teaching literature (The treatment variable)

The dependent variable (D): Fostering EFL students' understanding and interpretation of literary texts

Therefore, the research hypotheses would be developed as follows:

$-H_1$ (the alternative hypothesis): Applying the stylistic approach to teaching literature may foster EFL students' understanding and interpretation of literary texts.

$-H_0$ (the null hypothesis): Applying the stylistic approach to teaching literature may not foster EFL students' understanding and interpretation of literary texts.

In other words, the alternative hypothesis (H_1) maintains that if EFL teachers of literature use tasks and activities related to stylistics, they may meet the needs of students and help them perform better in their achievement tests. However, the null hypothesis (H_0) states that integrating stylistics into teaching literature may not have any significant impact on learners' achievement and may



produce undesirable results in terms of boring sessions and dependable learners, and it may not make any difference from the traditional classroom practices.

5. Methodology

To fulfill the study objectives, the methodological triangulation which involves having recourse to different research methods to collect data is used; in this case, the research topic would be diversely treated. This triangulation allows the avoidance of any single sided perspectives which may lead to bias and limitations.

This research work encompasses various research methods which are teachers' and students' interviews and teachers' questionnaire for the needs analysis (NA), the quasi-experiment, and students' questionnaire as an evaluation-checklist form. The methodological triangulation is used to bring together quantitative and qualitative research tools, and it aims at increasing the research results' validity and credibility since all the previously-mentioned research instruments back up each other to reach a number of findings convenient to the hypotheses.

The present study works on one experimental group. The reason is that it is often difficult to work with an intact group in language classrooms, a group not chosen randomly (Campbell & Stanley, 1966). Therefore, the quasi-experimental framework is selected, taking into account time design. The final version of the experiment (in addition to the pilot study) will be conducted in two phases and each phase consists of two stages. There will be a test after each stage.

When the experiment ends, the group ought to be measured again on the same variables. A statistical comparison between the results of the two phases is then made. This procedure in the quasi-experiment is called 'time series design' (Turney & Robb,



1971). It is used due to the absence of a control group to control the impact of the treatment.

ABAB single case research design is chosen for conducting the quasi-experiment to increase validity and reliability. This design is useful to make a continuous evaluation of the experiment's variables and measures on different occasions over a period of time (ibid.). The objective here is to ensure that if the treatment is not conducted, the experiment participants' performance will approach its original baseline level, and will improve again if the same treatment is used in the second phase.

6. Organisation of the Thesis

The present study tries to highlight the effects of applying the stylistic approach to literary analysis in EFL classes. It is divided into seven chapters. Chapter One presents a review on literature teaching in EFL. It also addresses key pedagogical issues related to the use of literature in foreign language teaching. The first chapter aims at showing the importance of literature in EFL and its role in boosting the learners' language and intercultural abilities.

Chapter Two tackles the significance of literary analysis to EFL classes of literature and gives a review on the main approaches to analysing literary texts. It also investigates the main advantages and disadvantages of each approach. It also explores the potential problems of teaching the three main literary genres, prose, poetry and drama.

Chapter Three casts light on the field of stylistics and its importance to make any literary analysis in the EFL classroom. It deals with the key stylistic features of language found in literary texts. Having an idea about such characteristics is very important in literature classes for both the teacher and the student. It finally tackles the



main notions related to stylistics per se in order to facilitate teaching literature and interpreting literary texts.

Chapter Four aims at proposing lesson models based on applying the stylistic approach to analysing literary texts in EFL classes. It is devoted to develop stylistics-based lesson plan stages for the course of literature. The designed lesson plan fits the three main literary genres (prose, poetry and drama), and it is also flexible and can be modified in accordance with the chosen genre, the length of the selected literary text, the lesson's objectives and the time given to the session of literature.

Chapter Five explains the methodology and the instruments of analysis that are used in this research work. It also demonstrates the importance of using such instruments. Teachers' questionnaire, students' interview, the experiment's procedure and students' questionnaire are introduced in this chapter.

Chapter Six shows the analysis and the findings of the teachers' questionnaire which is administered to teachers of literature in the Department of English Language and Literature at the University of Ouargla in order to spot light on the status of the course syllabus of literature in the new LMD curriculum of English (2013), their concerns, their teaching techniques and their views towards the use of stylistics in EFL classes. The teachers' questionnaire is conducted for the NA.

Chapter Seven consists of two sections, the quasi-experiment and the students' questionnaire to evaluate the effectiveness of the suggested treatment and the experiment's design as a whole. The seventh chapter aims at analysing the experiment's results inferred from the tests' scores and testing the researcher's hypotheses, and discusses the students' rating questionnaire which tries to evaluate the effectiveness of the quasi-experimental design for further recommendations to help teachers of literature



enhance their teaching and their students' understanding and interpretation of literary texts.

The conclusion shows the results and provides recommendations. To that point, the present study will hopefully give an account of the effect of applying stylistics to teaching literature in EFL classes.



Chapter One:

Using Literature in EFL Classes: Pedagogical Implications

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Chapter One:

Using Literature in EFL Classes: Pedagogical Implications

Introduction

Most studies maintain that literature adds to students' knowledge of English, and that it requires much time and effort to be read, but it can also be exciting and enjoyable. Therefore, it is essential for teachers of literature to select carefully the literary materials for their classes. Thus, this chapter comes to present some pedagogical reasons for teaching literature in EFL classes, basic criteria for choosing appropriate literary texts and practical ideas for teaching them.

The role of literature as a main source of authentic texts of the language curriculum has recently been gaining a great importance (Clark & McRae, 2003). Among language teachers, there has been a hot debate as to how and why literature should be included in EFL programs. A vital discussion of how literature and EFL instruction can work together and interact for the benefit of students and teachers has led to the flourishing of some good ideas and improved instruction for all. Many teachers consider the use of literature in language teaching as an interesting and worthy concern (Sage, 1989). In this chapter, the reasons why EFL teachers ought to use literary texts in their language classroom, what sort of literature EFL teachers should use with their learners, literature and the teaching of language skills, and the benefits of different literary genres to language teaching will be taken into consideration.

1.1 Definition of Literature

Dealing with any method or approach of using literature in the classroom takes as a starting point the question: What is literature? Literature could be viewed and defined in several different ways. This however would depend on diverse factors such as the role of literature and the way it is used. Some theorists maintain that “there is no

inherent quality to a literary text that makes a literary text, rather it is the interpretation that the reader gives to the text” (Eagleton, 1983, quoted in Clandfield, 2005: 1).

Chapman also defines literature as follows:

Literature, the product of imagination, yet draws on life for its subjects. It touches life in the real world at all points, indeed, one of the criteria of literary greatness is the author power to enter a wide range of experience and extent through language our understanding of the human situation. If it is accepted that no aspect of human life can properly be excluded from literature, there can be no limitation on what kind of language will be used. (Chapman, 1982: 30)

1.1.1 Literature as a Subject

As a subject of study, literature is an activity that involves and employs language (Short, 1989). McRae (2008) states that it is also referred to as the capital letter “L” that focuses on the literariness of a text. It is an illustration of language in use and a context for language use (Chapman, 1973). Literature is seen as a means by which students’ appreciation of different system language organisations can be developed (Lazar, 2007). Hence, studying literature is not a reaction, but rather an interaction between the reader and the writer. Rollin (1989) focuses on the importance of words for literature. He claims that literature is a system of something repeatable and recoverable. He admits that literature should be durable and thus it should take the form of a written text or a recorded utterance. He states this point as in the following:

The word literature, I wish to argue, should be used to designate a certain body of repeatable or recoverable act of communication. Later on I shall elaborate on the certain part of the definition, which requires the exclusion of some repeatable recoverable communicative acts from the literary category. (Rollin, 1989: 17-18)

The study of literature has always been deemed to be complex and unachievable (Lazar, 2007). This leads to a situation where literature needs to be explained in its broadest sense to make it more accessible to students in view of the growing interest in the use of literature in language classrooms. As a subject, Widdowson (1975) maintains

that literature has its own aim that is the development of the capacity for individual response to language use. Hence, students who are supposed to have already developed awareness to literary discourse can convey unique personal ideas (Carter & McRae, 1999).

As far as literary studies are concerned, students also accustom themselves with the nature of literary discourses and therefore study literature in a very critical sense (Brumfit & Carter, 2000). In other words, focusing on literature as discourse can have a significant role to make in language learning. At the same time, it can assist students to understand deeper the nature of literature.

The aim of literature learning is to promote an aesthetic text-approach in text reception (O'Brien, 1999). To reach this aim, teachers can create interest in literature to help entry into literary texts, to maintain involvement in literary texts, to encourage a self-critical attitude and to sensitize students to the language of literature (Delanoy, 1997).

On the other hand, according to Langer (1990), the teaching of literature is often considered as a way to inform students about the cultural knowledge of the society. Langer adds that scholars have made divisions between literary and scientific reflections and have recommended that together they form the multiple sources of reasons readers can draw upon when building up meanings.

1.1.2 Literature in Language Teaching

Using literature in language teaching is recognized as the small letter “l”. According to McRae (2008), “l” highlights the use of literature to help language learning. It then needs a three-way interaction between the teacher, the students and the chosen text. Thus, in most language classrooms, the selected activities are based on the texts which suit students’ level of proficiency.

In terms of using literature to teach language, Brumfit and Carter (2000) claim that literary texts not only can broaden the reader's imagination, but they can also be promoted for the examination of language at work. Furthermore, Littlewood (2000) maintains that even though such texts are generally valuable for developing reading skills, they could be exploited for other goals such as explaining grammar rules and demonstrating various kinds of language usage. Littlewood (2000) claims that literature could become a key source if there are no cultural obstacles that may prevent students from getting involved.

In relation to this, Brumfit and Carter (2000) suggest that a number of chances should be provided in the classroom for students to discover some of the possibilities and to test out their limits by using various literary texts. Besides, McKay (1982) when quoting Povey's study (1972) admits that literature will increase basic language skills because literature will extend linguistic knowledge by giving evidence of extensive vocabulary usage and complex syntax (Stockwell, 2007).

Literature can be used to teach language through different activities such as brainstorming, word association, role playing and guessing (Lazar, 2007). In this case, teachers of literature should be able to polish up the linguistic skills and language competence of their students. Bringing literature into language classrooms will give students opportunities to express their opinions about general subjects, to involve in conflicts and act out direct responses, to deduce the meaning of words when used in different contexts, to develop an understanding of abstract or unfamiliar concepts and to speculate about common or exceptional issues that serve to improve both linguistic and literary competences of students (Short, 1989).

There are, however, important teaching issues to be made clear. The foremost issue is to reinforce the importance of studying literature in regular conjunction with



other discourse types (Kim, 2004). In the first place, this can serve to assist students in identifying and understanding the operation of language for different communicative functions and sensitizing them to what Widdowson (1975) terms as the ‘conventional schemata’ of ‘ordinary discourses’ (Brumfit & Carter, 2000).

Thus, language learning through literature may improve students’ acquisition of particular language skills such as inferring meanings from clues in the text, reading between the lines and coping with figurative language use. The language of literature requires hard work on the part of students whose task is to recontextualize the textual basis of literary texts. Teachers of literature in language classrooms therefore need to guide their students whenever required (Delanoy, 1991).

1.2 Literature in Language Education

Sell (1995) states that language is best suited in relation to the specific contexts within which it actually works. In language education, this brings to a general understanding that knowledge of linguistic form, of words and of grammar is not enough (Lazar, 2007). For a learner to be able to master both comprehension and production of a language, s/he needs to develop a fully internalized grasp of the social and cultural environments within which the target language is actually used (Bassnet & Grundy, 2007). This matter is further supported by Sell (1995), who maintains that language is never merely ‘langue’ or language in the abstract: It is; however, always ‘parole’ (language in use).

Any syllabus based on using literature in the language classroom should maintain language as the focus (O’Sullivan, 1991). Brumfit and Carter (2000) argue that there is a need to integrate language study in the teaching of literature. In relation to this, Seyler and Wilan (1981) emphasize the importance of a pedagogy that enables students to use English not mechanically and diffidently, but creatively and critically.



They also believe that students should be encouraged to express their own views on subjects that are crucial to them.

Literary texts usually serve for different purposes during the process of language teaching (Sage, 1989). According to Brumfit and Carter (2000), a literary text is almost the only context in which different varieties of language can be mixed and still admitted. A literary text uses real language in a context that readers can respond to directly. Hence, it offers an experience of examining language in context through exploration and discussion of the text. Literary texts provide examples of language resources being used to the full, and the reader is placed in an active interactional role in working with and making sense of this language (Brumfit & Carter, 2000).

O'Sullivan (1991) maintains that literary texts can be interactive when they are approached in an integrated manner. The activities which are developed from the literary texts are interactive in the sense that they encourage students to respond creatively by developing the text in a way that employs communicative and purposeful language (Short, 1989). Therefore, students' interest and motivation to learn a foreign language will increase, and language accuracy should not be the determining factor (ibid.).

Literary texts can prove to be very useful in the language classroom for a variety of reasons (Lazar, 2007). Firstly, they stimulate the mind by offering students examples of real language use (Prieto, 2010). This allows for group discussions and individual exploration and is essentially more dialogic (ibid.). Secondly, literary texts enhance students' reading skills by focusing their attention on combination of words (Brumfit, 1981). Thus, they develop in students a feeling for language and the awareness of the different types of language usage and levels of discourse (ibid.).



Literary texts have many advantages over informational or factual texts in evoking individual responses from students, which involve them in a dialogic relationship with the texts (Martin, 1992). The teacher then will be able to achieve the task to foster creative thinking skills and socializing skills among students based on the themes highlighted in the texts (Roberts, 1988). Furthermore, literary texts engage students' interest with materials issuing from the world around them and help them to develop their confidence to use the language orally and write back through it.

1.3 Literature in English Language Teaching

According to Widdowson (1983), teaching English literature in a non-native context goes back to the early years of the nineteenth century when literature was considered as prestigious in the language study, and an access into literary works was regarded as part of the objective of language learning. Short and Candlin (1989) maintain that Classics were used as it was supposed that continuous exposure to the best uses of the English language could improve the learner's own performance in the language.

With the aid of grammar translation method, students can translate literary texts to their mother-tongue (Zafeiriadou, 2001). Nevertheless, when this method was substituted by other methods that highlight vocabulary and structures, literature was out of the picture (ibid.). Methods like 'Suggestopedia', 'the Silent Way', 'Total Physical Response' and the 'Natural Approach' that were accepted in the 1970's did not use literature either in English as a Foreign language or English as a Second language instruction. Erkaya states the fact about this issue in one of her articles:



In the nineteenth century, second/foreign languages were taught with the help of the grammar translation method. Students would translate literary texts from the second/foreign language to their native language. When this method was replaced by methods that emphasized structures and vocabulary, literature was no longer used. Thus, neither the Direct Method nor the Audio-lingual Method utilized literature to reach second/foreign languages. In the seventies, methods such as Community Language Learning, Suggestopedia, the Silent Way, Total Physical Response and the Natural Approach did not utilize the literature to teach second/foreign languages, too. (Erkaya, 2005: 2)

1.4 Views on Literature

Teaching literature in any EFL class is necessary and can be used as an ideal instrument to stimulate the teaching learning process (Carter & Long, 1991). Literature is sometimes accused of contributing nothing to aid students meet their occupational aspirations (ibid.). This is debatable as literary texts serve in the development of reading proficiency (Langer, 1990). Literature may also provide effective and experiential factors which will motivate students to read (McKay, 1982). The content of literary texts is more emotive and imaginative and that spontaneously attracts readers to be involved in reading the text till its end (Thakur, 2003). In fact, a comparison study conducted by Lao and Krashen (2000) on students who read literary texts and those who read non-literary texts at a university in Hong Kong revealed that those who read literary texts showed improvement in vocabulary and reading skills (Erkaya, 2005). This improvement definitely helps students either explicitly or implicitly in achieving their academic goals.

Some people are unconvinced with the inclusion of literature in EFL instruction as they believe that teachers' main aim should be to teach the grammar of a language, and literature does not contribute to that. Povey (1972: 187) however rejects this and believes that "literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage and complex and exact syntax."



Chapman (1973) states that when reading literature, one learns the language implicitly. For instance, as in the case of grammar, by reading an enjoyable literary text, all the grammatical constructions are internalized unconsciously. Obeidat (1997) also agrees with this vision. Based on the observation of his students, literature indeed assists them to express their ideas in good English, learn how idiomatic expressions are used and be able to speak clearly and proficiently in English. In addition, they become critical and analytical learners. As a result, it is apparent that literature can be used to improve the language skills and complement language teaching.

As a matter of fact, Obeidat (1997) claims that literature cannot be taught solely for a linguistic purpose. Literature has much to offer than language would normally do since it has greater freedom and since it acknowledges no linguistic barriers which could hinder students' ability to use language (Lazar, 2007). Therefore, it is undeniable that literature helps to improve students' command of English and the ability to use language freely, not solely as a linguistic, but as a cultural, intellectual, social and psychological medium of expression (ibid.).

Using literature as a means for teaching both basic language skills and some language areas like vocabulary, grammar and pronunciation is known within the field of foreign language learning and teaching nowadays. In the following section, the reasons why EFL teachers use literary texts in their classrooms and the main criteria for selecting suitable literary texts for their classes are stressed so as to know the underlying causes for language teachers using literary texts.

1.5 Reasons for Using Literary Texts in EFL Classes

According to Collie and Slater (1990), there are four main reasons which make any language teacher have recourse to literature in the classroom. These are valuable authentic material, cultural enrichment, language improvement and personal

involvement (ibid.). In addition to these four main reasons, universality, personal relevance, variety, suggestive power and ambiguity are some other factors requiring the use of literature as an influential resource in the classroom context (Duff & Maley, 2011). Literature gives EFL learners a golden opportunity to know about the other's culture. Using literature in the EFL classroom can help both the teacher and the learner to overcome all the cultural barriers that hinder the learning teaching process. The question, 'Why is literature used?', is answered by Duff and Maley as follows:

In terms of the language, literary texts offer genuine samples of very wide range of styles, registers, and text-types at many levels of difficulty. For this reason alone they are worthy of consideration. [...] Literary texts are non-trivial in the sense that they deal with matters which concerned the writer enough to make him or her to write about them. In this they are unlike many other forms of language teaching inputs, which frequently trivialize experience in the service of pedagogy. This 'genuine feel' of literary texts is a powerful motivator, especially when allied to the fact that literary texts so often touch on themes to which learners can bring a personal response from their own experience. (Duff & Maley, 2011: 6)

1.5.1 Socio-cultural Benefits Embedded in the Use of Literature

Literature consists of authentic materials (Lazar, 2007). Most literary works are not written for the main rationale of teaching a language (ibid.). Many authentic samples of language in real-life situations are taken into account in newly developed course materials (Stern, 1987).

Therefore, in a classroom context, EFL students are often exposed to a number of actual language samples of real life like settings (Brumfit & Carter, 2000). Literature can be regarded as a beneficial complement to such materials (ibid.). In reading literary texts, since learners have also to cope with language intended for native speakers, they become familiar with several linguistic forms and communicative functions (ibid.). Therefore, literature can help EFL students to get the tools to understand the Western beliefs and values.



For many language learners, the ideal way to increase their understanding of verbal/nonverbal aspects of communication in the country where that language is used- making a visit- is just not probable (Bassnett & Grundy, 2007). For such learners, literary works, such as novels, plays and short stories facilitate understanding how communication takes place in that country (ibid.). Though the world of any literary work is an imaginary one, it presents a colourful setting in which characters from many social backgrounds can be described (Stern, 1987). A reader can notice the way characters in such literary texts see the world outside (i.e. their thoughts, feelings, customs, traditions and possessions) (Lazar, 2007). This colourful created world can quickly help the foreign learner to feel for the codes and preoccupations that shape a real society through visual literacy of semiotics (Stern, 1987).

Collie and Slater (1990) point out four main reasons for using literature in a language class. One of them is that literature is an authentic material since it is helpful in cultural and language enrichment (Lazar, 2007). According to Duff and Maley (2011), the themes that literature deals with are common to all cultures in spite of the different approaches of the writers and they are relevant to all human beings in all the times. In fact, literature is an authentic material that can generate a new creative learning experience in the class, and students in turn will come out as competent learners of both language and literature (ibid.).

1.5.2 Linguistic Benefits Embedded in the Use of Literature

Literature provides learners with a wide range of individual lexical and syntactic items (Lazar, 2007). Students become familiar with many features of the written language, reading a contextualized body of text (ibid.). They learn about the syntax and discourse functions of sentences, the variety of possible structures and the different ways of connecting ideas, which develop and enrich their own writing skills (ibid.).



Students also become more productive and adventurous when they begin to perceive the richness and diversity of the language they are trying to learn and begin to make use of some of that potential themselves (Brumfit & Carter, 2000). Thus, they improve their communicative and cultural competence in the naturalness of the authentic texts (ibid.).

Clandfield explains the importance of literature for language enrichment as follows:

Literature encourages interaction. Literary texts are often rich in multiple layers of meaning, and can be effectively mined for discussions and sharing feelings or opinions. Furthermore, by examining values in literary texts, teachers encourage learners to develop attitudes towards them. These values and attitudes related to the world outside the classroom. This means, literature educates the whole person. (Clandfield, 2005: 1)

1.5.3 Personal and Emotional Benefits Embedded in the Use of Literature

Literature can be useful in the language learning process owing to the personal involvement it fosters in the reader (Lazar, 2007). Once the student reads a literary text, s/he begins to inhabit it (ibid.). Understanding the meanings of lexical items or phrases becomes less significant than pursuing the development of the story (Collie & Slater, 1990). The student becomes enthusiastic to find out what happens as events unfold via the climax; s/he feels close to certain characters and thus shares their emotional responses (ibid.). This can have beneficial effects upon the whole language learning process. At this juncture, the prominence of the selection of a literary text in relation to the needs of students is evident (Lazar, 2007). In this process, the student can remove the identity crisis and develop into an extrovert.

The themes literature deals with are familiar to all cultures despite their different ways of treatment. These incidents occur to all humans. Therefore, these themes are regarded as universal ones. Because a literary work deals with events which constitute part of the reader's experience, EFL students are often able to relate it to their own lives.



Literature is considered as a store of topics to use in teaching EFL. Within literature, one can come across the language of medicine, of law and of religion.

Literature tackles topics which are basically exciting and which are treated in ways designed to attract the readers' attention. One of the great strengths of literature is its suggestive influence (Chapman, 1973). Even in its simplest forms, it invites us to go beyond what is said to what is implied (ibid.). Since it suggests many ideas with few words, literature is ideal for generating language discussion (ibid.).

Literature speaks subtly diverse meanings to different people (Brumfit & Carter, 2000). It is unusual for two readers to react identically to any given text (ibid.). That no two readers will have a completely convergent interpretation establishes the tension that is needed for any fruitful exchange of ideas (Duff & Maley, 2011).

Apart from the above mentioned reasons for using literature in the foreign language class, one of the main characteristics of any literary text is its sociolinguistic richness (Collie & Slater, 1990). A person speaks differently in different social contexts (i.e. formal and informal). The language used changes from one profession to another (i.e. doctors, engineers, politicians and lawyers use different terminology). To put it in a different way, since literature provides students with a wide range of language varieties like sociolects, regional dialects, jargon, idiolects, etc., it develops their sociolinguistic competence in the target language.

Teaching literature in EFL classes is thus required. Literature ought to be taught because literary works are often enjoyable to be read. Besides, they are authentic. Literary texts help students to know about other cultures. They also build up students' interpretative skills. Furthermore, they develop students' language awareness. Hence, incorporating literature into EFL teaching programs as a powerful source for reflecting the different aspects of the target language gains a great importance.



1.6 Criteria for Selecting Literary Texts in the EFL Classroom

One of the challenges teachers face is selecting a suitable literary text for their students. There are many types of literary texts that can be used in foreign language classes. Nonetheless, a teacher should be careful while choosing the text that s/he wants to deal with in the classroom. The needs of the students, their motivation, interest and cultural background should be taken into account while selecting a literary work for the classroom teaching. The question what should be used in the EFL classes of literature is significant. Maley and Moulding focus on some criteria to decide on what kind of literary texts to use in this case:

While deciding what to teach the language teacher can choose any literary genre –novels, plays, short stories or poems- provided that it is appropriate to the needs, interests, maturity and language level of the EFL students. Also the cultural background, life experiences, emotions or dreams of the learners are important while selecting the literary work. (Maley & Moulding, 1985: 10)

First of all, the teacher should enjoy the text that s/he chooses. It is also necessary to choose a literary text of a proper length. Texts need to be suitable to the level of the students' comprehension. Shorter texts may be easier to use within the class time available, but longer texts provide more contextual facts. According to Sage (1989: 87), lengthy texts may however raise "the question of how to maintain students' interest". Extracts from a novel or a play and some selected poems can be used in the classroom.

The most significant criterion is choosing texts that stimulate interest in students so that they can sail smoothly through the rough waters of literature. According to Brumfit (1981: 32), "of equal importance, however, is the choice of texts that lend themselves to student discussion and personal experience". Diverse themes will have different degrees of popularity at various levels. For instance, a novel like *Jane Eyre*,



with its theme of youthful enthusiasm, may interest students a lot. However, a chosen text should be culturally significant and appropriate.

Duff and Maley (2011) believe that teachers can cope with many of the challenges that literary texts present if they try to focus on some issues related to the target text. When choosing a literary text to be focused on in a language class, the teacher should take into account the needs, interests, cultural background and language level of his/her students. However, one major factor to take into consideration is whether a particular work can reveal the kind of personal involvement by arousing the learners' interest and eliciting strong reactions from them. Reading a literary text is more likely to have a lasting and valuable effect on the learners' linguistic and extra-linguistic knowledge. Choosing books relevant to the real-life experience, or dreams of the learner is of great value. Linguistic difficulties must be taken into account as well. There is a clear division between literary language and ordinary one. Wellek and Warren make a distinction between the literary language and ordinary language as follows:

It is thus quantitatively that literary language is first of all to be differentiated from the varied uses of everyday. The resources of languages are exploited much more deliberately and systematically. In the work of the subjective poet; we have manifested a "personality" for more coherent and all-pervasive than that of persons as we see them in everyday situations. Certain types of poetry will use paradox, ambiguity, the contextual charge of meaning, even the irrational association of grammatical categories such as gender or tense, quite deliberately. Poetic language organizes, tightens, the resources of everyday language and sometimes even does violence to them in an effort to force us into awareness and attention. (Wellek & Warren, 1985: 24)

If the language of the literary text is simple, this may facilitate understanding how it works, but it is not in itself the most crucial criterion. Interest and relevance are also considered. All these are motives that aid learners to deal with the linguistic obstacles found in the literary work (Collie & Slater, 1990).

The checklist below sums up the main criteria teachers of literature should take into consideration when choosing texts:

Checklist for Choosing Literary Texts

- ✓ TYPE OF COURSE
 - a. Level of students
 - b. Students' reasons for learning English
 - c. Kind of English required
 - d. Length/intensity of course
- ✓ TYPE OF STUDENTS
 - a. Age
 - b. Intellectual maturity
 - c. Emotional understanding
 - d. Interests/Hobbies
 - e. Cultural background
 - f. Linguistic proficiency
 - g. Literary background
- ✓ OTHER TEXT-RELATED FACTORS
 - a. Availability of texts
 - b. Length of text
 - c. Exploitability
 - d. Fit with syllabus

**Table 1.1: Lazar's Vision (2007) on the Main Criteria for Selecting Literary Texts
in EFL Classes**

1.7 Strategies for Overcoming Cultural Problems in Literary Texts

This section aims at helping EFL students to overcome some cultural problems when dealing with any literary work in the classroom. Some strategies suggested by Lazar (2007) are listed as follows:

a- Personalising

To make students understand the theme of any literary text, the EFL teacher of literature should make it relevant to their own experience. In this case, s/he ought to assign some activities that include questions about the learners' personal life.

b- Providing Explanations/Glosses

The teacher here could provide his/her students with some brief cultural information in a note or gloss. Sometimes, s/he may make a link between the previous knowledge and the new one.

c- Asking Learners to Infer Cultural Information

In the EFL classroom, a number of questions could be designed to encourage students to infer cultural information from a literary text. The teacher may choose to give some questions with choices so that his/her learners do not go far from the objective of the assigned task.

d- Asking Learners to Make Cultural Comparisons

The EFL teacher of literature ought to get learners brainstorm ideas about their own community and then compare them with those in the literary text. Also, s/he may ask them to take notes about any customs described in the text before brainstorming 'parallel' customs in their community (Lazar, 2007).

e- Asking Learners to Make Associations

EFL students of literature can be asked to make their own associations around a word that has its specific connotative meaning in English. Such associations enable the



whole class to compare their different proposed meanings and to know more about the cultural weight of this word.

f- Providing Cultural Background Information as Reading/Listening Comprehension

In their classes of literature, EFL teachers may give their students a mini-comprehension, to listen to or to read, which gives more information about some cultural aspects of the target text. Then, they can ask the learners to apply this information to the text they have just dealt with.

g- Making Extension Activities

EFL students can do some extension activities given by the teacher after reading the literary text. These activities (including role-play, simulation, mad debates and project works) help them to think critically about, and to be personally involved in the cultural features of the text they have read.

1.8 Literature and Teaching Language Skills

Literature plays an important role in teaching the basic language skills like reading, writing, listening and speaking (Duff & Maley, 2011). However, when using literature in the language classroom, skills ought not to be taught in isolation, but in an integrated way (ibid.).

1.8.1 Literature and Reading

EFL teachers should implement a learner-centered approach towards the comprehension of a literary text (Lazar, 2007). In most reading classes, discussion starts at the literal level with direct questions of facts regarding setting, characters and plot which can be answered referring to the text (ibid.). When students master literal understanding, they move to the inferential level, where they must make their own guesses and interpretations regarding characters, settings and themes, and where they



produce the writer's point of view (Durant et al, 2000). After comprehending a literary text at the literal and inferential levels, students would be ready to do a collaborative work: they would share their evaluations of the work and their personal reactions to it (ibid.). This is also the suitable time for them to share their reactions to the work's cultural issues (Dugan, 1997). The third level, the personal level, stimulates students to think imaginatively about the work and provokes their problem-solving abilities (Boyle & Hirvela, 1988). The talk deriving from such questions can be the groundwork for oral and written activities (Stern, 1991).

1.8.2 Literature and Writing

Literature can be a powerful and motivating source for writing in EFL, both as a model and as a subject matter (Spack, 1985). Literature as a model occurs when students' writings clearly imitate the original work's content, or theme, or organisation, or style (ibid.). However, when students' writings exhibit original thinking like interpretation or analysis, or when they are creatively stimulated by the reading, literature serves as a subject matter (Collie & Slater, 1990). Literature includes a variety of themes to write on in terms of guided, free, controlled and other types of writing.

1.8.2.1 Literature as a Model for Writing

Three main kinds of writing that can be based on literature as a model are controlled writing, guided writing and reproducing the model (Spack, 1985). Controlled model-based activities which are used mostly in beginning-level writing typically require rewriting passages in arbitrary ways to practice some grammatical structures (ibid.). For instance, students can be reporters doing a live newscast, or they can redraft a third person passage into first person from a character's point of view.

These activities suit intermediate-level in EFL (ibid.). Students can respond a number of questions or complete sentences which, when put together, recap the model.



In some cases, students complete the exercise after they receive the first few sentences of a summary or a description. Guided writing exercises, especially at the literal level, enable students to grasp the work. Model approach and scenario approach are very valuable in this respect (Bock, 1993).

These activities also comprise techniques like paraphrasing, summarizing and adapting (Carter & McRae, 1999). They are very beneficial in improving students' writing skills in EFL. In paraphrasing, students are required to use their own words to rephrase the things that they see in print or hear aloud. Summary work goes well with realistic short stories and plays, where events normally follow a chronological order and have concrete elements like plot, setting and characters to guide students' writing (Lazar, 2007). Adaptation requires rewriting prose fiction into dialogue (ibid.). Such activities enable students to be aware of the variations between written and spoken English (Stern, 1991).

1.8.2.2 Literature as a Subject Matter for Writing

Composition teachers in language classrooms sometimes find it difficult to select suitable materials for their writing classes as writing as a module has no subject matter of its own (Boyle & Peregoy, 1993). One benefit of having literature as the reading content of a composition course is that the readings become the subject matter for most compositions (Carter & McRae, 1999). In a written expression course whose reading content is literature, learners make inferences, formulate their own ideas, and look closely at a text for evidence to support generalizations (ibid.). Thus, they learn how to think creatively, freely and critically. Such training helps them in other courses which require logical reasoning, independent thinking, and careful analysis of the text (Spack, 1985).



There are mainly two kinds of writing based on literature as a subject matter: writing ‘about’ literature, and writing ‘out of’ literature. These categories are suitable and useful for any EFL class.

a- Writing ‘About’ Literature

Writing ‘about’ literature comprises the traditional assignments- written answers to questions, paragraph writing, in-class essays, and home works in which students analyse the work, focusing on literary devices and style. Writing ‘about’ literature can occur before students start reading a work (Roberts, 1988). The teacher generally discusses its theme or an issue it raises, and students write about it with reference to their own life experience (ibid.). This creates interest in the work and makes them ready for reading and writing about it. However, most writing assignments are done during as well as after the reading derived from class discussion. They take many forms, such as questions to be answered, assertions to be debated or topics to be expanded (Carter & Long, 1990).

b- Writing ‘Out of’ Literature

Writing ‘out of’ literature means making use of a literary work as a springboard for creative assignments developed around plot, characters, setting, themes and figurative language (Collie & Slater, 1990). There are many forms of writing out of literature, such as adding to the work, altering the plot, drama-inspired writing and a letter addressed to another character (Spack, 1985). Adding to the work comprises writing imaginary sequels, or in the case of drama filling in scenes for off-stage actions that are only referred to in the dialogue (ibid.).

Students can make up their own endings by comparing the author’s ending to their own, changing the work as a whole. Short stories can be rewritten in whole or in



part from the point of view of a character versus a third person narrator or of a different character.

It is possible to derive drama-inspired writing activities from plays, short stories, novels and sometimes poetry. The student steps into the consciousness of a character and writes about that character's attitudes and feelings. The student can write a letter to one of the characters, in which s/he gives the character personal advice about how to overcome a particular problem (Stern, 1991).

1.8.3 Literature, Speaking and Listening

Studying literature in any language class, though being generally related with reading and writing, can play a great role in teaching both speaking and listening. Oral reading, dramatization, role-playing and group activities may be on a given literary work (Collie & Slater, 1990).

Moody (1971) maintains that literature gives help to students to improve their listening skills. The range of topics in literature can give them a chance for discussion which encourages oral practice (Spack, 1985). A literary text is usually read out in full or in part by the teacher, or a record version of it is played for the purpose of bringing out its rhythmic quality and stimulating interest (ibid.). Thus, when used orally, literature can develop students' listening abilities.

a- Oral Reading

Language teachers can make listening comprehension interesting, motivating and contextualized at the upper levels, playing an audio-record or a video clip of a literary work, or reading literature aloud themselves (Lazar, 2007). Making students read literature aloud contributes to developing speaking as well as listening skills. Moreover, it leads to improving pronunciation that may be the focus before, during and after reading (Moody, 1971).



b- Drama

Literature-based dramatic activities are usually deemed to be valuable for EFL. They facilitate and accelerate the development of oral skills since they motivate students to achieve a clearer understanding of a work's plot and a deeper comprehension of its characters (Gill, 1996). Though drama in the classroom can assume many forms, there are three main types, which are dramatization, role-playing and improvisation (Bock, 1993).

Dramatization requires classroom performance of scripted materials (ibid.). Students can make up their own scripts for short stories or sections of novels, adapting them as closely as possible to the real text (ibid.). Based on the story, they must guess what characters would say and how they would say it. Students should attentively read assigned sections of dialogue in advance and be able to answer questions about characters and plot. They should indicate vocabulary or idioms they cannot understand and words they cannot pronounce. Students then prepare the scenes in a good way.

Both improvisation and role-playing can be developed around characters, plot and themes of a literary work (Gill, 1996). Improvisation is a systematic activity, i.e., a dramatization without a script (ibid.). There is always a particular plot with an opening, middle, and an ending in improvisation (Lazar, 2007). However, in role playing, students picture characters from the work being read and join in a speaking activity other than a dramatization, such as an interview or panel discussions (ibid.).

c- Group Activities

Making each student in charge of facts to be discussed, group activities encourage full participation (Collie & Slater, 1990). All students are involved and the participation is multidirectional (ibid.). When teaching English through literature, some of the group activities used in the classroom are general class discussion, small-group



work and debates (Lazar, 2007). All of these activities improve the speaking abilities of students and give importance to pronunciation practice (Stern, 1991).

1.9 Relevance of Using Literary Genres to Language Teaching

Each literary genre is characterized by its own language patterns, its specific stylistic choices and its patterns of cultural orientation. Novels, for example, take advantage of their setting and plot to expand new degrees of realism. Plays, in contrast, are mainly around characters and their interactions, and they are written to be performed on stage. However, poetry is known of its various forms; it controls standard expectations about usage. Understanding these genres may help students to be aware of their benefits to language teaching and to overcome the mismatch between literature as a content-based subject and literature as a rich authentic material used in language classes.

1.9.1 Importance of Using Novels to Language Teaching

Using novels in language classrooms is a valuable tool for mastering not only the linguistic system, but also the culture of the target language (Lazar, 2007). In most novels, characters usually reflect the writer's society. Teaching novels in EFL classes has its educational value: novels develop students' cultural knowledge, increase their motivation to read owing to being authentic texts, present real life like settings, and give students the opportunity to improve their critical thinking skills, enabling them to go beyond what is printed (ibid.).

Using novels stimulates students' imagination and helps them to discover the emotions of various characters, so that they can find out how others deal with situations similar to their own experiences (Helton et al, 1998). Using this literary genre can serve as a springboard for a multitude of holistic learning activities starting with basic



comprehension since novels offer distinctive methods of teaching reading by getting learners involved in the reading process (ibid.).

The EFL teacher, when selecting a novel to be used in his/her classroom, should consider whether the chosen novel has a stimulating story that interests students, themes and settings that captivate their imagination, a powerful plot and memorable characters. The content of the novel should fit the learners' cognitive and emotional levels (Lazar, 2007).

When assessing comprehension, teachers can use novel tests asking students to develop the sub-skills of writing like spelling, grammar and punctuation (ibid.). The tests consist of both fact-based questions for evaluating comprehension and open-ended questions for improving critical thinking skills. Class discussions of each novel should embrace the central idea and supporting details of its main events. Social issues which are an essential part of the plot may create an attention-grabbing debate that helps in facilitating vocabulary development (Helton et al, 1998).

In a nutshell, using novels is a useful technique in foreign language classes. A carefully selected novel makes the students' literature lesson motivating and entertaining. Most students face difficulties in reading novels written in a foreign language. However, using this literary genre in language classes can build vocabulary and develop reading comprehension skills. In this case, EFL students may expand their horizons, get familiar with other cultures, and thus develop their intercultural communicative competence (Lazar, 2007).

Interviewing learners, the teacher can set up the aim of the literature course. S/he can thus select the suitable language teaching techniques and classroom activities. The teacher ought to select the literary texts that are relevant to the objectives of his course. When choosing a literary text in the EFL classroom, the learners' language proficiency



and concerns ought to be considered in order to grab their attention. At advanced levels at university, students are introduced to literary materials in their original form so that they can build up their literary competence in EFL. In other words, students can understand the aesthetic use of the target language in the different genres of literature. Examining how characters in a literary work use figures of speech to express their communicative intentions, EFL learners discover how to start writing in English more creatively and effectively (Collie & Slater, 1990).

Novels can be used as a good source in EFL classes. University students are the level of learners who can make good use of novels in learning EFL. Using novels in the EFL classroom is a helpful technique for teaching any foreign language. Selecting the suitable novel is the main element of the process. At this point, students' proficiency level, age and interests should be taken into account. Another important factor is the course goals and the suitability of the novel as content.

The choice of novels, primarily those for EFL students, varies. Numerous notions of a fine novel are given by many scholars. According to Marckwardt (1981), a good literature is written to entertain since it is psychologically and rationally significant. Lazar (2007) maintains that a good novel suggests multifaceted dilemmas and involves the language learners emotionally, linguistically and intellectually. Martino and Block (1992) also claim that an appropriate novel for any language classroom ought to force students to raise various questions. Therefore, a novel that is suitable for foreign language students should have accessibility linguistically, literarily and culturally.

The reader of any story shares the writer's thoughts and feelings as s/he attempts to foresee its ending (Aebersold & Field, 1997). Obediat (1997) maintains that using literature in the EFL classroom can help students learn how the English linguistic



system is used for communication and how to be critical and analytical learners. Custodio and Sutton (1998) claim that any literary text can unlock doors of possibility, giving an opportunity for students to explore the writer's world. Literature can be regarded as a rich source of authentic material over a variety of registers (Lazar, 2007). If students can get access to this material by developing literary competence, then they can effectively internalize the language at a high level (Elliot, 1990). Literature is not only a tool for developing the writing and speaking skills of the learners in the target language, but also is a window opening into its culture, building up their cultural competence (Durant et al, 2000).

1.9.2 Importance of Using Short Stories to Language Teaching

Short fiction is a good way for noticing not only language, but life itself (Collie & Slater, 1993). In short fiction, characters act out all the real and symbolic acts people carry out in their daily life, and do so in a variety of registers and tones (Lazar, 2007). The world of short fiction reflects the human life (Sage, 1987). The use of such a genre in the EFL context has many educational benefits (ibid.). It makes students' reading easier due to being simple when compared with the other literary genres (Murdoch, 2002). In addition, it enlarges the readers' worldviews about various cultures (ibid.). Further, it presents more creative and challenging texts that require personal exploration supported with prior knowledge for readers. Short fiction also motivates students to read due to being an authentic material and it introduces a world of wonders and ambiguity (Collie & Slater, 1990).

Moreover, it makes students use their creativity and it helps them to promote their critical thinking skills (Lazar, 2007). Besides, it aids in teaching any foreign culture (ibid.). Short stories help students from different cultural backgrounds to discuss various matters with each other because of their universal themes. They also assist



students to understand themselves as well as the others by transmitting the gained knowledge to their own world.

In brief, using short stories is useful in any language class. As they are short, they make the reading task easier. Moreover, short stories, like all other literary genres, contribute to the development of cognitive analytical abilities by bringing the whole self to bear on a compressed account of a situation in a certain moment (Sage, 1989).

1.9.3 Importance of Using Poetry to Language Teaching

Using poems can aid to learn and to teach the target language skills (Burton, 1984). Because most poetry intentionally or unintentionally uses metaphor as one of its principal features, poetry offers a noteworthy learning process (Collie & Slater, 1990). Many learning benefits can be derived from studying poetry, including appreciating the writer's composition process, which students get by studying poems by components, and developing sensitivity for words and discoveries that may later grow into a deeper interest (ibid.). Hall (2003) also explains the educational benefits of poetry. He maintains that it first provides readers with a different viewpoint towards language use by going beyond the known rules of grammar and syntax; second, it triggers unmotivated readers owing to being so open to diverse interpretations; third, it evokes feelings and thoughts, and finally it makes students familiar with figures of speech due to their being a part of daily language use. Unlike the other genres, poetry is written in verse which makes it different and difficult from the ordinary language. Maley and Moulding state that:

The range of the materials currently available to the teachers of English is wide and varied. Magazine and newspaper articles, advertisements, brochures, technical instruction manuals, business letters, and so on are all drawn up a great effect. But poetry is all too often left to one side. So the aim of the English teacher should be to make poetry accessible to the students of EFL/ESL: to make it possible for them to read and enjoy it. (Maley & Moulding, 1985: 28)



Besides, Preston (1982) states that poetry is a rewarding and enjoyable experience with the properties of rhyming and rhythm both of which convey appreciation for the power of language. At this juncture, it can be stated that students become familiar with the supra-segmental aspects of the target language, such as stress, pitch and intonation.

Through poetry, students can also study the semiotic elements in the target language (Leech, 1969). Semiotic elements represent a cultural training as well (ibid.). Hanauer (1997) claims that poems should be seen as hyper-signs of which constituent semiotic signifiers come together in their common link and lead to the symbolic level which is the one inclined to be signified in a poem. Tosta tackles a number of good reasons to integrate poetry into the EFL classroom:

One reason is that poems usually deal with universal themes, such as love or hate, which are familiar to all readers. Secondly, poems bring contexts which are not only rich culturally but also linguistically. There is also the additional advantage of length, which makes many poems easy to remember and thus well suited to a single classroom lesson. Even the myth of complexity can be positively approached and serve as a motivational factor, since students will have a feeling of accomplishment as they successfully work with a poem in class. (Tosta, 1996: 62)

Poetry employs language to evoke and exalt special qualities of life (Burton, 1984). It is particularly lyric poetry which is based on feelings and provides still another emotional benefit (ibid.). Poetry is one of the most effective and powerful transmitters of culture. Poems comprise so many cultural elements- allusions, vocabulary, idioms and tone that are usually difficult to translate into another language (Sage, 1989).

1.9.4 Importance of Using Drama to Language Teaching

Using drama in a language classroom is a good resource for language teaching (Lazar, 2007). EFL students may get familiar with a variety of grammatical forms in various contexts and know how to use the language to express themselves through using this literary genre (ibid.). Drama makes EFL learners aware of the target language

culture. Therefore, the target language and the context of drama should fuse into a learning process with high interest and enjoyment. EFL students ought to use drama to promote their understanding of life experiences and make sense of their extra-linguistic world (Saricoban, 2004). In fact, drama can be used to stimulate learners' imagination, develop their critical thinking skills and promote language development (Lenore, 2007). Drama also brings authenticity into the classroom, exposes students to the target culture, enhances their understanding of literature, and enables them to develop new literary readings (Wessels, 1987).

As a result, using drama is an effective technique teachers can have recourse to in any learner-centred classes since it promotes their students' comprehension of the verbal and the nonverbal features of the target language (Lenore, 2007). Drama is considered as the reenactment of social and realistic scenes, and thus students have the opportunity to improve their personality (ibid.). The following figure summarizes the reasons behind having recourse to plays in the language classroom:

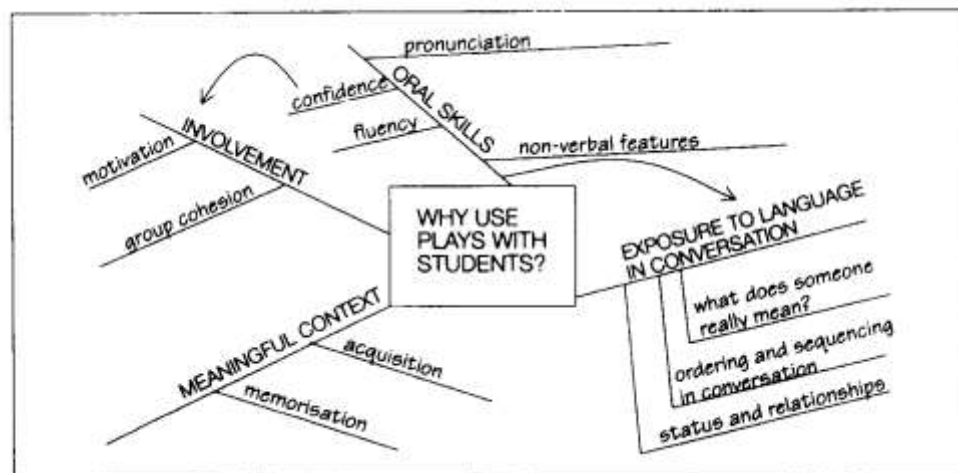


Figure 1.1: Using Plays in the Language Classroom (Lazar, 2007)

Many studies have been held on using drama in the EFL classroom. Drama in EFL can involve students emotionally and cognitively in the learning process (Collie &



Slater, 1990). It gives learners an opportunity to explore linguistic and conceptual aspects of the target language. Using drama also provides cultural enrichment (ibid.). All this gives the EFL teacher an option of designing more learner-centered activities.

1.10 Literature Teaching Models in EFL Classes

There are diverse models suggested on the teaching of literature to EFL students (Carter & Long, 1991). The way EFL teachers use literary texts depends on the model they select in the classroom.

The cultural model considers any literary text as a product. In this case, the literary text is viewed as a source of information to know more about the target culture. The cultural model is the most long-established one, and it is often used in university courses on literature (Brinton et al, 1989). It examines the social, political and historical conditions related to the chosen text (ibid.). This model seems to be quite teacher-centred (Lazar, 2007). Carter and Long (1991: 28) maintain that “the Cultural Model highlights the teaching of literature for its value in encapsulating the accumulated wisdom, the best that has been thought and felt within a culture”. Literary works are the relics of culture and through studying them students know and appreciate cultures and ideologies different from their own in time and space. Literature preserves cultural and artistic heritage and it has a fundamental position in the study of humanities. Savvidou tackles the main features of this model as follows:

As to the teaching practices the model has been associated with a more teacher-centered, transmissive pedagogic mode. There is no specific language work done on a text. The text is seen as a product, a sacrosanct form and about which students accumulate descriptions of critical schools and literary movements, biographical facts about authors and various synopses. (Savvidou, 2005: 3)

The language model aims to be more learner-centred (Lazar, 2007). As learners proceed through the whole text, they can understand the way literary language is used (Clandfield, 2005). They can therefore get the meaning conveyed by the writer and boost their general awareness of English. Within this model, the teacher may focus on general grammar and vocabulary or may use stylistic analysis (Hall, 2007). Stylistic analysis investigates the linguistic features of the literary text to enable students to make meaningful interpretations, and the goal is to help them read and study literature more competently (ibid.).

The personal growth model is process-based and it also attempts to be more learner-centred (Carter & McRae, 1999). This approach urges learners to draw on their own outlooks, emotions and personal experiences (ibid.). EFL students are expected to make the text their own. This model maintains the huge power that literary works can have to move people and tries to use that in the EFL classroom. The personal-growth model is a process-based approach, and it attempts to be more learner-centered (ibid.). This model motivates learners to draw on their own opinions and feelings. It aims at making a kind of interaction between the text and the reader, helping to make the language more memorable. This model recognizes the huge power that literature has to affect readers and attempts to use that in the classroom. Goodman explains that:

This model bridges The Cultural Model and the Language Model by focusing on the particular use of language in a text, as well as placing it in a specific cultural context. Learners are encouraged to express their own opinions, feelings and make connections between their own personal and cultural experiences and those expressed in the text. Another aspect of this model is that it helps learners develop knowledge of ideas and language -content and formal schemata- through different themes and topics. This function relates to theories of reading which emphasize the interaction of the reader with the text. (Goodman, 1970, quoted in Savvidou, 2005: 3)



Cadorath and Harris (1998:188) claim that “text itself has no meaning; it only provides directions for the reader to construct meaning from the reader’s own experience”. Therefore, learning is said to take place when readers can interpret texts and construct meanings on the basis of their own experiences.

1.11 EFL Class of Literature at University

The aim here is to bring into light the effectiveness of using literature in the content-based EFL instruction. Applying different teaching methods, students can improve their English abilities, not only to communicate, but also to use as a tool to comprehend the subject matter in itself (Brinton et al, 1989). Because the course of literature highlights exploring various themes more than any other courses at university, EFL students can also learn how to express their ideas through the target language (ibid.).

Due to the lack of their English language abilities sometimes, university students of EFL may come across a lot of frustrations. Therefore, many teachers attempt to use different teaching methods in their classrooms. One of the most known methods is content-based language teaching which can simultaneously assist learners in using EFL to express themselves in different situations and to grasp the content (Krsul, 1980). To appreciate the concept of content-based teaching, the underlying principle of content-based instruction and literature teaching is discussed by many scholars.

1.11.1 Content-based Instruction

Content-based instruction (CBI) is integrating the concurrent teaching of academic subject matter with the target language skills (Brinton et al, 1989). Krashen (1982) maintains that in content-based instruction learners acquire the content area of

the subject matter, and simultaneously increase their language skills. To improve his/her students' language skills, Krashen claims that the teacher focuses on the authentic and meaningful input.

There are two main models in content-based instruction. The first is a theme-based model in which a certain number of themes present the content for the student to learn (Brinton et al, 1989). Using the themes of the literary work, EFL teachers can introduce to their learners a number of activities. In this case, EFL students would be acquainted with the content and the meanings of the target text. Krashen and Terrell (1998) recommend that EFL teachers ought to select reading texts at a suitable level of complexity and the subject matter has to hold students' attention to raise their motivation for learning.

The other category of the content-based approach is the adjunct model. This model rather underlines the significance of simultaneously teaching the content-subject module and the language skills in EFL classes (Brinton et al, 1989). Therefore, EFL teachers should design a variety of teaching activities that combine the four skills, including speaking, listening, reading, and writing to improve their students' literacy, oral progress, and critical thinking skills. To attain this goal, Krashen (1985) maintains that using one extended text (a novel or a short story) can give an aid to students in developing familiarity with a particular literacy style. To reach a successful reading, Taguchi et al (2004) claim that schemata have an essential role in creating meanings from the target text. Accordingly, EFL teachers ought to take into account their learners' background knowledge for better reading performance (Inoue, 1998). Lin (2004) also shows that through reading stories, students not only get involved when



reading, but also make a bridge between their personal experiences and the content of such stories.

EFL teachers use literature to increase students' understanding of the subject matter and build their language skills simultaneously. In addition, Custodio & Sutton (1998) maintain that literature can help learners raise their motivation, and offer more opportunities for them to explore prior knowledge. Therefore, using literature is important in the EFL classroom.

1.11.2 Collaborating Content-based Instruction and Literature Teaching

In order to efficiently teach academic modules and language skills, EFL teachers should collaborate content-based instruction and literature study. Brinton et al (1989) list a number of advantages of collaborating CBI and literature teaching. EFL students can get knowledge of vocabulary, grammar, interactive communication skills and styles of writing. Custodio and Sutton (1998) maintain that literature is an important language tool because it increases students' motivation and promotes literacy development. Sharwood Smith (1972) also claims that language and literature cannot be detached because each one of them contributes into the progress of the student's level. Erkaya (2005) maintains that by integrating literature in the curriculum, students can improve their language skills because of the literary, cultural and motivational benefits. To reach all the previously-mentioned goals, EFL teachers ought to create a collaborative content-based literature class carefully to meet the needs of their students.

1.11.3 Literature Course Objectives: Pedagogical Considerations

The overall goal of any literature course is not only to assist students in comprehending meanings that the text's writer attempts to convey, but also to improve



students' critical thinking skills and language abilities, as well as study skills (Brinton et al, 1989). Studying literature, EFL learners can enrich their diction, raise different questions, assess evidence individually and in group debates, and form judgments based on synthesis and analysis (Collie & Slater, 1990).

The aim of any literature course can be building on students' educational background and individual experiences based on the subjects of literature, helping them understand the meanings that the writer tries to convey in order to develop their reading abilities, providing the opportunity for peer cooperative learning, improving their critical thinking skills, enhancing students' aural/oral fluency by asking questions and sharing their feedback, and developing students' writing skills by writing an essay or comments on the topics of the literature course (ibid.).

1.11.3.1 Classroom Activities in the Course of Literature

The objective of the class activities is often to extract knowledge of content, to develop learners' critical thinking skills and also to improve their English language skills (Lazar, 2007). The choice of novels or short stories revolving around particular topics should be made taking into account the culture, reading levels and interests of students (ibid.). For example, a teacher of literature may select a social novel, with the main theme of 'divorce'. Some of the class activities can include the following steps:

- *Building background knowledge:* Before tackling the novel, the teacher may ask students some questions about the content to have a schematic understanding. For instance, s/he can ask students whether they have friends or relatives who are divorced, or about the reasons behind divorce.



- *Teaching new vocabulary:* Before reading the target text, the teacher may ask students to make associations among key words like 'family'. In another exercise, students can deduce the meaning of words from context, using their dictionaries if needed.

- *Arousing learning motivation and interest:* Before reading the novel, the teacher can ask students to watch the movie or the video tape. EFL students can then discuss the content of the movie.

- *Improving critical thinking skills:* After reading the target text, students can discuss the meanings that the author expresses, share their comments, or make a comparison with their own life-experiences. Through the interactive group discussion, learners can increase their language fluency and critical thinking skills.

- *Encouraging cooperative learning:* Students can be divided into small groups. Each group has to go to the library and look for the books related to the topic of the discussed text. They then make a report to the other groups. By cooperative learning and mingling, students cannot only make use of the resources available at the library, but also get and share knowledge with their classmates.

1.11.3.2 Assessment Strategies in the Course of Literature

The EFL teacher of literature can have recourse to a variety of tools to assess students' English and content learning. For example, s/he can design a written test, such as true or false, multiple choices (MCQ) and essay questions to test students' reading comprehension. S/he may also ask students to write down an essay to evaluate their writing skills. Moreover, s/he can design a game, similar to jeopardy. In this case, students would be asked some questions on the content of the target text. Using such a



kind of games, the teacher can evaluate students' aural/oral abilities, as well as their vocabulary and reading comprehension.

Teaching literary texts entails critical deception; teachers need to grasp the notion of what literature is and what is required in reading and criticising it (Whitin, 2005). Traditional pedagogy in literature instruction has its own root in the ancient pedagogy of language (Chambers & Gregory, 2006). The first stages of Latin and Greek did not give students an opportunity to make their own interpretation; therefore, the pedagogy which is much criticised at present- learners mimicking their teachers' knowledge and analysis- was the one that for centuries was booming in Latin and Greek classes (ibid.). After the beginning stages, the content of classics classrooms was Greek and Latin philosophy and literature, and in translating these complex texts, issues of interpretation would increasingly come to the forefront (ibid.).

1.11.3.3 Literature Pedagogy at Advanced Levels

When Classics and literature went their different disciplinary approaches, and literature teaching was mounted on the platform of students' own language, the pedagogy of literature could noticeably be untied (Hall, 2007). The question of reading literary texts was no longer coupled to learners getting it accurate as a requisite (Close, 1992). Students can be supported to build up their own interpretive views. Throughout the latter part of the nineteenth and much of the twentieth centuries, the authoritative faultlessness as represented by the teacher was a well-established tradition in the academy and did not directly melt away (Martin, 1992). The accurate interpretations came not from students' inquiry, and certainly not from students' views, but from the teacher (ibid.). Given the challenges the discipline encounters nowadays, there is a strong willing to overcome the authoritarian role of the teacher (Carter & McRae, 1999).



EFL teachers often try to make their students aware of the important role that any literary study has in their open-minded education (Brinton et al, 1989). Many scholars agree on structuring an approach to teaching literature that foregrounds a tie between literary texts and human situations, but this vision is based on observed truths about students' social realities (Krsul, 1980). Literature in EFL classes at university should be tackled for the sake of improving the learner's language skills and critical thinking skills (ibid.).

Many critics and linguists have puzzled over a clear definition of literature. One broader explanation of literature claims that a literary text is a product that reflects different aspects of society. A literary text is a cultural document which offers a deeper understanding of the other (Basnet & Mounfold, 1993). Other linguists also maintain that there is no inherent feature to a literary text that makes a 'literary text', rather it is the interpretation that the reader gives to the text (Eagleton, 1983). Before carrying out any study of a literary text with EFL learners, one idea that the teacher can have recourse to would be to ask them about their views on literature.

Conclusion

Literature at university has been the focus of many studies, but until recently has not been given much importance in foreign language classrooms. The purpose of this chapter was to look at some of the issues and ways in which literature could be exploited in the EFL classroom. EFL teachers should select literary texts relevant to their course objectives. While selecting literary works to be tackled in the classroom, students' language proficiency, interests, age, gender and cultural background should be taken into account. Chapter One presented how using literature could motivate EFL students to create connections between their own culture and the other's and also to



think about various norms of language use by exploring unconventional uses of language. To this point, the ideas introduced herein would hopefully help in designing teachers' questionnaire, students' interview and the quasi-experiment that aims at showing the impact of applying stylistics to teaching literature in EFL classes.



Chapter Two:

Significance of Literary Analysis to Teaching Literature in EFL

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Chapter Two:

Significance of Literary Analysis to Teaching Literature in EFL

Introduction

For most EFL teachers at university, teaching literature is vital because it exposes students to meaningful contexts that are full of descriptive language and interesting characters. Planning lessons around the reading of literature introduces a profound range of vocabulary, dialogues and prose. In addition to developing students' English language skills, teaching literature also appeals to their imagination, develops cultural awareness, and encourages critical thinking about plots, themes and characters. Most remarkably, the activities that one can apply with literature lessons easily conform to the student-centred and interactive doctrine of Communicative Language Teaching (CLT) (Carter & Long, 1991).

Many EFL teacher-training courses focus mainly on language teaching methods and offer little guidance on the analytical methods that are essential in interpreting literature and designing efficient classroom activities. This means that both students and teachers lose out. Fortunately, there is a variety of resources for instructors to use to improve their classes with the use of literature. This chapter sheds light on the main approaches to literary analysis in EFL classes.

2.1 Critical Approaches to Literature

The most known critical approaches to literature are listed below:

a) Deconstruction

Deconstruction is a known school of literary criticism that maintains that language is not an established entity, and that speakers or writers can never precisely state what they intend (Kennedy, 1994). As a result, literary texts cannot give their



reader any direct meanings, because the language in itself is not clear (ibid.). Deconstructionists suggest that literature cannot offer any other outside meanings; texts will never embody reality (Culler, 1982). Therefore, a deconstructionist critic gives emphasis to the ambiguities of the language that create a range of meanings and different readings of a text (ibid.).

b) Feminist Criticism

Feminist criticism attempts to review primarily male-dominated critical perception with a feminist awareness (Henderson et al, 1994). This type of criticism puts literature in a social context and uses different disciplines, such as psychology, sociology and linguistics in order to make a standpoint that takes into account feminist matters (Baldick, 2008). Feminist theories as well try to comprehend representation from a woman's vision and analyse women's writing techniques in their social context (ibid.).

c) Marxist Criticism

Marxist criticism is a politically-oriented criticism derived from the theories of Karl Marx (Kennedy, 1994). Marxist critics admit that all use of language is affected by social classes and economics (ibid.). Language makes ideological statements about elements as class, economics, race and power, and the purpose of literary production is to either support or assess the political and economic contexts (Henderson et al, 1994). Some Marxist critics have recourse to literature to explain the competing socioeconomic interests that advance capitalistic concerns as money and power over socialist concerns as morals and fairness (Cuddon, 1992). Due to this focus, Marxist criticism is interested in content and theme rather than form (ibid.).

d) New Criticism

New criticism evolved out of the same theoretical system as deconstructionism called formalist criticism (Kennedy, 1994). It was well-known between the 1940's and the 1960's; however, it can still be found in some forms today (ibid.). New criticism maintains that the text is a self-contained unit and that the reader has to understand everything in the text (Thomson, 1992). New critics reduce the value of historical context, authorial target, effects on the reader and social contexts (ibid.). This school of criticism focuses only on the main elements of a text such as plot, irony, paradox, metaphor and symbolism (Cuddon, 1992).

e) New Historicism

New historicism considers the literary text as part of a general social and historical context (Henderson et al, 1994). New historicists try to depict the culture of a period by reading many kinds of texts and considering various dimensions of culture such as political, social, economic and aesthetic concerns (ibid.). They regard texts as not only a reflection of the culture that produced them, but also as creators of that culture by playing a dynamic role in the social and political conflicts of an age (ibid.).

f) Psychological Criticism

Psychological criticism has recourse to a number of psychoanalytic theories, especially those of Freud and Lacan, to understand the text (Kennedy, 1994). The basis of this approach is the idea of the existence of a human awareness (ibid.). Critics often use psychological approaches to investigate characters and the symbolic meanings of events while biographers attempt to guess a writer's own motives in a literary work (ibid.).



g) Queer Theory, or Gender Studies

Queer Theory is a quite recent and evolving school of criticism, which discusses the issues of gender identity in a literary text (Henderson et al, 1994). Queer theory overlaps with the feminist theory in its goals, being at once political and convenient (ibid.). To several Queer theorists, gender is not a fixed characteristic that affects actions and thoughts, but rather a role to be performed (ibid.).

h) Reader-response Criticism

It maintains that a great deal of meanings in a literary text lies with how readers respond to it (Baldick, 2008). It sheds light on the act of reading and the way it influences the reader's perception of meaning in a text and focuses on the process of creating meanings and experiencing a text (Kennedy, 1994).

2.2 Importance of Analysing Literary Texts in the EFL Classroom

A literary text provides the reader with much aesthetic and emotional enjoyment in that the writer aims to express his/her own vision of human knowledge through a creative use of language and this in turn gives much motivation for the students to learn the target language (Carter & Long, 1991). Studying literary texts improves the fundamental skills of language learners as reading, writing, listening and speaking, and it also enhances other language areas like vocabulary and grammar. Students of foreign languages ought to have a feeling for the target language which can be reached through critical reading of literary texts in which they can understand language in use. Therefore, the language experience ought to be contextualized and comprehensible (Krashen, 1982), and the learner has to be engaged (Tomlinson, 1986). Any literary text gives language learners a rich experience and provides many opportunities to increase



their interpretive abilities. It is also regarded as a rich source for teachers and students that share experiences which may arouse fruitful discussions. A literary text can also be used to provide students with an idea about the varieties of English; it can be a starting point for linguistic and communicative enrichment, and it can be considered as a good source of motivation from which learners may build up an interest for practical criticism.

Moody (1971: 7) is of the belief that any literary work helps learners develop their listening skills. The variety of issues in literary works provides students with an opportunity for discussion that supports oral practice. A literary text can be read out, or a record of it can be played aiming at bringing out its rhythmic value and creating interest (Lazar, 2007). Thus, when used orally, literature can improve students' listening skills (*ibid.*).

According to Obediat (1997), analysing literary texts helps students get a native-like competence in English, express their own ideas, discover the characteristics of modern English, know how the English linguistic system is used for communication, see how idiomatic expressions are used and as well as turn out to be more creative, critical, and analytical learners. Collie and Slater (1990: 30) focus on four main motives for having recourse to literary works in a language classroom. A literary text is an authentic material; it is useful in cultural and language enrichment and thus students will have a lot of personal involvement. The themes that literature deals with are familiar to all cultures in spite of the various social backgrounds of the writers (Maley, 1989). In short, a literary text is an authentic material that can produce a new creative learning experience in the classroom, and students in turn will come out as competent learners of both language and literature.



2.3 Integrated Approach to Teaching Literary Texts

An integrated approach of teaching literary texts through language in which EFL students are involved is an effective strategy teachers can use in the classroom (Collie & Slater, 1990). In this approach, the four language skills are taught in an integrated strategy, including a set of text-based and learner-centred activities which stimulate students' aspiration and motivation (ibid.).

Teaching literary texts usually involves pre-reading tasks, interactive tasks about the target text and some follow up activities (Lazar, 2007). Some activities as guessing, gap filling and creative writing can make a link between language and literature which ultimately makes the teaching and learning of literature fruitful and pleasing (ibid.).

Such activities call for a great deal of attention on the role of the teacher who becomes a facilitator, blending in himself the "intuitive response of a practicing literary critic and the analytical tools of a practical linguist" (Dutta, 2001: 522). In an integrated approach, the teacher stops teaching, and instead s/he changes his/her role to become a participant and a guide in the classroom.

2.4 Literature Teaching Approaches: Key Issues at a Glance

There are four main teaching approaches which are the literary-core approach, the thematic approach, the holistic approach and the language-based approach. The teacher ought to take into consideration that each approach has its own goals.

The literary-core approach is usually used in classes of literature and deals with the history and the main characteristics of the various literary movements, social and historical backgrounds to a given text, the different literary genres, rhetorical devices



and other elements (Carter & Long, 1991). Following this approach aims at enabling the learner acquire English by focusing on the course content rather than the target language itself (ibid.). Students are taught to comprehend literary works using the right literary strategies and thus they are required to read a set of texts and literary criticism to help them in reaching their target (Close, 1992). Translation is sometimes permitted for their benefit in discussing literary texts (Chitravelu et al, 1995). EFL students may have already acquired this kind of literary competence in their native language, and thus the teacher only needs to help them to transfer the skills they have got (Eagleton, 1983).

Literature for personal approach supports the students' active involvement in learning the target language (Duff & Maley, 2011). Lazar (2007) maintains that analyzing a literary text in the EFL classroom gives learners an opportunity to talk about their own experiences, emotions and outlooks. This approach is also called the thematic approach because of its focus on the themes of the selected literary works in the classroom.

The holistic approach integrates all the previously-mentioned approaches (Lazar, 2007). It employs the critical analysis and the students' responses (ibid.). Literary texts are analysed cognitively and affectively (ibid.).

Using literature, students are open to different values, beliefs and customs, and are trained to understand the language of the selected literary texts in the classroom (Carter & Long, 1991). Literature gives help to learners to build up their self-confidence in the target language and arouse their interest (ibid.). As literature offers a wide range of materials, teaching literature can be motivating, and the teacher should not stick to one approach (Lazar, 2007).



2.5 Potential Problems in Analysing Literary Texts in EFL Classes

Teaching literature in the EFL classroom involves both the teacher and the student. The form and the content of a literary text bring forth meaningful discussions. Thus, many English departments at different universities around the world offer a number of literature courses as part of the undergraduate and postgraduate programs. Teachers of literature courses often apply the traditional method of lecturing on topics such as themes, characterisation and plot without giving any importance to the stylistic or the linguistic aspects of the literary texts that they use in teaching (Rodger, 1983). EFL students of literature ought to have that awareness of linguistic possibilities and sensibility (ibid.). It is in this case that teaching literature through language becomes pertinent. However, teaching and learning literature through language needs an active involvement of both the teacher and the student to bring the given literary text to life (Duff & Maley, 2011). The medium is language, and the form and the social context of a literary text can stimulate interest in knowing about the significant use of this medium (ibid.). The role of the teacher is important: his/her role is to support students' efforts to establish a strong connection with the literary text without interfering too much in their act of creating meanings (Lazar, 2007).

Many scholars nowadays consider the value of literature in foreign language teaching. The main goal of teaching and learning literature is studying the choice of words, idiomatic expressions and syntactic structures (Carter & Long, 1991). It is an exercise that describes how words and sentences are formed in order to communicate the message the writer wants to convey (ibid.). EFL teachers of literature often find it difficult to choose the suitable genre in their classes (Lazar, 2007). Maley and Moulding (1985) maintain that any genre selected in the EFL classroom should go with the needs,

interests, maturity, cultural background, life experiences, emotions and language level of students, and this task seems to be difficult because of the following potential problems:

Problem 1: Where can the teacher of literature find suitable materials to be used in the EFL classroom?

The teacher of literature may have been seeking a literary work to use with his/her class for a long time. However, s/he can have access to different websites that are rich in various literary works. The following websites are good for choosing some book passages:

- <http://www.gutenberg.org>: This site allows the reader to read a range of published books.
- www.readersread.com: This site brings the reader the first chapters of many newly published books.
- www.emule.com/poetry : This site is an archive of classical poems. It features a top ten list of favourite poems (preferred by visitors to the site).
- www.favoritepoem.org: This site is a collection of America's best poems. The site's visitor can make any comments about the published poems and can enjoy listening to them being read aloud.

Problem 2: How does the teacher choose materials for his/her class?

EFL teachers of literature should take into consideration the following factors in choosing any given text in the classroom:

- Have students understood the text to feel comfortable in analysing it?

- Have they got enough time to work on the text in the classroom?
- Does the chosen text fit with the other parts of the syllabus?
- Is the chosen text inspiring for students?
- How much cultural background do students need to be able to deal with the given tasks?
- Is the linguistic level in the text difficult?

Problem 3: Is the selected text difficult?

Most EFL teachers do not use a text that is entirely beyond their learners' abilities (Lazar, 2007). This would be provoking for everyone involved. However, the difficulty with vocabulary in a text might not be a barrier to its comprehension (Moody, 1983). Students can be trained to deduce meanings of difficult words from their linguistic context (ibid.). The selection of a text must be given a great deal of attention, but also the way the text treated by the teacher is an important issue to spot light on.

2.6 Review of Approaches to Literary Analysis in EFL Classes

Because the field of literary analysis of literary genres as prose, poetry and drama has a long history, there have been many theories on how to evaluate and teach literature (Lazar, 2007). Six frequently discussed approaches to literary analysis include New Criticism, Structuralism, Reader-response, Language-based, Critical Literacy and Stylistics (Van, 2009). This section will introduce these six approaches and examine their advantages and their drawbacks in EFL classes of literature.

2.6.1 New Criticism Approach

New Criticism as an approach applied to literary analysis originally came into view after the First World War in the United States of America (Thomson, 1992). This approach focuses on meanings found in the literary text, taking into account their



impact on the reader or the author's motives behind the choice of them (ibid.). Other external elements are ignored when tackling the literary work (Van, 2009). In this approach, the reader tries to get the one correct meaning by analysing text's elements such as rhyme, imagery and theme (ibid.). Thomson (1992) claims that the world of any literary text is self-contained, and thus the reader has to be objective in interpreting the target text. The historical, political and social background of the literary work and the reader's knowledge of the writer's message are not important to the appreciation of the text.

2.6.1.1 Drawbacks of New Criticism Approach

The main drawback of New Criticism approach is that the majority of class activities are designed to identify prescribed elements and literary devices like symbolism, similes, metaphors and irony (Van, 2009). Such activities make the examination of literary terms an aim in itself rather than a means to realize the significance of a literary text (ibid.). The New Criticism approach ignores the link between the text and the reader's knowledge and the historical and sociolinguistic influential factors that are evident while reading the text (Thomson, 1992).

Those who criticize the approach consider that readers certainly relate to aspects of what they are reading and get personally involved with the text (ibid.). Therefore, many teachers select particular literary texts and communicative teaching methods, considering reading as a process that requires introducing content, depicting the setting, characters, and plot, relating the text to students' experience and eliciting their views (Lazar, 2007). This may include examining literary terms, but it does not make that technique an end in itself but rather a means to know about the aesthetic value of the literary text (ibid.).



Following this approach, EFL teachers think that without a subjective response to the meaning of the text, and with the dependence on the teacher to interpret the literary work, students may not improve their language skills. As a result, the application of the New Criticism approach gives students little enjoyment or recognition of the value of literary production, and may create a negative attitude towards literature (Van, 2009).

2.6.1.2 Selection of Literary Texts in New Criticism Approach

One criticism of the use of literary works in EFL tackles overusing traditional canonical writers whose language is usually difficult for the learner to understand (Thomson, 1992). This concern is particularly related to New Criticism, which usually focuses on texts that demonstrate a high literary value (ibid.). Since this single-minded focal point ignores the reader's experience, there is little motive to choose texts that fit the learners' needs or language level (Van, 2009). Even though not all literary classics are not too complicated for EFL classes, teachers ought to regard literature that students can relate to.

In selecting suitable texts for any EFL context, a number of factors should be considered. The initial factor is the obscurity of the vocabulary and syntax, and teachers should try to find out works that suit the level of their learners (Lazar, 2007). Some other issues which may make any literary work difficult are the social, cultural, historical and political orientations that add obscurity for EFL students (ibid.). The students' cultural unfamiliarity with literary texts leads to some problems and makes students reliant on their teacher's given interpretation. As a result, EFL students frequently study literature by listening to the teacher's explanation and jotting down the main elements of the analysis.

Making a combination of difficult language and cultural elements produces passive learners and negatively influences their enthusiasm due to the lack of enjoyment. In short, the types of texts employed with the New Criticism approach are often somewhat long, linguistically complicated, culturally unknown, and have few points of relationship with students' personal lives (Thomson, 1992).

2.6.2 Structuralism Approach

As an approach, Structuralism became important in the 1950s (Van, 2009). It aims at finding out where a literary text suits a system of frameworks that can be used to all literature instead of analysing the text as an individual unit (Dias & Hayhoe, 1988). Similar to New Criticism, this approach maintains total objectivity in interpreting literary texts and ignores the role of readers' responses in reading literature (Todorov, 1975). It needs from students to approach any literary text in a scientific way and to make use of their knowledge of structures and themes to put the text into a significant hierarchical system (Van, 2009). Structuralism does not cast light on the aesthetic importance of the literary text, but on the various processes which are "involved in the production of meaning" (Culler, 1982: 20).

Attempting to criticise Structuralism, Carter and Long (1991) maintain that the structuralist is just concerned with mechanical formal connections, such as the mechanism of a narrative, and considers the literary text as if it were a scientific entity instead of being interested in how a literary text provides an idea about the author's experience and gives the reader an opportunity to get some meanings. Considering literature as a scientific object rather than as a subjective meaning ignores the reader's role in building up meanings (Culler, 1982). However, literature ought to contribute to learners' personal progress, boost their cultural awareness, and improve their language skills. Although Structuralism makes literature more accessible than New Criticism by



linking a work to a thematic structure, it over-stresses the linguistic codes as the only determinants of meaning (Thomson, 1992). Structuralism as a result is less applicable for teaching literature since EFL teachers and learners have insufficient skills and knowledge to approach the text scientifically, which makes the study of the procedure unproductive and results in a lack of enthusiasm for reading literary texts (ibid.). One of the disadvantages of the structural approach is shown by the feedback given by a number of EFL literature teachers, who claim that the close correlation between literature and personal maturity ought to result in the appreciation of the importance of literature to their spiritual and emotional life, an attention to investigating literary themes from diverse countries to evaluate cultural differences and the enjoyment in understanding the effects of language on a text's meanings (Carter & Long, 1991).

2.6.3 Reader-response Approach

The reader-response approach focuses not on the text, but on the reader instead, attempting to depict what is in the reader's mind while reading the text (Van, 2009). Critics of this approach are not interested in finding out a correct interpretation of the given text or what the writer meant; however, they are interested in shedding light on the reader's individual experience with the given text (ibid.). As a result, there is no particular definitive reading of a text since the reader is creating, as opposed to discovering, absolute meanings in texts (Lazar, 2007). This approach is not a rationale for strange meanings or incorrect ones, but an examination of the variety of texts (ibid.). This kind of approaches gives an importance to the way readers read, what can affect their reading, and what all that shows about the reader.

The reader-response approach has an increasing effect on EFL classes of literature (Carlisle, 2000). The main reason behind that growing influence is to push EFL learners to study literature as a module for literature's sake, rather than for the

mastery of the four language skills, which is a common practice in most EFL classrooms (Harkin, 2005). In EFL classes, students sometimes overuse the dictionary to look up strange or difficult words they meet when reading any long text as a novel in order to understand the whole story. They are interested not in experiencing the reading process, but in the facts they can re-use after finishing their reading. The story for the students in this case is not being read as an artistic product, but as a source of information (Carlisle, 2000). Therefore, teaching literature is considered as an exercise for getting information rather than an artistic experience in which students as readers have a response to the story's events, which involves organizing their thoughts and emotions about the target text (Rosenblatt, 1985). Benton and Fox (1985: 2-18) recognize four elements of readers' response to the literary text:

a- Anticipating/retrospecting: Making a number of predictions about the coming events of the story, what leading events are, and how the story ends.

b- Picturing: Images that come into the reader's mind, such as a character's physical characteristics or a scene portrayed in the literary work.

c- Interacting: Different views on a character's personality and actions or feelings about events and situations.

d- Evaluating: Giving some comments on the style of the writer.

The reader-response approach is based on Constructivism (Amer, 2003). This approach considers the reading process as a contract between the reader and the text in which the reader, with his/her background knowledge, interacts with the perceptions in the target text, and meanings are determined as the outcome of this contract (Elliot, 1990). Therefore, reading, in this approach, is a reflective and creative process, and meaning is self-constructed (ibid.). The meaning and the structure of the text are not inbuilt in the print, but are invited by the writer and attributed to the text by readers



(Swaffer, 1988). In fact, the reader is the independent producer of meanings (Leech & Short, 1981). Readers view the text as a construct (ibid.). They build their own meanings. They also question the writer's values against their own beliefs and opinions; they distinguish between what is fiction and what is reality; they can discuss and assess forms of narration and cultural values of the implied writer (Thomson, 1992).

The goal of the reader-response approach is to support learners in responding to the text and express their own opinions and feelings (Lazar, 2007). Consequently, learners ought to know that the major concern is not what they understand, but how they feel. The teacher should then allow the possibility of having various interpretations to a text rather than just suggesting or sometimes imposing one correct prepared interpretation (Rosenblatt, 1995). From a pedagogic perspective, getting different interpretations gives an opportunity for creative and critical thinking to happen in an environment in which there is neither threat nor pressure to find out the right reply or to struggle for the perfect interpretation (ibid.).

Before having recourse to the reader-response approach in the classroom, teachers should initially present this approach (Elliot, 1990). They should clarify for their learners the main assumptions underlying the reader-response approach previously explained. Teachers ought to discuss with their learners the distinction made between reading literature and reading for getting information. Students in this case should be aware of their vital contribution to the target text.

It is often remarkable that some EFL teacher training programs acknowledge the pedagogic efficiency of the reader response approach (Lazar, 2007). Therefore, the integration of this approach into such programs aims to train EFL future teachers to make use of this approach in their classes of literature (ibid.). Even though both the story grammar approach and reader-response approach rely on several theoretical



concepts, they are considered as complementing each other rather than in opposition to each other (Van, 2009). The story grammar approach (SGA) can be employed with beginners and intermediate learners since they may not have the required linguistic ability to communicate correctly (ibid.). It can be also used with advanced learners as a preliminary activity to reader-response (ibid.). Besides, the story grammar approach sheds light on the cognitive side of learning whereas reader-response focuses on the feelings and opinions of the learner (ibid.).

The principles of the reader-response approach give importance to the responsibility of the reader and to a process-oriented approach in reading literature (Bleich, 1975). Reader-response approach suggests activities that push students to draw on their personal experiences, opinions and feelings in interpreting literary texts (ibid.). Dias and Hayhoe (1988) admit that the role of the reader in the act of reading has not been sufficiently discussed. Reader-response tackles this issue by making the learner an active participant in the learning process (Davies & Stratton, 1984).

The critical association between the reader and the text is described by Rosenblatt's theory of literary reading (1978), which tackles the transactional link between the reader and a poem. The events of a literary work take place at a specific time and place, and various readers respond to these events in diverse ways in accordance with their interests. Each reader connects his or her own private understanding to a work (Isenberg, 1990).

This standpoint highlights the two-way correlation between the text and the reader, an outlook that has much in common with theories of top-down reading, in which students utilize their schemata to assist them comprehend the text and develop their interpretation of new knowledge (Price & Driscoll, 1997; Schwartz et al., 1998). Since each reader has idiosyncratic experiences, a writer's outlook about any work may

be tackled in different ways. Therefore, Wright (1975) rejects the fact that a poem can be rephrased into some statements to get its meanings.

The reader-response approach has a significant role in learning by demystifying the literary work and relating it to individual experiences (Elliot, 1990). Teachers in EFL can make literary works more accessible by activating learners' background knowledge so they can better decode the language and themes of the target literary text. The reader-response approach maintains that the emotional reaction from reading any literary text can be harnessed for EFL classes (Bleich, 1975). Most EFL teachers agree that activating students' schemata in reading literary works is essential and that personalizing the learning experience increases students' participation. In fact, these are core principles of CLT that are known to promote language learning through student-centred and process-oriented activities (Van, 2009).

The EFL teacher can also notice that positive transformation in EFL students' attitudes towards literature when they connect the discussed material with their lives. The teacher should allow students to interpret and respond to literature within the framework of their background culture. In this case, they will feel free to introduce their opinions and work collaboratively in groups to discuss any issue.

Nevertheless, some inconveniences with the reader-response approach have been tackled. Students' interpretations can deviate significantly from the target text, making it difficult for the teacher to assess (Lazar, 2007). Furthermore, selecting suitable materials can be challenging, because the level of language complexity and unknown cultural content may prevent students from giving meaningful interpretations (ibid.). The lack of linguistic guidance may also hinder students' ability to understand the language of the text or respond to it (Carter & Long, 1991). In addition, the students' culture may make them reluctant to discuss their feelings and reactions openly (ibid.).



Therefore, even though reader-response has many advantages for learners, it still presents problems that need to be dealt with in practice.

2.6.4 Language-based Approach

The language-based approach underlines the understanding of the literary language, and it is a fundamental phase for EFL students. Nevertheless, this approach aids students' responses and familiarity with literary works, and it is regarded more accessible for them than other approaches (Nash, 1986; Littlewood, 2000). The language-based approach creates a diversity of language instruction activities, including brainstorming to arouse learners' background knowledge and make suppositions, creating new ends of stories or rewriting plots in brief, designing cloze procedures to enrich students' vocabulary and enhance their comprehension, and making jigsaw readings to give them an opportunity to work with each other, structure their beliefs, and involve them in spirited debates (Carter & Long, 1991). Literature is thus a good vehicle for CLT methods that aim at improving language skills through collaboration, peer-feedback and students' autonomy (Van, 2009). The teacher's task is not to enforce interpretations, but to present and explain technical terms in order to offer appropriate classroom procedures and to mediate when required providing stimuli.

In the language-based approach, the focal point is on language as the literary means. Lazar (2007) states that applying language-based approach to teaching literature includes techniques and activities which aim mainly at casting light on the literary text itself. Therefore, students are given all the tools they want to understand a text and to be able to make a good interpretation. The advantages of using literary texts for language activities are that they offer a wide range of styles and registers, they are open to numerous interpretations and therefore offer an exceptional chance for classroom debate and they shed light on interesting topics to explore in the classroom (Duff & Maley,

2011). Only after the 1980s, this reality has been noticed, and the fact that literature and language teaching should be linked has been accepted. Short and Candlin state the following:

Although literature and language may appear to be distinct from the point of view of the teacher, they do not, necessarily, appear so to the learner, for whom literature is also language. Many students enjoy reading literature. As enjoyment plays an important factor in any learning process, literature is potentially useful aid to the language teacher. Literary texts often contain within them a number of different varieties of English. They can thus be extremely useful in sensitizing more advanced learners of English to linguistic variations and the values associated with different varieties. (Short & Candlin, 2000: 91-92)

Literary texts are exploited to teach new vocabulary and structures (McKay, 1982). Learners will thus get the chance to enhance and expand their language input since literary texts are rich in the various inventive uses of the target language. However, the reader's response to the literary text is completely ignored as the approach may be mechanistic and can thus be an obstacle to enjoy reading any literary work.

This approach casts light on the language of the literary work. When a literary text is used in a language classroom, it could be converted into a model of language use, and a stimulus for language-based activities (Chitravelu et al., 2002). The model's objective is to raise students' awareness and understanding of language and assists them in making a meaningful interpretation of any given literary text. For example, through using this teaching model learners will turn out to be more aware of familiar grammatical patterns of discourse that can be used successfully in various genres and can be subjected to the forms of formal conventions of written language.

The language-based approach is applied to make a connection between language and literature as a content-based subject (Moody, 1983). This aids learners to interpret literary texts and improves their language skills. Lazar (2007) maintains that learners are motivated to draw their background knowledge of recognizable grammatical, lexical



or discourse categories to build their aesthetic judgments. In spite of covering a range of diverse objectives and procedures, this approach is concerned with the reading process and the standard EFL procedures for releasing meanings of the literary text (Tregrove, 1983). Duff and Maley (2011) claim that the major goal of this approach is to use the literary text as a resource for stimulating language activities. Povey (1972: 182) believes that using literary texts in the language classes will enhance all language skills since “literature will extent linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact usage”.

Two factors that are suggested are casting light on reading literature in itself and using literature for language practice (Brumfit & Carter, 2000). The former aims at providing learners with the necessary means to interpret a text in order to make good critical judgments and help them to express their perceptions (ibid.). However, the latter aims at improving the learners’ skills in EFL by using some preliminary activities to studying literature (ibid.). Brumfit (1981) claims that reading as a process creates new meanings by integrating one’s own needs and expectations into the written text. Nevertheless, McRae (1997) argues that in this approach literature is considered with a small “l” since the selected texts show a discrepancy from literary to non-literary.

The language-based approach fulfils language students’ wants: they get the needed skills and techniques to facilitate access to texts and develop sensitivity to different genres so they can enjoy any literary text that relates to their lives (Rodger, 1983). Furthermore, this approach tries to consider students’ needs in learning the target language: EFL students use English to improve their language competence; they expand the basic skills of working in groups, and then they turn out to be active learners while teachers guide them in the learning process (ibid.). The language-based approach is



remarkable since it meets students' needs in learning about both literature and language. It helps students in understanding texts, boosts their enjoyment and interest in literature, builds up their autonomy and develops their learning of English. However, Savvidou states in his article, *An Integrated Approach to Teaching Literature in the EFL Classroom*, the causes why teachers regard literature inappropriate to the language classroom:

Firstly, the creative use of language in poetry and prose often deviates from the conventions and rules which govern standards, non-literary discourse as in the case of poetry where grammar and lexis may be manipulated to serve orthographic or phonological features of the language. Secondly, the reader requires greater effort to interpret literary text since meaning is detached from the readers' immediate social context; one example is that the "I" in the literary discourse may not be the same person as the writer. (Savvidou, 2005: 4)

2.6.5 Critical Literacy Approach

Critical Literacy is drawn from a range of theories such as critical language studies, feminism and educational sociology (Luke & Freebody, 1997). Although not clearly developed to teach literary texts, this approach has significant implications for teaching both language and literature since it shows the close bond between language use and social power (ibid.). Much has been studied about how social aspects of language use have been ignored in the EFL classroom (Pennycook, 2001) and how the voices of students are absent from many classroom activities (Walsh, 1991; Wallace, 1992). The language teaching as a field of study in numerous cases inadequately tackles the way texts deal with significant issues of ideology and power relations in a given society (Luke et al, 1994; Cummins, 2000).

According to Osborn (2000), the facts introduced in the classroom as an amount of knowledge are rooted in a set of power relationships. Discourse reveals the power relations in society and, as researchers notice, the teaching learning process is not

neutral, taking into account social realities (Cummins, 2000). Regarding the interaction between readers and texts, Luke et al. (1994) maintain that writers make a story out of the social world and they put the reader in a social relation to the text and to that world.

The critical approach to the teaching learning process tries to loosen the procedure whereby an argument is acknowledged because it is recurring and recognized (Luke & Freebody, 1997). A major objective of Critical Literacy is to enable students to reveal this naturalisation outcome and accomplish an understanding of how and why the status quo is presented as apparent and unalterable (Wallace, 1992). Critical Literacy facilitates students' critical awareness about the role of language in producing, maintaining, and changing social relations and power, and it is regarded a source for developing the consciousness about the link between language and society (Fairclough, 1992).

Another goal of Critical Literacy is to push learners forward to investigate the way social and political factors form the target language they are learning so that students are more mindful of the socio-political reasons behind their choice to employ some language varieties (Cummins, 2000). Critical Literacy model as a transformative pedagogy is a collaborative contact between students and the teacher that leads them to attain a critical understanding of the socio-political use of language and to use language in a prevailing and important way to act in response of a certain social reality (ibid.).

In literature as content, Lazar (2007) describes literature itself as the content of the course, which gives attention to areas such as the history and characteristics of literary movements, the social, political and historical background of a text, the main literary genres and rhetorical devices and so on. The amount of background knowledge about a given text is related to different factors, such as the allotted time, to what extent



the text refers to particular historical events or characters and the interest of students in literary characteristics of the target text (ibid.).

Literature is essential as a medium to defend the cultural and artistic heritage (Duff & Maley, 2011). Therefore, it has a central place in the field of humanities in universities all over world. As to the teaching practices, the model has been linked to a more teacher-centered pedagogic mode (McKay, 1982). The text is seen as a sacrosanct product from and about which students accumulate descriptions of critical schools and literary movements, biographical facts about writers and various synopses (ibid.).

Critical Literacy is essential for teaching literary texts. Students ought to be aware of how literary texts discuss some issues of identity, culture, gender, ethnicity, social class and religion (Van, 2009). Nevertheless, EFL teachers sometimes choose literary works that are gloomy. First, teachers ought to avoid any texts that have political suppositions (Cummins, 2000). Second, a literary text should not show too much grief (ibid.). Third, the text being selected can tackle the past; however, teachers ought not to orient their learners too much to the ancient times (ibid.). Though EFL teachers are not against critical reading in the literature classroom, they sometimes feel that some literary texts can influence learners' sense of safety and thus hinder their participation in class (Lazar, 2007). On one hand, students want to know about any ideologies embedded in the texts they read; on the other hand, they also want to feel secure (Wallace, 1992). Using the Critical Literacy approach, the teacher should take into account the students' social experience, and should also regard the degree of openness in various cultures and societies (Luke & Freebody, 1997).

It is sometimes accurate that a number of societies have a limited amount of freedom of speech due to some historical and political factors (Wallace, 1992). Using



the Critical Literacy approach in the EFL classroom cannot work with some students who live in such a milieu (ibid.).

2.6.6 Stylistic Approach

Stylistics, which appeared in the late 1970s, focuses on analysing the elements of literary language to increase students' sensitivity to literary products (Widdowson, 1985). This may include the unusual structures of literature in which language is used in a non-grammatical way (ibid.). The focus in this case is the question if these unconventional structures confuse or develop a learner's understanding of the language (Hall, 2007). In this case, one should make a distinction between one genre and the other. For instance, poems are usually abstract and artistic, whereas dialogues in plays are often very pragmatic (Short, 1996).

In this approach, the teacher motivates students to have recourse to their linguistic knowledge to build some artistic judgments and interpretations of the literary text (Widdowson, 1975). Therefore, the matter of the role of the reader in the process comes up in this case (ibid.). Rodger (1983) maintains that the language form has the most essential role in interpreting literature whereas other scholars like Moody (1983) consider the significance of the reader's background knowledge, casting light on some language features that are important to analysing complex texts.

A practical approach of stylistics is Widdowson's (1983) comparative model to teaching literature, in which passages from literary works are compared to passages from other authentic texts like news reports. This procedure reveals that the language of literature is an independent variety of discourse and shows students diverse methods of language use. In this case, students construct their knowledge of different registers, discovering the different ways language is employed in a certain setting for communication (Turner, 1973). Students can contrast the registers in a literary text with

other registers in non-literary texts, which will assist them to differentiate between literary and non-literary language and the variety of ways language can be used. They will discover how to realize the influence and flexibility of all sorts of language to express human feelings and experiences.

Stylistics leads EFL learners towards a closer appreciation of the literary text itself, relying on that match between linguistic analysis and literary criticism (Busse & McIntyre, 2010). EFL students are taught to notice the way linguistic forms in a literary text function in conveying the writer's message to the reader (Clark & Zyngier, 2003). Lazar (2007) maintains that there are two goals of this stylistic approach. First, it enables students to construct meaningful interpretations of the given text. This goal makes them go beyond the surface meaning of the target text. Second, it assists them to expand their knowledge and awareness of the target language. Carter (2010) proposes a number of activities which aim at motivating students to examine a literary text by marking particular linguistic elements and encouraging students to observe the language features, getting possible clues which may help in the interpretation of the text.

Stylistics is important because it clarifies one of the rationales for teaching literature that is highlighting its aesthetic value and giving access to the meaning by exploring the language and the form of the literary text (Berg & Berg, 2002). The language of any literary work is motivating and has many distinctive features. McRae (1997) maintains that language learning and literary study are interdependent and in some cases they can be regarded as complementary in the educational process.

Widdowson (1975: 34) states that stylistics is not only as a subject in its own right, but it is also a bond between two disciplines, linguistics and literary criticism; stylistics is a wedding of linguistic and literary methods, "a wedding which will set

linguistic evidence in correspondence with intuitive judgment”. This sort of links is shown in the diagram below:

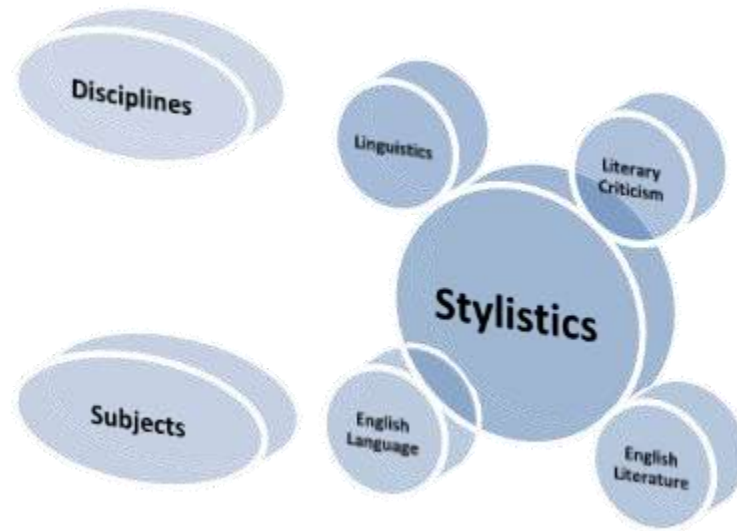


Figure 2.1: Widdowson's Notion of Stylistics (1975)

Weber (1996) explains the diagram of Widdowson by stating that language students can begin from either language or literature, moving through the transitional stylistic stage, and then go forward towards either linguistics or literary criticism. Having recourse to stylistic analysis, students are able to make their own comments about any literary work they study (Berg & Berg, 2002). After the systematic linguistic study, they develop their language both lexically and syntactically or phonologically (ibid.). EFL students often value literary products more when they can discover the aesthetic value of the literary language (Lazar, 2007).

However, various troubles may come up. Some of these problems include the difficulties a student may face in recognizing some figures of speech in literary works that introduce a foreign culture (Ramsaran, 1983), and the learners' limited communicative competence in EFL and sensitivity to different registers in daily-life contexts (Trenlove, 1983). These difficulties may increase in the EFL classroom with



more restricted language resources (Berg & Berg, 2002). Besides, the teacher has to be familiar with the terminology of the diverse literary devices. This knowledge, nevertheless, is challenging in the EFL situation where teachers' training in literary techniques is usually limited (Lazar, 2007). Although most EFL students enjoy indentifying the differences between literary language and non-literary language, teaching literature using stylistics needs more investigation.

2.7 Recommendations for Teaching Literary Analysis in EFL Classes

Though the previously-stated approaches for analysing and teaching literature in EFL classes have their advantages, it is also evident that a great number of scholars like Lazar (2007) and Widdowson (1992) agree that stylistics is recommended for teaching literature in EFL. There is an evident crossover among the various approaches, and the main features of stylistics add to those approaches that are motivating and communicative for EFL learners of literature. When assessing the importance of applying stylistics to teaching literature to EFL students at university, it is so important to take into account the following main principles of communicative language teaching (Van, 2009):

a. Meaning: Meaning is the outcome of the two-way link between the text and the reader, depending on their background knowledge, the reading context, and the difficulty of the literary language (ibid.). Meaning is also affected by the way students relate to the authors' representation of identity, gender, culture and social class (ibid.).

b. Learning: Using literature assists language learning since when it is correctly used, students will get pleasure from understanding literary style (Lazar, 2007). Furthermore, they will definitely construct connections with the plot, themes, and ideological views of literature and will develop into active learners that can use their critical thinking skills (ibid.).



c. Selecting Activities for EFL Learners: Studying literature is open to learner-centred activities that give a chance for collaborative group work in which English is the main means of authentic communication (Collie & Slater, 1990). Brumfit and Carter present three main aims to use literary texts in the classroom:

Many teachers use literature to assist the development of competence in the language. Although the texts being used are literary, and some of the responses of the readers will be discussed in literary terms, the prime intention is to teach language, not literature, [...] second reason for including literary texts is in order to teach 'culture'. It is claimed that studying literature enables us to understand the foreign culture more clearly. [...] It is this kind of argument which for many people justifies the inclusion of literary courses in education. (Brumfit & Carter, 2000: 25)

Therefore, choosing specific texts and activities is essential because this selection will make the distinction between passive reading and active involvement with a literary text clear.

d. The Task of the Student: Literature creates a variety of opinions and individual meanings for students; therefore, they will usually be the ones to sustain activities based on the literary themes that relate to them (Lazar, 2007). This will make students active participants in the classroom and will lead to autonomous learning.

e. The Role of the Teacher: The teacher is the main facilitator and guides the student when given a number of texts to choose and ways to analyse them (Littlewood, 2000). The teacher ought to plan and organize his/her own activities in order to involve learners in lessons and encourage them to express their viewpoints. This requires knowing about the different literary works to be taught and having lesson plans, including the necessary schemata-building activities.

Conclusion

EFL learners' interest in the materials employed in their class often affects their motivation in learning, their involvement and their enjoyment. This motivation comes from the way these materials are implemented in the classroom. The second chapter



showed the importance of literary analysis to teaching literature and how teaching literary works can motivate EFL students to go forward in the learning process. Getting an idea about all the aforementioned approaches will assist teachers in using literature in their classes. However, stylistics proved to be the most recommended approach for analysing literary texts. Therefore, the next chapter will shed light on stylistics in EFL.



Chapter Three:

Stylistics in EFL: General Overview

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Chapter Three:

Stylistics in EFL: General Overview

Introduction

Stylistics is a discipline which has been approached from a number of perspectives. Its definitions vary, based on the theory that is followed. When one carries out the different activities that are linked to his/her field, either in spoken or written forms, s/he often employs devices of thought and the rules of language; however, there are variations so as to alter meanings or have the same sense in various ways. Thus, the concept of style is based on the use of language in different ways for the intent of achieving a common target that is negotiating meanings.

The present chapter aims at showing the importance of using stylistics in EFL. In fact, the main objective of stylistics is finding out the significance of the use of certain linguistic patterns. The overall goal of this chapter is to investigate what style means in relation to literary language and what methods can be used to tackle literary style.

3.1 Style and Stylistics at a Glance

Stylistics is a blanket term which has assumed diverse senses from different linguists. However, it can only be said to be the study of style (Verdonk, 2002). Style on its own is “the effective use of language, especially in prose, whether to make statements or to rouse emotions. It involves first of all the power to put fact with clarity and brevity” (Lucas, 1955: 9, quoted in Floyd et al, 2002). Style has also been defined as the description of the various forms of linguistic items in authentic language use (Leech & Short, 1981). Leech (1969: 14) quotes Aristotle as stating that “the most



effective means of achieving both clarity and diction and a certain dignity is the use of altered form of words.”

Stylistics is in addition described as a study of the various styles that are there in either a given utterance or a written text (Crystal & Davy, 1969). The consistent appearance of certain structures, elements in a speech, or an utterance in a given text is one of the major concerns of stylistics (ibid.). The latter requires the use of traditional levels of linguistic description such as sounds, forms and meanings (Toolan, 1998). It is concerned with the varieties of language and the exploration of some of the formal linguistic features which distinguish them (Short, 1996). The usefulness of stylistics is that it enables the direct understanding of utterances and texts, and thus it increases the pleasure of analysing texts (ibid.).

3.1.1 Concepts of Style and Stylistics

The concepts of style and stylistic variation in language are based on the general idea that within the language system, the content can be set in more than one linguistic form (Verdonk, 2002). Hence, it is possible for it to work at all linguistic levels such as phonological, lexical and syntactic ones (Leech & Short, 1981). Therefore, style can be considered as a choice of linguistic means, as a deviation from the norms of language use, as recurrent features of linguistic forms and as comparisons (Widdowson, 1992). Stylistics deals with a wide range of language varieties and styles that are possible in creating different texts.

Stylistics is concerned with the study of the language of literature or the study of the language habits of particular writers and their writing patterns (Shen, 2010). From the foregoing, it can be regarded as the techniques of explication which can help readers to define objectively the author’s use of language (Trask, 1999). It enables a systematic

analysis by dealing with the language of the literary text (ibid.). Widdowson defines stylistics as follows:

By stylistics I mean the study of the literary discourse from a linguistic orientation and I shall take the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is a means linking the two. (Widdowson, 1975: 3)

The main objective of stylistics is to enable the reader understand the purpose of the author's choice of certain linguistic manners to convey his/her message. Therefore, stylistics is concerned with the examination of grammar, lexis, semantics as well as phonological properties and discursive devices (Clark & McRae, 2003). It is more interested in the significance of the function that the selected style fulfils.

3.1.2 Nature and Aims of Stylistics

Stylistics makes a bridge between language and literature. It studies language use in both literary and non-literary texts. To do that, it uses insights from various fields such as literature, psychology, sociology and so on (Bradford, 1997). Therefore, while it has its own focus, it is multidisciplinary in nature (ibid.). Stylistics looks at style in different ways. First, style is regarded as a choice since each writer/speaker has a distinctive option at the different levels of language description in a text (Williams, 2007). Second, style is regarded as a deviation since what does not conform to the standard use of language is said to be stylistically significant, and this can also be at any level of language description (Fowler, 1966). Third, style is regarded as a situation that is the context in which a text comes to life and that could be physical, socio-cultural or pragmatic (ibid.). Fourth, style is regarded as a temporal phenomenon and this deals with the time of relevance of style (Williams, 2007). A good example is Old English versus Modern English. Fifth, style is regarded as the individual, and this tackles certain features that are associated with particular individuals (idiolects) (Freeman, 1971).



Stylistics deals with a whole range of human discourses. The practice of this discipline is targeted at achieving certain objectives (Bradford, 1997):

(1) *To set up discourse peculiarities:* Stylistics studies the peculiarities that describe the discourse of a writer, speaker, period, people or genre. For example, stylistics could help the reader identify the British English style as different from the American English style.

(2) *To arouse appreciation of discourses:* Stylistics involves the understanding of a discourse in order to increase reading enjoyment. It opens the reader's mind to the form and function of a particular choice of discourse. Stylistics is sensitive to various linguistic choices in a given text.

(3) *To create linguistic habits:* The style of any writer is the product of certain linguistic habits that are related to some social and cultural factors. The goal of stylistics is to find out the linguistic choice of a given writer. Chapman (1973) maintains that any stylistic analysis tries to determine the artistic values that support the choice of the writer. Stylistics is regarded as a sort of analysis for learning language and developing understanding for the way it works. The knowledge of stylistics also results in a good analysis of speaking and writing habits to find out patterns which typically distinguish one variety of language from the other (Fowler, 1966). A number of factors, namely situations, mode of communication, context, socio-linguistic constraints, as well as the need to conform to linguistic appropriateness, account for variation across genres (ibid.). According to Crystal and Davy (1969), the objective of stylistics is to analyse language habits, identifying some features which are limited to types of social context.

(4) *To make critical judgments:* Applying stylistics on a discourse can give an aid to the stylistician to construct a critical judgment that is based on veritable data which are generally objective.



To come to the previously-mentioned goals, stylistics focuses on certain features of a text. Through graphological features, a stylistician may describe the physical appearance of a literary text (Leech & Short, 1981). Some of these characteristics include punctuation, italicization, capitalization and underlining to create stylistic effects (ibid.). However, the focus of any syntactic analysis is the identification of the effects created by the sentence variety in a text (ibid.). Aspects as ellipses, parataxis, hypotaxis, and right and left-branching sentences are considered significant. For example, dislocation in syntax is used to demonstrate the dislocation in human thoughts (stream of consciousness) and this is highly manifested in William Faulkner's novels. The stylistic use of words may also generate denotative, connotative, collocative, affective and thematic meanings based on the speaker's or writer's intention (Widdowson, 1992). Besides, certain distinctive uses of words may help to recognize the context of a text, its genre, its communicative function, its author and so on (ibid.).

3.1.3 Varieties of Stylistics

Several scholars have attempted to define the term 'stylistics' despite the fact that it is not surprising that a common definition remains hard to pin down due to the different types of stylistics as a field of study. Wales in her *Dictionary of Stylistics* (2001) defines stylistics as being a discipline that mainly describes the formal features of texts and the functional significance of these features in relation to the interpretation of the text. According to her, intuition and interpretative skills are important in both stylistics and literary criticism; nevertheless, stylisticians avoid vague and impressionistic judgments about the manner formal features are manipulated. Stylistics is then divided into different types.



3.1.3.1 Linguistic Stylistics

Linguistic stylistics investigates the linguistic features of a text (Short, 1996). Style is often regarded as the choice of certain linguistic features over other possible ones (Toolan, 1998). Linguistic stylistics thus points out those linguistic choices which a writer or a speaker makes as well as their effects (ibid.).

The foregoing implies that linguistic stylistics is mainly concerned with the use of language and its effect in a text (Turner, 1973). A linguistic stylistic analysis of a text will focus on describing the form and function of language. This does not imply that linguistic stylistics ignores the meanings that a text conveys. In fact, meanings are important. However, what the system of language is used to do is of paramount importance to the stylistician who works within linguistic stylistics (Widdowson, 1975).

Linguistic stylistics then tries to find out how a piece of discourse conveys the language system (Wales, 2001). The latter is the linguistic features that can be examined based on the levels of language description (ibid.). The gap between linguistic stylistics and literary studies has been bridged by the advent of linguistic stylistics that was introduced to act as a complementary approach to literary criticism where the linguistic study of texts was clearly missing (ibid.).

Linguistics as “an academic discipline which studies language scientifically” focuses on language usage and its applicability (Crystal & Davy, 1969: 10). According to Ayeomoni (2003: 177), the linguistic study of texts is precise and definite as it employs objective and verifiable methods of analysis and interpretation.

Linguistic stylistics studies linguistic devices such as rhetorical figures and syntactical patterns that are part of literary style (Short, 1996). However, it is different from literary criticism: while literary criticism relies on the subjective interpretation of texts, linguistic stylistics sheds light on the “linguistic frameworks operative in the text”

(Ayeomoni, 2003: 177). This gives the critic a pattern to follow: what to look out for in a text. Accordingly, his/her standpoint can be verified statistically (Sebeok, 1960). Similarly, the linguistic study of a text reveals the writer's style and the aim of writing (Wales, 2001). Thus, if one criticizes a text through the parameters of linguistic usage, it can be verified, but if on the other hand, one relies primarily on literary criticism, one will react to a text as his emotions dictate (Lazar, 2007).

However, Hasan (1985) (Quoted in Ayeomoni, 2003) maintains that linguistic stylistics acknowledges the fact that it is not just enough to study the language of texts since there are other aspects to consider. In view of this factor, linguistic stylistics has its major purpose, which is relating language use in a text to its function (Leech & Short, 1981).

3.1.3.2 Pragmatic Stylistics

Pragmatic stylistics is sometimes regarded as part of linguistic stylistics (Wales, 2001). It studies how pragmatic resources such as performatives and speech acts can be used to reach stylistic effects (ibid.). This kind of stylistics is the meeting point between the two fields of pragmatics and stylistics (Verdonk, 2002).

The main aim of pragmatics is showing the way language users make use of the sentences obtained in such a language to convey certain messages that are not clearly shown in the propositional content of sentences (Levinson, 1983). Pragmatics aims to fill the gap made by the truth-condition semantics (ibid.). The latter is a semantic theory which maintains that the truthfulness or the falsity of a sentence or an utterance is influenced by the degree to which the propositional content of such a sentence or an utterance is verifiable from the world (ibid.).

Stylistics usually deals with the examination of style in language (Turner, 1973). Verdonk (2002) describes it as the analysis of a distinctive expression and finding out

its objective. The relationship between both pragmatics and stylistics seems to be possible given the features that they share (ibid.). Applying pragmatic and stylistic theories to text analysis reveals an apparent shift from how texts were analysed when modern linguistics started to develop (ibid.). Halliday (1973) claims that modern linguistics limited the analysis of a text to the sentence which was then considered as the principal unit with an inherent structure. The pragmatic meaning of a text can be got through indentifying the context that gives birth into the given text. Understanding the context is necessary to examine the pragmatic meaning which leads the language user or the writer to using appropriate linguistic resources in the text to achieve certain stylistic meanings (Verdonk, 2002). Ayodabo (1997: 136) considers the degree of effectiveness of an utterance (as a text) in relation to the reader at the perlocutionary level. For the perlocutionary level to be reached in the speech act theory (Austin, 1962; Searle, 1969), the illocutionary acts must have satisfied some felicity conditions (Levinson, 1983).

The frequency of a speech act is important in understanding the degree to which it has been stylistically exploited by text producers to exert some perlocutionary effect(s) on the reader of such a text (Leech & Short, 1981). In this case, there is the yoking of pragmatics and stylistics. Pragmatic stylistics is thus viewed as a two-in-one theory of text analysis, which focuses on the effects of contexts on the text (Verdonk, 2002).

3.1.3.3 Forensic Stylistics

Forensic stylistics is a branch of forensic linguistics (Wales, 2001). It is the use of stylistics to detect crimes (ibid.). Through the stylistic analysis of language use at the different levels of language description, it is possible to determine the writer of a text (Widdowson, 1985). This type of stylistics has seen different changes and developments (Weber, 1995).



Forensic stylistics may be employed in confessional statements to the police. Voice recognition, indentifying regional accents and other issues are usually dealt with to get some valuable conclusions in terms of crime detection (Bloor & Bloor, 2007). Criminal activities often include written or spoken language forms, so specialists can examine the tendency of the writer or the speaker, and can study syntactic structures, word choice and slangs in order to make a profile of the communicator which contains his/her educational level, ethnicity and even the mood when the communication took place (McMenamin, 2002). Specialists can also compare one written/spoken communication with another to decide on the authenticity of authorship (ibid.). To illustrate, in case if a letter is suspected of being a fake, specialists can compare it to conventional models to confirm or deny its authenticity.

3.1.3.4 Reader-response Stylistics

Reader-response stylistics appeared after the birth of reader-response criticism (Wales, 2001). Proponents of modern criticism maintain that critics of texts ought to appreciate the words of a text rather than focusing on the writer of such a text (Fowler, 1966).

New literary criticism is a departure from the Romantic conception of the writer as being in charge of deciphering meanings that readers may encounter in the target text (Tompkins, 1980). Affected by Barthes' vision, new critics believe that the meaning of a text can be determined through the interaction between the reader and the given text (ibid.).

Therefore, reader-response stylistics considers the reader's response to a given text as a reaction to a number of possibilities (Culler, 1982). Any text has a variety of interpretations that can be accessed by the reader in accordance with his/her level of literary competence (ibid.). A reader's literary competence is greatly affected by the

social context in which a given text is written (ibid.). In this type of stylistics, the interaction between the structure of the text and the reader's response is the focus (Wales, 2001). The reader-response stylistics urges readers to give their own understandings to the target text.

Advocates of this type of stylistics claim that the role of the reader should not be neglected and also maintain that readers are actively involved in deciphering meanings of the target literary text (Weber, 1996). In this case, the reader will not be a passive recipient of some ideas met in a literary text, but an active producer of meanings (ibid.).

Reader-response stylistics gives birth into a variety of forms. Some subjectivists like Bleich, Holland and Crossman consider the reader's response not as one guided by the target text, but rather as one provoked by personal needs (Tompkins, 1980).

3.1.3.5 Affective Stylistics

Fish (1970) considers the reader-response criticism as affective stylistics. The latter is regarded as one of the two main varieties of stylistics, i.e., affective stylistics and expressive stylistics. While expressive stylistics is writer-oriented (it focuses on style as the only representation of the character of the writer), affective stylistics is reader-oriented (it focuses on the reaction of the reader) (Fish, 1970).

Similar to reader-response stylistics, affective stylistics focuses on any emotional response the reader or the listener may make while reading or listening to a given text (Culler, 1982). It also attempts to tackle the psychological impact in the reading/listening process; thus, it is sometimes called 'process stylistics' (ibid.).

Affective stylistics depends on affective responses to stylistic choices in the text (Fish, 1970). The literary text can be analysed through the interpretative strategy that the reader uses. Affective stylistics can also be regarded as the study of the effect of a text's structure on the reader. In this kind of stylistics, readers carry on the search of

new information that should be included into their own understanding of the target work (ibid.). The reader may form new expectations of where the work is going, sometimes, refusing previous assumptions and making new interpretations (Crawshaw, 1996).

3.1.3.6 Literary Stylistics

Literary stylistics is identical to literary criticism in a way (Crystal, 1987). The crucial rationale of literary stylistics is to clarify the individual point of the writer (ibid.). The task of literary stylistics is to decode a message encoded in an unusual way and to communicate its meaning in common terms (Short, 1996). This activity is not basically unlike the criticism of other artistic forms (Freeman, 1971).

The literary stylistician is noticeably responsive to language, but his/her concern is not mainly with the method the signals of the artist are constructed but with the underlying message of the writer (ibid.). Furthermore, literary stylistics focuses on figurative use of language which adds to the message being conveyed (Crystal, 1987). Understanding the aesthetic value of language is also another major goal of literary stylistics (Short, 1996). Its observation of the way language system works will serve only as a means to this end (Leech & Short, 1981). The following diagram shows the link between linguistics and literary criticism:

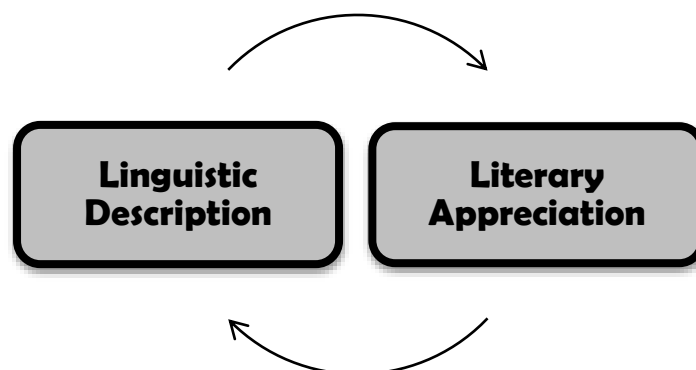


Figure 3.1: Linguistic Description and Literary Appreciation

Therefore, literary stylistics aims at finding out the artistic vision which any language expresses (Wales, 2001). It deals with each literary work as a message to be conveyed to the reader (Toolan, 1998). Literary stylistics considers the interpretation of a text as the definitive objective of any literary analysis (ibid.). It studies the stylistically significant features of the text, including clause and sentence structures, paragraphing, cohesion and lexical choices (Leech & Short, 1981). Nevertheless, stylistic features and their functions are more important than their objective description (ibid.). This offers a clear starting point for interpreting texts and for teaching their interpretations.

3.1.3.7 Pedagogical Stylistics

This type of stylistics reveals the instructional side of stylistics (Lazar, 2007). Stylistics is considered as one of the teacher's useful tools for teaching language and literature to both native and non-native speakers of English (Weber, 1996). Any EFL teacher is always guided by a number of objectives of the target course (ibid.). In this case, a close ally to pedagogical stylistics is analysing classroom discourse (Carter, 2010).

Pedagogical stylistics is linked with the teaching of linguistic features of texts as a way to enhance students' understanding of language (Short, 1983). It is based on the fact that stylisticians who are in the field of teaching ought to know the pedagogical orientations and reading paradigms which inform their practice (Simpson, 1997). It is also a theoretical dimension to research carried out in classes of stylistics (ibid.).

Pedagogical stylistics maintains that the ways of improving learners' linguistic sensibilities should consider the text as an action, i.e. the mental processing of a text is a proactive part of reading and interpretation, and the pragmatic and cognitive as well as linguistic elements that function within definite social and cultural contexts (Carter, 2010). This kind helps learners to understand how language, grammar and rhetorical

devices function in the text through two stages (Lazar, 2007). First, learners get the knowledge that makes them grasp the fundamental grammatical and rhetorical features (ibid.). Second, it boosts their critical thinking skills to analyse texts with the tools they have got at the first stage (ibid.). Third, learners move on to the synthesizing stage that allows them to reach the production stage (ibid.). This process is very useful, especially in creative writing classes.

The above-mentioned process is not simply stylistics, but basically pedagogical stylistics. The latter demonstrates the fact that a stylistic analysis of texts, literary or non-literary, for formative ends is pedagogically important.

3.2 Levels of Stylistic Analysis

The main levels of any stylistic analysis are listed below:

3.2.1 Phono-graphological Level

The term, phono-graphology, was introduced by Halliday (1961) in explaining different levels at which linguistic events should be considered. According to Halliday (1961: 243-4), the principal levels within this framework are ‘substance’, ‘context’ and ‘form’. The substance is the material of language: ‘phonic’ (audible) or ‘graphic’ (visible), and therefore phono-graphology is the organisation of substance into meaningful events (Halliday, 1961). The context makes a link between the form and non-linguistic elements of the situation in which language works to yield extra-textual traits (ibid.). Systemic functional linguistics thus identifies the formal and the situational dimensions of language description (ibid.).

Following the same tradition, Leech and Short (1981) also present four levels of language description: syntax, semantics, phonology and graphology. Syntax and phonology work together to give birth into meaning that is the main concern of semantics. According to the two scholars, graphology is another form of realisation to

phonology. Though phonological features are remote in a written text, they are still relevant since any written text is produced to be read or spoken (Short, 1996). Spellings may be exploited to put forward a number of phonological aspects, and these will be clear when the written text is read loudly (Missikova, 2003). The analysis of language at this phonological level involves the fundamental sound units such as the grouping of sounds, stress, tone and patterns of intonation (ibid.). It is also at this level that one considers the potential syllable structure of certain linguistic units and the different ways in which syllables can be structured (ibid.). This feature can be useful in contrastive analysis of languages (Weber, 1995).

3.2.2 Lexico-semantic Level

According to lexical semanticists, if the word is an identifiable linguistic unit, it is possible to isolate an established meaning that enables its consistent use by a great number of users in diverse situations (Stockwell, 2007). Linguists usually attempt to find out meanings of lexical items based on their componential features (Leech & Short, 1981). The task involved is componential analysis which is a by-product of lexical composition, *viz.* the process of analysing lexical features (ibid.).

The lexico-semantic level is concerned with the speaker's or the writer's lexical choices and looks at various dimensions of meanings. The use of certain words may suggest the context of a text, its genre, its communicative purpose, its writer and so on (Missikova, 2003). The main reason is that words may have denotative, connotative and thematic meanings which help the reader to understand the whole text (ibid.).

3.2.3 Syntactic Level

One of the important levels of language description is the syntactic one (Fairley, 1978). At the syntactic level, major statements of meaning are created as a result of the



examination of the choices made by the writer/speaker, and the literary genre of or the unique peculiarities of the target text (ibid.).

At this level, stylistic analysis aims at reaching an understanding of the grammatical units of clauses and sentences and how they function in a given text (Bradford, 1997). In other words, identifying grammatical units is not sufficient, and thus one ought to explain the stylistic significance of these units. On the other hand, the use of grammatical features differs from one writing genre to the other. For instance, though sentence description can be productive in analysing prose, it cannot be the same in another literary genre (Short, 1996). Consequently, it is essential for any stylistician to know about the form and the register of the target text (ibid.).

3.2.4 Cohesion and Coherence

Cohesion is defined as “the formal linkage between an element of a discourse or a text and another element in the same discourse or text” (Crystal, 1987: 449). The units of a cohesive text are not just a random set of sentences (Fairley, 1978). The connectivity of the elements of a text is mainly a matter of reference and meaning (Leech & Short, 1981).

Leech and Short maintain that cohesion is an important part in making any text coherent. However, it is not always a significant feature of literary style (ibid.). They claim that cohesion in literary fiction is a background to make noteworthy style markers, and they create the analogy of the framework which makes a building hang together and which is infrequently the most important part of its architecture.

Further, cohesion is embodied in the concept of text (Halliday & Hasan, 1976). It is so important, but not sufficient to create a text (ibid.). It is just one part of the textual or, text-forming component of the linguistic system that creates a text; the textual component is “the set of resources in a language whose semantic function is that

of expressing relationship to the environment” (ibid: 299). What characterizes the text is the meaning derived from this textual component. The role of cohesion within a text is to express the continuity that exists between one part of the text and another (Leech & Short, 1981). This continuity, provided by cohesion, enables the reader to supply the missing pieces which are not present in the text and which are essential to its interpretation (ibid.).

Widdowson (1985) refers to cohesive ties as formal syntactic and semantic signals. Whereas cohesion is deemed to be a linguistic device used to make connectivity across sentences or utterances, coherence creates a bridge between utterances through an interpretation of illocutionary acts (ibid.). Both cohesion and coherence are regarded as part of the elements of textuality which a text has as a communicative means (Halliday & Hasan, 1976). Both of them are stylistically important to any text since they demonstrate logical consistency and clarity to make the reader understand the whole meaning (ibid.). Cohesion characterises the textuality of a text, whereas coherence accounts for the relevance of a text (Halliday, 1985).

3.2.5 Foregrounding

Foregrounding makes some features prominent in a literary text. Some language aspects are prominent for certain effects against the background features in any given text (Leech & Short, 1981). Foregrounding is frequently used for aesthetic exploitation of literary language which has the goal of making what is common unusual to draw attention (ibid.). The concept of deviation is strongly linked to that of foregrounding in that what is foregrounded is employed to deviate from the known pattern (Chapman, 1973).

Furthermore, if the content of a text deviates from the norms of language use, a style is being stamped (Wetherill, 1974). To find out the area of deviation in stylistics,

one has to classify the diverse highlighted aspects that are prominent in a given text (Fowler, 1966). Therefore, foregrounding is related to the concept of deviation, and it offers the basis for the reader's identification of style (ibid.). Halliday (1978) maintains that foregrounding is prominence which is motivated. He also regards prominence as the broad name for the phenomenon of linguistic highlights whereby some linguistic features stand out. According to Halliday (1985), a prominent feature is foregrounded only if it relates to the meaning of the target text. He claims that foregrounding can be qualitative, i.e. a deviation from the language norm, or quantitative, a deviation from the anticipated frequency.

The aim of foregrounding, whether linguistic or non-linguistic, is to attach a strange and unique idea to the language structure (Leech & Short, 1981). Therefore, foregrounding is presented in different ways in any given text. These include odd capitalisation, italicization, bold words, contractions and underlining. Using these foregrounding devices makes some visual images that may add to the memorability of the target text (ibid.).

3.3 Basic Literary Genres and Their Stylistic Characteristics

Tackling literary genres is closely related to typologies of creative writing based on forms, outlooks, structures and purposes (Wetherill, 1974). It is thus common to classify literature into three main genres which are prose-fiction, poetry and drama (Lazar, 2007). These three major forms are linked with stylistics (Leech & Short, 1981).

3.3.1 Forms of Literature

There are three main forms of literature, including prose, poetry and drama. Though each form has its own peculiarities, the reader needs to note that the characteristics of one may be met in the other (Wetherill, 1974). For instance, there may



be a poetic prose or a dramatic poetry (Gardiner, 2008). The presence of some features of one genre of literature in another signals what is called intertextuality (ibid.).

3.3.1.1 Prose-fiction

Prose-fiction is the genre that is most similar to everyday story telling activity (Chapman, 1973). The writer in prose-fiction mainly narrates a particular story in a nonstop form as any narrator of a stimulating experience would (ibid.). The main tool for introducing prose-fiction is narration, and the writer may sometimes be the narrator, telling the readers what happened, to whom, why it happened and at what time it happened (Cuddon, 1992). Prose-fiction is arguably the most common form of literature in the modern world. However, it shares a lot with the story traditions of the ancient world which came in the form of myths, parables, romances, fables and folktales, and which are all narrative in form (ibid.).

Prose-fiction includes novels, novellas and short stories as sub-genres (Gardiner, 2008). The common form of prose fiction is however the novel, which is also the lengthiest of the three (ibid.). Palmer (1986) defines it as a “compact, coherent (and) unified fictitious prose narrative having a beginning, middle and an end”. Palmer goes ahead to maintain that the novel deploys materials and information in such a way as to give the image of coherence, continuity and wholeness.

The novel is the most recent literary genre, coming into appearance after both poetry and drama had turned out to be well-known literary forms. The important distinctive feature between the three sub-genres of prose fiction (the novel, the novella and the short story) is length (Baldick, 2008). The novel is on the whole longer than the novella, while the short story is the shortest of the three (Palmer, 1986). The novella, a subgenre of prose-fiction, is a very difficult form to describe, shorter than the novel and longer than the short story (ibid.).



Therefore, the novella is closer to the novel than the short story. Like the novel, the novella tries to capture life and experiences in some details even if this chronicle ends up being shorter than the novel (Hawthorn, 1986). It is more difficult to distinguish between the novel and the novella than between the short story and the novella (ibid.). That is why the novella is a much restricted form of literature, being represented by a small body of output (ibid.). Some known novellas in literature include Charles Dickens's *A Christmas Carol*, William Faulkner's *The Bear* and Gabriel Okara's *The Voice*.

The short story has been described as the form of prose-fiction which narrates basically an event making an immediate impact on its reader in the process (Baldick, 2008). Millet (1970: 8) considers the short story as an imaginative "account of a happening" that focuses on one main character.

3.3.1.2 Poetry

Any literary work provides its writer with a tool to transfer his/her emotions and feelings (Wetherill, 1974). The poetic form can assist the poet attain this more efficiently (Short, 1996). Good poetry has constantly been supposed to come from the soul and not the head, because it is about strong feelings coming from the inspired mind which may not find appropriate expressions under ordinary situations (ibid.). In his description of poetry which appears in the preface to the *Lyrical Ballads*, William Wordsworth regards good poetry as "the spontaneous overflow of powerful feelings" and strong "emotion recollected in tranquility" (Quoted in Abrams, 1981: 115).

Language is the most characteristic feature in poetry; it is intense, strong and full of meanings (Chace & Collier, 1985). The main characteristics of poetry are verse, sound and compression of statements (ibid.). Besides, poetry has a specific form and



style which enable a systematic training of language analysis. Cook (2003) thus maintains that any poem needs a particular stylistic analysis:

Stylistic analyses tend to highlight three related aspects of literary language: its frequent deviation from the norms of more everyday language use; its patterning of linguistic units to create rhythms, rhymes, and parallel constructions; and the ways in which the form of the words chosen seems to augment or intensify the meaning. (Cook, 2003: 62)

There are different forms of poetry. To illustrate, the epic dates back to the earliest periods of the pre-literate story telling world (Gardiner, 2008). Abrams (1981: 50) describes the epic as a heroic poem which is long and narrative in nature, and which tackles a “great and serious subject, related in an elevated style, and centred on a heroic or quasi-divine figure whose actions depends on the fate of a tribe, a nation, or the human race”. Some of the most known epics in literature are Homer’s *Iliad* and *Odyssey*, John Milton’s *Paradise Lost* and *Beowulf*.

The elegy is a poem which aims to mourn the death of a specific person (Cuddon, 1992). Abrams considers it as a formal and persistent grieve for the loss of someone. The dirge, as the elegy, shows grief on someone’s death, but it is different from the elegy in that it is short, and is often represented as a song (Abrams, 1981). Another type of poems is the lyrical poem which is accompanied by playing a musical instrument (Gardiner, 2008). Some of the most famous lyrical poems are Keats’s *Ode to Autumn* and Arnold’s *Dover Beach*.

Other kinds of poetry are the panegyric type of poems that sing the praise of someone, the occasional type that is produced to put spotlight on a special event, and the sonnet that is a fourteen-line poem divided into the octave (the first eight lines) and the sestet (the last six lines) (Cuddon, 1992). Knowing the different forms of poetry is essential to make a stylistic analysis of any poem.

3.3.1.3 Drama

While other literary forms are fundamentally designed to convey their messages in words, drama is designed to present its statements in a mixture of action and words (Gardiner, 2008). Therefore, drama is considered as a literary genre that has the most direct impact on the audience. A play is consequently a literary work written for an audience that is part of what is performed on stage.

Drama has basically three broad subgenres: tragedy, comedy and tragic-comedy (ibid.). A tragic story is the one that ends unhappily that the audience feel sympathy for the misfortune of the characters (Cuddon, 1992). Tragedy is thus a representation of actions that need to be put on focus in language enriched by diversity of artistic devices fitting all the parts of the play, using means of pity and horror (ibid.).

According to Aristotle, tragedy is the story of how an eminent member of a society ends up in shame or even death due to a combination of his/her behavioural shortcomings and the influence of some supernatural forces (Abrams, 1981). For Aristotle, a person that is not well-known in his/her society cannot be a tragic hero, because his tragedy does not have any importance to people (ibid.). The tragicomic drama was popularised by the creative and talented English playwright, William Shakespeare, who is generally reputed as a great literary figure of all times (Drabble, 1985).

A comic play is a dramatic presentation that not only ends on a cheery note with no hardship, but it is also intended to make humour (Baldick, 2008). Though comedy is thought to have no social utility, it is proved that the comic play can teach the audience some moral lessons and can make some concrete sociopolitical and economic statements (ibid.).



Knowing the forms of drama is important to make the stylistic analysis of any play. Pragmatic stylistics is also appropriate to analyse plays stylistically since this genre focuses on characters' actions.

3.3.2 Stylistic Characteristics of Prose

The main elements of prose fiction are characters and characterization, plot, setting, theme, point of view, conflict and language (Chase & Collier, 1985).

(a) Characters and Characterisation

Characters are the agents of actions in the literary work whereas characterisation is the way of projecting the characters (Leech & Short, 1981). Two general types of characters in a narrative fiction are flat characters and round characters (Cuddon, 1992). Any flat character is produced around a particular thought or quality (ibid.). This type of characters is very simple to portray as it is plain in thoughts and actions and it will be the same in the course of the whole story (ibid.). However, a round character is so complicated in actions and thoughts, and so cannot be described as simply as the flat character (ibid.). Characters may be described either by telling or by showing (Leech & Short, 1981). By telling, the author tells the reader everything about the characters, but by showing, the author allows the characters to interact and by that the reader knows them (ibid.).

(b) Plot

The plot is the arrangement of the events in a literary work toward the attainment of a certain effect (Abrams, 1981). It is also the manner the events of the story are ordered and rendered (ibid.). The plot of a story often follows the chronological order. A story can be dislocated in time order. The flashback technique dislocates events in terms of time (ibid.).



(c) Setting

The setting refers to where and when the actions in the story take place (Baldick, 2008). It is not only limited to the physical environment; it includes the social circumstances, i.e. the atmosphere and the time the actions occur (ibid.).

(d) Theme

The theme is the philosophical underpinning of the literary work and it is deduced from the subject matter (Cuddon, 1992). Common themes in prose are, for example, love, religion, social issues, political corruption and cultural conflict.

(e) Point of View

Point of view is the perception from which actions, events and characters get revealed to the reader (Baldick, 2008). The point of view of a work can be the first person or the third person (ibid.).

(f) Conflict

Conflict is the backbone of the plot in prose fiction (Cuddon, 1992). It is the moving force and it holds the plot strongly together (ibid.). Conflicts happen when two forces draw the opposite ways (Abrams, 1981). The conflict can be either internal or external (Baldick, 2008). It is internal if it involves inner emotional struggle like the will in a character to desire to do either good or bad and without a firm grasp on which of the two to hold on to (ibid.). If it is external, it is inter-personal, involving two or more characters and opposing forces (ibid.).

(g) Language

Language is the most significant feature of prose (Wetherill, 1974). It gives expression to the other elements of prose. There are two main dimensions here that are the authorial language and the language of characters (Simpson, 1997). The main means of characterisation is the language the writer chooses for his/her characters.

3.3.3 Characteristics of Poetry

There are many types of poetry categorised along the lines of age, kinds, region and form (Wetherill, 1974). Along the row of types, there are epic, medieval (romance), metaphysical, neoclassical, romantic and modern poems (ibid.).

Whatever form of poem under study (narrative poetry, satirical poetry, dramatic poetry, a ballad, lyric poetry, pastoral and elegy, etc.), there must be some discussed themes (Egudu, 1977). The subject-matter is related to the overt issues found in the poem, while the theme is the embedded message inferred from the subject-matter (ibid.). Though what is said in a poem is significant, the way how it is said is undeniably more important.

(a) Persona

The voices readers often hear in poetry are not all the time those of the poets (Harmon, 2010). A poet sometimes adopts the identity of another person, real or imaginary, in a particular situation: s/he is adopting a persona in this case (Baldick, 2008). In analysing a poem, the voice must be first identified: one has to recognize whether it is the poet speaking directly or the poet is speaking through another voice (ibid.).

(b) Imagery

As a term, imagery is the use of language to represent certain objects, actions and feelings (Cuddon, 1992). It is used to depict any descriptive writing and helps the reader to visualise a scene to know about the poet's experience (Freeman, 1971). In poetry, there are aural and visual imagery (Leech & Short, 1981).

When metaphor and simile are well used, they stand for imagery at its most concise mode (Hatch & Brown, 1995). Some other figures of speech that can have this purpose are hyperbole, euphemism, irony, personification, metonymy and synecdoche



(ibid.). Another extreme form of imagery is symbolism in which an image represents something visual, but also often a great number of other ideas which the poet associates with the word (the connotative dimension of word meaning) (Leech, 1969). Connotation is a means of creating imagery, and it is often exploited fully in poems (Widdowson, 1983).

(c) Sound Patterns

Poems are based on rhythmical patterns (Widdowson, 1992). These patterns are called the rhythm. Rhythm is articulated by a series of syllables, some of which are stressed and some unstressed (Pilkington, 1991). In poetry, there are four main rhythmic patterns (Carter & McRae, 1996):

(i) *Iambic rhythm*: Each foot consists of an unstressed syllable followed by a stressed syllable.

(ii) *Trochaic rhythm*: Each foot consists of a stressed syllable followed by an unstressed syllable.

(iii) *Anapaestic rhythm*: Each foot consists of two unstressed syllables followed by a stressed syllable.

(iv) *Dactylic rhythm*: Each foot consists of a stressed syllable followed by two unstressed syllables.

(d) Sound Effects

Using particular sound patterns, certain sound effects can be produced. Some of these sound patterns are as follows:

(i) *Onomatopoeia*: It is using words whose sounds imply their own meanings (Leech, 1969). The simple examples are words given to real sounds. For instance, 'cats mew', 'lions roar' and 'cars screech'.

(ii) *Alliteration*: The use of syllables starting with the same consonant letter or sound is called alliteration (ibid.). Alliteration has a flattering effect on the sound, gives reinforcement to stresses, and can serve as a subtle emphasis of key words in the line of verse, but alliterated syllables should not call attention to themselves by strained usage (Baldick, 2008).

(iii) *Rhyme*: It refers to the recurring use of similar sounds, particularly at the end of lines of a poem (Widdowson, 1992).

3.3.4 Stylistic Characteristics of Drama

The elements of drama are the essential features of its forms and they are as follows:

(a) Plot

The plot is the chronological order of events (Baldick, 2008). It is linear when there is a sequential arrangement of events in the play. However, one can meet a play in which time order is displaced. This happens when there are a number of flashbacks (Gardiner, 2008).

(b) Theme

The theme is the message of the playwright or what the play is about (ibid.). A play may have one theme or various themes. The theme is the philosophical groundwork of plays. It is always derived from the plot.

(c) Conflict

Conflict is the bone of disputation between the protagonist and the antagonist (Cuddon, 1992). There is a conflict when two forces pull the opposed ways. Conflict can be inter-personal or intrapersonal (ibid.). Actions are generated through conflict in the story (ibid.).

(d) Characters/Characterization

Characters are the agents that are responsible for actions and conflicts in the play (Gardiner, 2008). The arrangement of characters by a playwright is known as characterization. Characters may be human agents or animal agents.

(e) Language

The language of drama is the main communicative means used in the play. There are three main kinds which are verbal (spoken), gestural (paralinguistic such as nodding and eyeing) and symbolic (semiotic) (Culpeper et al, 1998). The language of drama can be prosaic or poetic (ibid.).

(f) Setting

The setting involves the location of the play (Gardiner, 2008). It is divided into three elements: time, place and atmosphere (Baldick, 2008). Time is related to when the action takes place, place indicates the location of the actions in terms of physical space while atmosphere depicts the socio-psychological mood of the play (Cuddon, 1992).

(g) Basic Terms in Drama

Some terminologies which are connected with drama and which students find essential to use when analysing any play are listed below (Gardiner, 2008):

- i. **Cast:** It is the list of actors and actresses who have definite roles in drama given by the playwright or the director.
- ii. **Playwright:** A playwright is the writer of a piece of drama.
- iii. **Conflict:** The conflict involves the protagonist and the antagonist in their struggle for assertion of influence in drama.
- iv. **Protagonist:** A character who has the major role in a play. A protagonist is also called the hero or the heroine or the main character.

- v. **Antagonist:** S/he is a character in a play who opposes the protagonist rightly or wrongly.
- vi. **Denouement:** It is also identified as the resolution of events; it is the resulting process after the climax has been reached. At this stage, the conflict in a play is at last set on.
- vii. **Tragic Flaw:** It is a mistake made by the protagonist in a play. It could also be an inherited weakness which leads to the downfall of the protagonist.
- viii. **Dramatic Irony:** It is a situation in a drama in which a character, due to lack of knowledge, says or does something which runs counter to the line of actions whose real conclusion is known to the audience, but is unknown to the target character.
- ix. **Suspense:** It is the state of worry and anticipation in the reader/audience of a play as to the likely ending of events. It increases the reader's attention and keeps him/her guessing as to what will take place next.
- x. **Soliloquy:** It is a device in drama which makes a character engage in a loud self-talk which enables the reader/audience to have access to what is in his/her mind.
- xi. **Prologue:** It is the formal introduction to a play written in prose or verse whose content is appropriate to the unfolding events in the play.
- xii. **Epilogue:** It is the closing statement in a play which justifies a previous line of action or fills an untreated gap.
- xiii. **Chorus:** It is a crew of people in a play that take it upon themselves as a group to make a comment on the proceedings of dramatic actions. The group shed light on the unfolding events and prepare the audience for what is to come.



- xiv. **Flashback:** It is a literary technique that involves bringing to mind an earlier scene, action, or event which casts further light on what is currently happening.
- xv. **Audition:** It is the method by which the cast (actors and actresses) are chosen for certain roles in a performance. This to a certain extent involves the reading of lines from the play to the hearing of the director.
- xvi. **Climax:** The climax of a play is the moment of highest tension when the conflict reaches its peak and is completely developed to be settled and resolved.

The student as an analyst as a result has to be equipped with the various dramatic elements. Furthermore, one ought to note that pragmatic stylistics is inevitably involved in the stylistic analysis of drama because drama utilizes some extra-linguistic factors to achieve a number of dramatic effects.

3.4 Language of Literature

It is hard to definitely point out what literary language is. Simpson (1997) argues that there are no items of modern English vocabulary and grammar that are exclusively literary. It is basically hard to create a clear linguistic difference between literature and other disciplines since there are no certain linguistic features which are found in literary texts and which cannot be met in non-literary texts (ibid.).

Fowler (1981) argues that a literary text is not a different variety. Some of the language varieties used in particular literary texts can be found in some, but not all other authentic texts. For example, rhyme and alliteration can occur in advertisements and funeral sermons. Literary texts in addition draw upon a number of patterns, which may be met in non-literary texts.

However, Widdowson (1975: 47) maintains that the main characteristic of any literary work is its language which is fashioned into patterns over and above those required by the actual language system. Literary language has no ontological description

(Ching, 1980). The term ‘literary’ is a functional description, not an ontological one (ibid.). It is a feature conferred upon words not for what they are, but for what they do in the context of literature (Short, 1996).

No one can deny the aesthetic value of literary language and the great importance of literature as a discipline (Bradford, 1997). Literary communication, consequently, works not on the presence of an evidently definite linguistic code, however on the very absence of such a code (Widdowson, 1975).

3.4.1 Language of Prose

According to Thornborrow and Wareing (1998), fiction is regarded as a generic term that includes various forms as novels, novellas and short stories. Thornborrow and Wareing (1998: 183) introduce a checklist that helps in conducting a stylistic analysis of prose. The checklist consists of the following questions:

- What kind of demands does the text make on the audience (readers)?
- What type of narrative voice is used in the literary text? Is it first person or third person?
- What are the most frequently used linguistic devices that refer to time and place in the literary text?
- Does the writer draw attention to the language of the text through changing register or structural and lexical patterns?
- What is the structure of both the plot and narrative development?

The novel is more accessible than the other two main literary genres (Short, 1996). However, it is maybe the thorniest genre to analyse (Lazar, 2007). The novel is the most intricate genre in terms of discourse structure, which leads to its complexity in terms of view point (Leech & Short, 1981). Short (1996) maintains that studying point of view is essential to analyzing novels:

a) First Person Narrator (The ‘I’ Narrator)

The person who tells the events of the story can be a character in the literary work. This type of narrators is called the first-person or I-narrator (Baldick, 2008). When the narrator refers to himself/herself in the story, the first-person pronoun ‘I’ is used. Since the narrator is a character looking back on events, but often representing them as if they were happening for the first time, first person narrators sometimes do not know all facts in the story and thus they may trick the reader by withholding some information (ibid.).

b) Third-person Narrator

The ‘third person’ narrator is not a character in the literary work since reference to all the characters of the story will involve using third-person pronouns (Cuddon, 1992). The third person narrator is the prevailing narrator kind. It is because first-person narrators can also be characters that can easily be unreliable (ibid.). Since they are sometimes considered as the authors, the third-person narrators are usually omniscient. Therefore, when a third-person narrator is unreliable, the effect is foregrounded.

c) Linguistic Indications of Point of View

Linguistic indications of point of view are listed below:

(i) Deixis

As a term, ‘deixis’ is used to refer to pointing expressions such as ‘this’ and ‘that’ or ‘here’ and ‘there’ which are speaker-related (Wales, 2001). Deictics are regarded as directing words since they direct the reader’s attention to a specific point of reference (Carter et al, 1997). Deictic expressions cut across the English grammar (Short, 1996). For instance, ‘this’ and ‘that’ are deictic pronouns, ‘here’ and ‘there’ are deictic adverbs, and ‘come’ (movement towards the speaker) and ‘go’ (movement not towards the speaker) are also deictic verbs. Deixis is related to time as well as space, as

the difference between the adverbs ‘now’ (time close to the speaker) and ‘then’ (time remote from the speaker) demonstrates (Baldick, 2008). Because deixis is speaker-related, it can easily be applied to prove changing view points, thereby affecting the meaning of the whole novel (ibid.).

(ii) Given Information versus New Information

Linguists distinguish between given and new information in terms of how the two are arranged by language users (Harmon, 2010). If the addresser likes to refer to a fact which is not known to his addressee, he will usually use the indefinite reference, but if what he likes to refer to is already known to his addressee, he will use the definite reference. In other words, the addresser should consider his addressee’s opinion and background knowledge.

(iii) Foregrounding

Carter (2010) defines foregrounding as a process of focusing on elements of language that are so important to get particular meanings. This process is usually achieved by using them in a usual context that is different from the norms of syntax, lexis and discourse (Brooks & Warren, 1961). Foregrounding is born as a result of deviation (Fabb, 2002). Fowler (2004) states that foregrounding is the violation of rules by which a writer transcends the normal communicative resources of the language. Leech and Short (1981) investigate different types of deviation: discursal, semantic, lexical, grammatical, phonological and graphological.

Parallelism is closely related to syntactic or lexical repetition the writer has recourse to in order to achieve cohesion in the text and to push the reader to perceive semantic relations between words and phrases that are used differently in the language system (Short, 1996). A linguistic deviation has a significant psychological impact on the reader (Leech & Short, 1981). If there is any linguistic deviation in a literary text, it

will be prominent. This is often called foregrounding. The term ‘foregrounding’ is taken from art criticism (Short, 1996).

In prose language, there is often a background (Brooks & Warren, 1961). The background refers to the common rules, norms and expectations which are associated with a specific type of written and oral texts (ibid.). The foreground is the part of a text which does not match those norms (Short, 1996). Foregrounding is then created as a result of deviation from certain linguistic norms. Foregrounding can be clear in using capitalization in a different way. It is also noticeable in strange word order and in coinages (ibid.). Therefore, it is obvious that language has a great role in fiction. The thematic issues of the writer are carried by the text’s language.

3.4.2 Language of Poetry

Poetry as a literary genre is purely the restoration of words (Fabb, 2002). The feeling the reader of this genre is often given is that language is spiritual, aesthetic and loaded (ibid.). Poetic forms have very specific poetic dictions, to the point where separate grammar structures and dialects are used particularly for poetry (Toolan, 1998).

Leech distinguishes three main features of poetic language:

First, poetic language may violate or deviate from the generally observed rules of the language in many different ways. [...] Second, the creative writer, and more particularly the poet, enjoys a unique freedom, amongst users of the language, to range over all its communicative resources, without respect to the social or historical contexts to which they belong. [...] The poet can draw on the language of past ages, or can borrow features to other, or non-literary uses of language [...]. Third, most of what is considered characteristic of literary language (for example, the use of tropes like irony and metaphor) nevertheless has its roots in everyday uses of language, and can best be studied with some reference to these uses. (Leech, 1969: 6)



To comprehend the language of poetry, the reader needs to know about its main features that are listed below.

3.4.2.1 Poetry and Sound Patterns

A poet cares about words' meanings and also considers how words sound (Fabb, 2002). The sound of a well-selected word can reinforce a mood or emphasize an idea (ibid.). The sounds of words can also produce a melodic quality in a piece of writing. To attain certain sound effects, poets make use of some literary devices like alliteration, assonance, rhyme and rhythm, and onomatopoeia. Poetry is characterized by its different language with its structural and sound devices. The pleasure the reader gets while reading often comes from its musical qualities, or from the remarkable way a poet uses words. Widdowson describes these qualities as follows:

The phonology of English, for example, requires no alliteration, assonance, rhyme or metric measure in message forms but these sound patterns are used in poems to fashion a design of sound which combines with syntactic and lexical arrangements to create a code for the occasion. And elements in that extempore code take on a particular meaning value accordingly. (Widdowson, 1983: 10)

a) Alliteration

Poets often call the reader's attention to certain words in a line of verse using alliteration. This device is used to produce an agreeable rhythmic effect.

b) Assonance

Assonance is the recurrence of vowel sounds to focus on some words or ideas (Leech, 1969). It is used to add to the musicality of poetry. It helps in setting the mood of the whole poem (Pilkington, 1991). Long vowel sounds imply either a joyful mood or a weird mood (Widdowson, 1992). However, short vowels generally propose a harsher or more delicate mood (ibid.).



c) Rhyme

Rhyme adds a musical feature to poems. If lines end in the same sound, they rhyme (Gardiner, 2008). Letters are employed to depict the rhyme scheme of verse lines (ibid.). Each rhyming sound takes a different letter, and lines which rhyme are given the similar letter. Using intonation and a variety of stressed and unstressed syllables creates rhythm and sound effects in poetry. Rhythm may sometimes imply meanings.

d) Onomatopoeia

Poets often use this figure of speech to add excitement to the sound of a poem (Leech, 1969). It is the reproduction of natural sounds, having recourse to a number of words (ibid.).

3.4.2.2 Figurative Language

Hawkes (1972) maintains that figurative language is regarded as a principle of poetry, different from any common language and practical for the purpose of aesthetic effects. It is seen “to deliberately interfere with the system of literal usage” (Hawkes, 1972: 4). In her article, *Metaphors We Can Learn By*, Ponterotto (1994) claims that one of the main difficulties in EFL teaching/learning is acquiring competence in the field of figurative language since learners cannot often understand the use of figures of speech (figures of thought) in English and cannot make a distinction between the two levels of language, literal and figurative. Literal language means what it says and is used in the common practice of its speakers, whereas figurative language is the language which does not mean what it says.

a) Metaphor

The word ‘metaphor’ is derived from the Greek verb ‘metaphora’: ‘meta’ meaning ‘over’, and ‘phora’, ‘to carry’ or ‘to transfer’ (Hawkes, 1972). It refers to a particular linguistic process whereby aspects of one item are transferred to another item



(Drabble, 1985). Thus, metaphor and meaning transference are seen as synonyms in terms of etymology. The former is usually taken to be an all-embracing term including other figures of speech (Hatch & Brown, 1995).

b) Simile

Simile is a figure of speech in which one item is likened to another in order to enhance an image (Cuddon, 1992). This figure is recognizable by the use of words such as 'like' or 'as' (ibid.). It is commonly used in prose and poetry and it is "a figurative device of great antiquity" (ibid: 880). Simile is "the root-notion of tropes" (Chapman, 1973: 75).

c) Oxymoron

Leech (1969) considers oxymoron as the main category of figurative language. Oxymoron is a traditional figure of speech that "combines incongruous and apparently contradictory words and meanings for a special effect" (Cuddon, 1992: 669). It refers to a meaningless expression which confronts the reader in the first stage of the process, whereas metaphor refers to the second stage that of interpretation (Leech, 1969). Therefore, the two figures of speech (oxymoron and metaphor) are involved in the same act of comprehension: oxymorons are metaphorically interpreted (ibid.).

d) Synecdoche

Synecdoche is a figure of speech which involves the substitution of a part for the whole, or vice versa (Hatch & Brown, 1995). For instance, the word 'hands' is used to refer to workmen.



e) Personification

Personification is a figure of speech which gives human traits to abstract notions or inhuman objects (Leech & Short, 1981). This is a form of comparison in which an abstraction is figuratively represented as human.

f) Metonymy

The term 'metonymy' is taken from the Greek word 'metonymia' with 'meta' meaning 'change' and 'onoma' referring to 'name' (Hawkes, 1972). Metonymy is a figure of speech in which the name of an item is transferred to take the place of another item with which it is linked (ibid.). For example, the word 'the Crown' (a concrete symbol) is used to refer to the Monarchy.

g) Irony

Irony is a literary device that is sarcastically entertaining or lightly sardonic within a speech, in which words are employed to express a sense contrary to their literal meaning (Leech & Short, 1981). Irony is an expression of binary meaning (ibid.).

h) Hyperbole

Hyperbole is an exaggeration used to give intensity to a statement (Leech, 1969). It is a type of unreasonable exaggeration according to which someone or something is portrayed as being superior or inferior to what is really the case (ibid.).

In short, poetry is a basic genre of literature that puts emphasis on rhythm, other complex patterns of sound and imagery, and the numerous potential ways in which words can imply meanings (Widdowson, 1983). Unlike other genres of literature, its language is often complex, romantic, condensed and mysterious (Pilkington, 1991). To accomplish this, the poet, for the inspiring work of poetry, relies on the sound of the oral language and on figurative language to transmit meaning that transcends meaning (Widdowson, 1992).

3.4.3 Language of Drama

Language in drama reflects the seriousness or laughability of a dramatized story (Culpeper et al, 1998). The theme of any play is determined by its language. The language style in a tragedy is different from when it is a comedy; in fact, plays address diverse audiences. Linguistic choice is then determined by the play's audience and the type of the play itself (ibid.). The language of drama is patterned on real-life situations. It is always constructed to achieve different goals. Among the devices used in plays for certain dramatic effects are, for example, dramatic form, dialogue, dramatic irony, allegory, pun and soliloquy.

a) Dramatic Form and Structure

When analysing a play, understanding the dramatic form and structure is essential (Gardiner, 2008). Therefore, knowing about the genre and organisation of the play is required.

b) Dialogue

One of the major features of the language of drama is dialogue. When characters are engaged in dialogues, they utilize language that shows their status and cultural background (ibid.).

c) Dramatic Irony

Dramatic irony leads to a situation in which the audience recognize something about the plot characters have no idea about (Short, 1996). Dramatic irony can be found in comedies and tragedies, and it tries to involve the reader in the story (ibid.). The audience may sometimes express sympathy with the character that does not get the proper situation (Gardiner, 2008). The clues can be rather clear in this case; nevertheless, the character is not able to recognize the truth.

d) Allegory

Allegory is an expression of a truth by means of a particular symbolic meaning (Leech, 1969). The representative meaning can be either a character taking on the role of a personal characteristic, or it can be a clue that has a deep meaning (ibid.). In allegory, particular abstract qualities are personified into characters. A real character becomes the quality tackled.

e) Pun

The major purpose of dramatic pun is to capture the conflicts and intricate meanings of the characters' experiences through words (Gardiner, 2008). For example, puns applied in comical situations are frequent in Shakespearean plays. The prominence of puns reveals that words, as the human actions they describe, are subjected to various interpretations (ibid.).

f) Soliloquy

Soliloquy is a dramatic speech expressed by a character speaking aloud alone on the stage (Short, 1996). The character hence shows his/her internal thoughts and feelings to the spectators (ibid.).

In a nutshell, the language of drama is remarkably impressive; the playwright is often aware of the fact that drama is written to be performed (Gardiner, 2008). The characters in a play can have recourse to prose or poetry in their communication.

3.5 Registers and Their Determinants

Similar to the majority of concepts in the field of linguistics, register is subjected to various interpretations. Register as a term is used by Halliday to refer to “a variety according to use in the sense that each speaker has a range of varieties and chooses between them at different times.” (Leckie-Tarry & Birch, 1995: 6). Halliday (1978) makes a clear cut between dialect and register. Dialect is defined as “a variety according

to user, in the sense that each speaker uses one variety and uses it all the time” (ibid.). However, Gregory and Carroll (1978) consider register as a functional abstraction connecting variations of language to variations of social background and as a contextual group linking categories of linguistic elements with repeated situational features.

When tackling the concept of register, the use to which language is set in a particular situation is distinct (Downes, 1998). Each situation has got some elements of meanings attainable through language. Halliday and Hasan (1978: 23) state that “the register is the set of meanings, the configuration of semantic patterns specified condition along with the words that are typically drawn upon under the realization of these meanings”.

Various dimensions of situational characteristics are regularly taken into account in the description of register; however, the main ones are field, tenor and mode (Birch, 1995). The field of discourse tackles the considerable social action, *viz.* the nature of the social activity involved in, whereas the tenor refers to the dimension of role relationship (ibid.). The mode of discourse is the symbolic organisation of meanings in speech or writing (Fowler, 1996). Field, tenor and mode dimensions of register classification can be considered as the main ones that correspond with Halliday’s tripartite principle of language: the field which has an ideational function, the tenor which has an interpersonal function and the mode which has a textual function (Birch, 1995).

In the portrayal of register, the room is made for a situational shift (Turner, 1973). There can be a shift in discourse that will produce a shift in the linguistic features just as shifts in tenor and mode can take place with parallel linguistic features (ibid.).

Registers consequently determine what people can mean as occasioned by what they are doing, with or to whom and through which channel (Birch, 1995). They are regarded as diverse ways of saying dissimilar things and seem to vary in semantics and



consequently in lexico-grammar and in phonology (ibid.). The society in which one lives is often multifaceted and calls for diverse occupations, and each of these professions deploys language in its irregular way (Gregory & Carroll, 1978). The mode in which each profession applies language is its register, and that is the reason why register is regarded as an occupational variety of languages (Downes, 1998). The main variables in the description of registers have already been summed up into field, mode and tenor.

The above-mentioned variables establish the collection within which different meanings are chosen and various forms are applied for their expressions; they determine the concept of register. Register basically refers to the fact that language varies in accordance with the situation of use, the participants, what they are doing and the medium (Leckie-Tarry, 1995).

The field of discourse is related to what is happening, *viz* the nature of the social interaction taking place (Downes, 1998). The nature of the activities in which people are engaged will reflect in the language they use (ibid.). The medical language, for example, will differ from that of journalists.

The tenor of discourse spots who takes part in the discourse and the roles of its participants that can determine the hierarchic positions (Fowler, 1996). Language will reflect such interactions as between mother/daughter, employer/employee, and teacher/student.

The mode is the representative organisation of the text (Downes, 1998). It refers to the channel of communication, such as spoken/written, visual contact, computer-mediated communication and further modes by which thoughts can be conveyed (ibid.). In its grammar and organisation, speech is different from writing (Halliday, 1978).



Speech lacks clear sentence boundaries and is full of monitoring features and gap fillers (ibid.).

To understand various discourse forms, the fundamental features of any register are necessary because they express the meaning required in a certain context (Fowler, 1996). Comprehending the language characteristics of a situation (field, tenor and mode), language users may be able to come across the meanings that are exchanged.

Conclusion

The third chapter aimed at spotting light on the field of stylistics and the main stylistic features of the three main literary genres. Knowing about stylistics is useful for teaching literature in EFL classes. One unique characteristic embedded in any literary genre is its language. In this respect, literature teaching and stylistics are regarded as concomitants: the use of stylistics increases EFL students' understanding of literary language. In fact, the language used in literature is of stylistic importance.

EFL teachers of literature ought to make a balance between linguistic analysis and literary criticism in dealing with any literary work, taking into account their learners' linguistic abilities and their different cultural backgrounds. Thus, they should have recourse to the field of stylistics which builds a bridge between linguistics and literary criticism. Having stated all this, the researcher hopes that she has given the impression that stylistic analysis of literary language has some pedagogical implications for teaching literature.



Chapter Four:

Applying Stylistics to Literary Analysis in the EFL Classroom

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Chapter Four:

Applying Stylistics to Literary Analysis in the EFL Classroom

Introduction

Stylistics is a discipline which tackles a variety of styles. It studies the proper use of language in a text. Widdowson (1975) considers stylistics as the analysis of literary discourse from a linguistic point of view. This discipline is regarded as a bridge that makes a connection between literary criticism and linguistics.

Style, being a flexible notion, is differently defined taking into account the target field of study. Carter (1989) maintains that style is related to linguistic levels. Because of these levels, each text is different from the other, and thus each genre is unique. However, Haynes (1989) claims that the study of style is the study of distinctions. Style is also regarded as a variety. It is the manner of expression which varies in different contexts. The present chapter shows the main stylistic elements that should be included in any lesson plan in the EFL classroom of literature. It comes to propose a sample lesson plan based on stylistics. The designed lesson plan is liable to minor changes due to the variety of literary genres (prose, poetry and drama) the teacher can use in class.

4.1 Lesson Planning in the EFL Classroom of Literature

Lesson planning is one of the main keys to holding a successful class in EFL. The teacher can divide the lesson into parts which include a number of stages and each stage is divided into steps. In this case, students will be guided and at the same time they will feel autonomous since they can move from one stage to the other after grasping all the elements explained by the teacher. Planning a good lesson requires designing materials in a careful way.



Lesson planning is based on the teacher's strategy and techniques, the nature of the course syllabus and students' needs (Harmer, 2009). In the pre-planning stage, different ideas may come to the teacher's mind; however, at the end just some of these ideas will be selected for the lesson design. Lesson stages and activities should hang together. In this case, students during the lesson need to be aware of the beginning and the end of each stage. This requires grabbing their attention to what is next after each activity or showing them its end by making short summaries and comments. Some teachers write their agenda on the board at the beginning of their class so that their students get an idea about the outline of the target lesson.

When teachers design their lesson plans, they need to think carefully about the stages the lesson goes through and how to make a smooth transition from one stage to the other. A teacher of literature in the EFL context may choose a literary text to be read by students. Therefore, s/he needs to get them come up with their own reflections and understandings. Since teachers generally have various preferences, it seems to be impossible to agree on a certain formal plan and on the needed knowledge to be conveyed to students. However, teachers should detail the procedure they follow (Lazar, 2007).

A number of elements are always present in any lesson plan. First, one of them is the aim which is the outcome the teaching tries to achieve (Woodward, 2002). Aims ought to reflect what the teacher hopes his/her students will be able to do, not what the teacher will do (ibid.). The acronym SMART is used to describe lesson aims (Harmer, 2009). The 'S' stands for specific, the 'M' stands for measurable, the 'A' stands for achievable, the 'R' stands for realistic and the 'T' stands for timed (ibid.). Any lesson usually has more than one aim (Richards, 2000). Second, another element is the class profile which describes students and what is expected from them (ibid.). Third, another



important element is the list of assumptions that are related to the prerequisites students have got and worked on before (Mitchell, 1999). The fourth element is the language and content focus which is often needed to provoke students into thinking about the implications of the selected language or content (ibid.).

Fifth, timetable fit which is one of the most required elements includes some information about the timing of the lesson and about which kind of activities (controlled, communicative, pair work or group work) the class are involved in (Nunan, 1992). All these factors have their impact on the teacher's planning choices for the lesson. Sixth, potential problems students may have and their possible solutions are regarded as another element to consider in any lesson plan (Woodward, 2002). If a teacher needs to make some modifications on his/her plan, s/he may have recourse to other different activities or s/he may use some additional materials.

Seventh, success indicators are also considered in lesson planning (Harmer, 2009). These indicators show how the teacher can know whether or not his/her students have understood the lesson's focus and whether or not the lesson's aim has been realized.

The plan often includes the procedures and the activities of the lesson, and the timing and the order of each one of them. In addition, it lists the aids used by the teacher and shows the directions of classroom interaction. Harmer (2009) suggests a number of symbols that can be used to refer to such directions, e.g. T= teacher; S= student; T-S= the teacher working with students; S,S,S= students working on their own; S-S= students working in pairs; GG= students working in groups.

4.2 Using Long Literary Texts in the EFL Classroom

Lesson plans which are based on long passages taken from literary works cannot be used over one session (Lazar, 2007). Nevertheless, there are other ways for encouraging learners to read long texts. Extensive reading is an outstanding mode of improving students' reading skills, and it may be inspiring to read a whole book in EFL (Bullard, 2010). Furthermore, many international exams have some optional questions that pertain to set a number of novels each year. One option that is today available to EFL teachers is the wide range of simplified versions of literary texts, called readers.

There are various ideas suggested for extensive reading of long literary texts in EFL. First, teachers of literature can hold a brief classroom discussion on what students have been reading. They can also ask their learners to describe a book they like in such a way to make their classmates want to read it. Moreover, they may select a literary work which has been recently made into a movie which their learners are familiar with. Those are some of the ways teachers can have recourse to in order to tackle a long literary text in the class.

4.3 Making General Analysis of Literary Texts

EFL students often seek a particular strategy of analysis to rely on when confronted to any literary text. As a result, they have only one resort which is following one systematic approach (Zoubir, 1997). The literary text the student faces usually has its particular features that impose the way of analysis to be undertaken (Lazar, 2007). It is agreed that such strategies are varied in accordance with the learner's knowledge of the writer and his/her writings. Such knowledge leads the student to be able to make "a fully-fledged analysis" (ibid: 32). On the other hand, a little such knowledge makes learners consider the literary text as a linguistic achievement per se.



In the classroom, the way literature is taught often has its distinctive characteristics (Collie & Slater, 1990). Techniques of different degrees of detail for literary analysis ought to be made available for both teachers and students (Zoubir, 1997). The researcher will next present two sorts of characteristics to spot light on in analysing literary texts.

a- The Intra-textual Characteristics

Dealing with any literary text, students usually have little knowledge about the writer and his social context. In this case, they have only this text to refer to as a whole linguistic unit, taking into account its semantic features and showing how the writer could succeed in using his language (Lazar, 2007).

Depending on the text under study and the student's language abilities, the teacher should select a particular way of analysis to be adopted in the classroom, which can be the intra-textual analysis. This analysis includes two types: the first has a rhetorical nature and relies mainly on the aesthetic appreciation, whereas the second has a technical nature and depends mainly on the linguistic aspects of the text (Zoubir, 1997).

In the first type of the intra-textual analysis, students ought to adopt the following procedure (ibid.):

- 1) Analysing the phonological level.
- 2) Analysing the rhetorical devices such as metaphor, simile and synecdoche.
- 3) Determining the success of the writer in conveying his/her message.

In the second type, they can follow the following steps (ibid.):



- 1) Studying the use of structural words like articles, pronouns and conjunctions.
- 2) Analysing the lexical choice.
- 3) Dealing with the graphological level.
- 4) Determining the extent of success of the writer in expressing his/her message.

In the classroom, the teacher can make a combination of the two types of analysis stated above. For example, the overused sentence fragments and conjunctions are both rhetorical and structural devices. The difference between the two ways is that the first one has a poetical nature and the second has a linguistic value (ibid.). In addition, the first way of analysis aims at finding out the aesthetic value of the literary text, whereas the second aims at determining its value in expressing a particular idea.

b- The Extra-textual Characteristics

The teacher ought to be sure that his/her students have enough knowledge about the writer of the literary text and its historical era. Aiming at helping the learner to avoid any confusion in his/her text analysis, the teacher should make him/her comply with the 'author-to-reader' technique (Zoubir, 1997). In other words, the literary text can be analysed if students can tackle some questions about the following elements:

- *The writer*: Enough knowledge about the writer can be useful for the learner to elucidate the literary work. Some teachers prefer to deal with the writer before beginning the analysis, regarding this background knowledge as a way into the literary work (Collie & Slater, 1990). The teacher gives some aspects of the writer's life, making students eager to know more about his/her writings.



- *The setting*: Students ought to have an idea about the time and place of producing the given text. The teacher introduces to his/her learners the spacio-temporal atmosphere of the literary product (Zoubir, 1997). Being aware of the setting, the student can fully understand the text.

- *The text as a message*: The text which is dealt with should be paraphrased and summed up. The objective of this step is to show that students have broadly understood the text under study. If learners have enough background knowledge about the writer, they can easily understand the target text (Alderson & Urquhart, 1984). The students' cultural background and their social expectations can help or hinder their interpretation of any given text (Lazar, 2007). To illustrate, it would be difficult for EFL learners to understand Charles Dickens' novels without getting some knowledge of the Industrial Revolution and the Victorian society. On the other hand, the teacher needs to consider how much background knowledge s/he will have recourse to so that students can have a basic understanding of the text. Some texts that seem to be very remote in place and time from the present time may still have an appeal for students in different areas all over the world. They can touch themes which are relevant to the learners, or they may tackle human relationships which can strike a chord with their own lives. Besides, some students are curious about other cultures and enjoy dealing with their literature because they believe that it reveals the main insights into those societies.

- *The literary genre*: The genre of the literary work should be surveyed and appreciated with instances from the given text (Zoubir, 1997). The main classical genres were epic, lyric, tragedy and comedy, to which is later added the novel, the short story and others (Cuddon, 1992).

- *The writer's motives*: Whether explicitly or implicitly maintained in the text, questions such as 'what motivated the writing of this text?' and 'why was it written?' can help to find out some kind of elucidation of the target text (Zoubir, 1997).

- *The reader's response*: This element concerns the learner's own comment on the text under study. The subjective parameter is part and parcel of the personal text evaluation and comprehension (Zoubir, 1997). Nevertheless, the student is often advised not to make an exaggerated subjective assessment of the text.

One cannot deny the fact that there are other various extra-textual steps of analysis. However, teachers may focus on particular suggested steps and ignore some others. For example, the teacher who is interested in the context of the text may concentrate on the writer, his/her social environment and the motives behind writing the literary work. However, a teacher who is concerned with stylistic analysis may focus on the linguistic structures in the text and deal with the means by which the writer achieves his/her goals.

4.4 Using Stylistics in EFL Classes of Literature

Stylistics is usually defined as the analysis of the writer's lexical and rhetorical choices (Toolan, 1998). However, the linguistic points of significance in the text are the main concern of this discipline (ibid.). Stylistics, which is the close study of style in the literary text itself, aims at reaching two objectives (Lazar, 2007). First, it attempts to enable students to produce meaningful interpretations of the target text. Second, it tries to increase or expand learners' knowledge of English. Therefore, the main goal of using stylistics is to help students to read and study literature more competently (Widdowson, 1974).



In the teaching process of literature, traditional criticism has been used, relying on students' intuitions to form critical judgments (ibid.). Learners of English are sometimes given a literary text and asked to appreciate spontaneously its literary features without clarifying how this can be done. The teacher ought to take into account that his/her students' intuitions and readings about English may be different from those of the native English learners, because their linguistic, cultural and literary backgrounds are not the same (Arab, 2011). Besides, literary criticism tends to suggest that understanding any literary text is the outcome of a mystic revelation that is not given to anyone (Lazar, 2007). Asking students to appreciate a text without providing them with a clear strategy for doing so may make them bored and demotivated.

The teacher, therefore, needs particular strategies to enable his/her learners to reach an aesthetic appreciation of a text which connects its particular linguistic devices with intuitions about its meanings (ibid.). To do so, there may be only one way which is the use of stylistics- a discipline that makes use of "the apparatus of linguistic description" to study how meanings in a text are communicated (Leech & Short, 1981: 74). Stylistics makes a combination of linguistics and literary criticism (Widdowson, 1975). The linguist is often concerned with the linguistic codes which are chosen to achieve a particular message (Lazar, 2007). On the other hand, the literary critic is interested in the interpretation of the literary text (Short, 1996).

Most EFL learners regard that the field of stylistics is useful in illustrating how certain linguistic forms function to convey a certain message (Lazar, 2007). Stylistics has recourse to a number of grammatical descriptive procedures which are familiar to students to justify the literary intuitions. It helps learners to make use of their previous knowledge of English to appreciate literary texts. In addition, it deepens their knowledge of the language itself (Widdowson, 1974).



The link between stylistics and the teaching of literature is deeply discussed in the works of Widdowson (1975), Carter (1989), Short (1983), Carter and Long (1991) and Lazar (2007). Simpson (2004) maintains that stylistics in the early twenty-first century is very much alive and well. Upon the exploration of texts by using stylistics, Simpson states that:

This method of inquiry has an important reflexive capacity in so far as it can shed light on the very language system it derives from; it tells us about the 'rules' of language because it often explores texts where those rules are bent, distended or stretched to breaking point. Interest in language is always at the fore in contemporary stylistic analysis which is why you should never undertake to do stylistics unless you are interested in language. (Simpson, 2004: 3)

Thus, stylistic description can help the reader embarking on these complex and richly-textured works. If readers pay close attention to particular characteristics of the grammar and lexical patterning found even in the opening and closing pages, then reading the whole literary work may become much more manageable. In other words, awareness of text style can facilitate readability and engagement.

Aiming at devising activities for his/her learners who are expected to use stylistic analysis, the teacher needs to find out particular strategies to deal with a literary text. One possible procedure which is suggested by Lazar (2007) relies on two fundamental steps. The first is noting down the linguistic features which are mainly observed in the literary text. These features may be frequently used in this text, or they may deviate slightly from the norm of language use. Thus, special effects of such uses will be created. The second step is developing some questions that alert students to these noticeable features; it encourages the learner to reach an interpretation of the text, taking into consideration these features.



EFL teachers usually work on the interests of their students, so they try to choose the texts that appeal to the learners' language abilities and concerns. The use of stylistics in the foreign language class should tend to elicit the students' responses to the text, guiding them to a personal discovery (Widdowson, 1985). As a resource, the literary text should be used to enrich vocabulary while motivating EFL learners to go forward in learning and providing a chance for their understanding of another culture. Stylistics in the EFL class should be explored in the light of a learner-centered approach, i.e. a broadly-based attempt intended to improve language teaching, in terms of both the content and the form of instruction, around the needs and the characteristics of learners (Tudor, 1996).

The role of the teacher then becomes very relevant: s/he ought to coordinate the language processes, read the diversity of the needs of students and the different contexts in which they operate (ibid.). The teacher should also present language-based activities to help his/her students develop reading techniques while leaving considerable space for the students' self-expression and encourage critical thinking.

Literary works can provide EFL learners with a wide range of syntactic items. In this case, students become familiar with many features of the written language, reading such texts. They can learn about the syntax and discourse functions of sentences, the variety of possible structures and the different ways of connecting ideas, which may enrich their own writing skills. EFL Students also become more productive and adventurous when they start perceiving the richness and the diversity of the target language and begin to make use of some of that potential themselves. Thus, they will be able to improve their communicative and cultural competences.

4.5 Levels of Stylistic Analysis in EFL Classes of Literature

The pedagogic importance of stylistics in terms of the teaching of representational language and how this works within a text is explained by Short (1995) as follows:

Stylistic analysis, unlike more traditional forms of practical criticism, is not interested primarily in coming up with new and startling interpretations of the texts it examines. Rather, its main aim is to explicate how our understanding of a text is achieved, by examining in detail the linguistic organization of a text and how a reader needs to interact with that linguistic organization to make sense of it. (Short, 1995: 53)

Each literary genre has its own distinctive stylistic features which make it unique and different. The levels of stylistic analysis which ought to be tackled in the EFL classroom in order to find out those features are classified as follows (ibid.):

a- Graphological Level

Leech (1969) claims that graphology goes beyond orthography. It refers to the writing system, punctuation and paragraphing as well as spacing. According to Crystal and Davy (1969), graphology is the analogous study of a language writing system or orthography as seen in the different kinds of handwriting or typography; these are the formal regulations of writing.

Alabi (2007: 170) adds that graphological characteristics of style include the foregrounding of quotation marks, ellipsis' dots, contracted forms, the hyphen, the full stop, the semicolon, the colon, the comma, the question mark, the dash, lower case letters, gothic and bold prints, capitalisation, italics and spacing. In other words, the graphological level focuses on the structure and punctuation in the sentence. Some of the main frequently tackled graphological devices are the following:

(1) Punctuation: Punctuation refers to the marks used in writing to separate words, phrases and sentences. These marks include full stops, commas, colons, semicolons, question marks, exclamation points, hyphens, ellipsis' dots, quotation marks, parentheses, brackets, etc.

(2) Paragraphing: A paragraph is composed of a number of sentences which have one controlling idea, called the topic sentence. The opening sentence of a paragraph begins on a new line.

b- Phonological Level

Phonology is the study of the manner in which sound represents variations of meaning in a language (Lodge, 2009). It depicts the way in which speech sounds are structured in English into a system (ibid.). Phonology mainly tackles the sound patterns, the rhyming schemes and utterances of the sentence. Phonological devices include rhyme elements, alliteration, assonance and consonance. The main phonological devices are rhyme elements, alliteration, assonance, consonance and onomatopoeia.

c- Morphological Level

Morphology is a branch of linguistics that tackles words, their internal structure, and the way they are formed (Aronoff & Fudeman, 2005). The morphological level focuses on the creation of the word by adding affixation to the root words. Morphological devices include prefixes, suffixes and coinages.

d- Grammatical Level

The syntactic and the morphological levels are explained at the grammatical level. The goal is analysing the structure of sentences and the way they function. Words, phrases and clauses should be distinguished and analysed to come across their foregrounding.



e- Lexico-syntactic Level

The lexico-syntactic level cares about lexis and syntax in literary styles. Lexico-syntactic patterns can be obtained through a variety of means including strange word order, omission of words and repetition (Tallerman, 1998). The main lexico-syntactic devices include anastrophe which is the inversion of the common word order for emphasis, parenthesis which entails the insertion of verbal units to add further information in a way that interrupts the normal syntactical organisation of the sentence, ellipsis which is the purposeful omission of words implied by the content, asyndeton which is the intentional omission of conjunctions between a number of related clauses, anaphora which is the use of words to refer to another word mentioned earlier in the sentence, and epizeuxis which is the repetition of a word or phrase without any break.

f- Lexico-semantic Level

This level focuses on the way in which individual words tend to pattern in various linguistic contexts and their meanings (Stockwell, 2007). It includes devices like metaphor, simile, metonymy, synecdoche and personification. The lexico-semantic level is frequently tackled in EFL classes of literature (Lazar, 2007).

4.6 Helping EFL Students with Figures of Speech in Literary Texts

Literary texts sometimes depart from the linguistic norms and this may lead to some difficulties students face in making their understanding and interpretation. In addition, students may find it difficult to understand the ambiguity of figurative language. Therefore, EFL teachers of literature ought to seek some efficient ways to help their students to decipher the figurative use of language in literary texts (Lazar, 2007).



The teachers' interview conducted in the Department of English at the University of Ouargla has shown that teachers of literature often focus on figurative language in literary texts, including metaphor, metonymy, synecdoche, and simile. Students often find difficulties in understanding the ambiguities of figurative language (ibid.). Literary texts are usually rich in different figures of speech which are included under the blanket term of metaphor. The latter is an implicit comparison between two unlike items (Leech, 1969).

Students may find it hard to understand metaphors for some reasons. First, it is not necessarily clear for learners that a metaphor is used in the literary text they are reading. However, similes are clearly identified by the learner of English, since there is a simile marker in each structure. Second, learners may find difficulty in unraveling the relation between apparently dissimilar things. For instance, the metaphorical statement 'day's fire' is often used to describe the 'sun'. To comprehend this metaphor, the learner of English should deduce that one item, 'the sun', is implicitly compared to the other, 'the fire'. In this case, 'the fire' stands for 'the sun'. Students need to find out the qualities that the two items have in common; some of these characteristics are 'brightness' and 'warmth'. In addition, they should discover the effects of the use of such a device. As a result, understanding metaphors involves engaging in a series of linguistic inferences. Students can interpret metaphors or similes by drawing on their own individual associations. These associations are usually determined by the conventions and customs of their social environment. The simile, 'He is like a lion', is often used to refer to 'braveness' and 'courage'; it is also introduced by students from other societies to show 'savagery' or 'royalty'. The teacher needs to strike a balance between allowing the integrity of learners' interpretations, while simultaneously referring to the symbolic meaning for the writer's society.



4.7 Designing a Lesson Plan Based on Stylistics

Halliday (1978) considers a stylistician as a linguist who is able to comprehend literary texts through understanding their language structures. Basically, that means that Halliday regards stylistics as the linguistic analysis of literary texts. In doing stylistics, a literary text is considered as made of language and is seen to consist of patterns which are part of language. Those patterns of language can be at the level of (a) the arrangement of graphic and phonic symbols, (b) the lexico-grammatical patterns, and (c) the semantic and pragmatic patterns.

4.7.1 Phases of Stylistic Analysis

In stylistics, there are two main phases, the analytic phase and the interpretive phase (Lazar, 2007).

(1) The Analytic phase

The task of any stylistician is to select from many linguistic features in the literary text those which are worthy of studying. Therefore, the teacher should ask students a number of questions on the most noticeable linguistic features. These features may be frequently used in the text, or they may deviate from the lexical and the grammatical norms or they may create a different effect if they are rewritten in a slightly different way.

(2) The Interpretive phase

The stylistician brings together various features to show how they form coherent integrated patterns and makes judgments about the significance of such patterns in relation to the context of the text as a whole. S/he aims at showing why and how the text means what it means and why the literary text is valued as it is. In other words, s/he is



interested in showing how the text is unique in itself. The teacher should develop some questions which alert students to such features in the literary text and motivate them to make an interpretation of the text taking into account these noticeable features.

4.7.2 Proposed Lesson Plan

This sort of lesson plans can be used for extracts from novels, short stories, poems or plays. It is basically composed of five stages:

Stage One: Warming-Up (10 minutes)

T-S & S,S,S

The teacher hands out copies of the selected passage. There are two different possible ways in this stage:

- The teacher can create a warmer that grabs students' attention and makes them think about the topic of the selected extract. This can be in different forms: making a whole class debate, devising a guessing game or creating a word-splash of vocabulary around that topic.
- The teacher may design a warmer which casts light on the source of the chosen literary text. S/he should come across what students already know about the historical and the cultural backgrounds of the text.

Stage Two: Understanding the General Meaning of the Selected Text (20 minutes)

T-S/S,S,S & S-S/GG

It is essential to allow students approach the literary text for the first time without giving them any particular task other than to only read it. One of the goals of



teaching literature is to raise students' interest and pleasure. If learners have to accomplish a task in every step of a literature session, the pleasure may be vanished.

When students read the text, the teacher can set some comprehension questions or ask them to explain the effect of some key words. Another technique of checking comprehension is to ask students to clarify to each other what they have understood in pairs or in groups.

Stage Three: Understanding the Language of the Selected Text and Discussing the Use of Stylistic Devices (25 minutes)

T-S/S,S,S & S-S/GG

At this stage, the teacher can get to grip with strange or new words in the text. S/he can check how many unfamiliar words students meet in a given context. The teacher then gives them some clues to get their meanings. S/he can also focus on particular elements of style that the writer uses in the text. S/he should always remind students of the importance of studying unusual linguistic forms to understand the language norms. Students can work in pairs or in groups.

The teacher hands out copies of the elements of literary style checklist (See Checklist of Elements of Literary Style in Appendices). S/he explains that in their groups students should seek examples of stylistic features in the chosen extract and discuss the potential reasons why the writer has recourse to these features. The teacher demonstrates how to find out the purpose of the target stylistic devices using the selected passage.

In groups of five or six, the teacher asks students to find at least four stylistic devices used in the text. Each member of the group should become a specialist on one



element of the writer's style. After that, the teacher mixes up the groups and asks each expert to discuss his/her findings. This activity is similar to a jigsaw technique. The teacher circulates among students as they work, offering support and feedback.

Students read the selected passage and outline its stylistic choices. They look at the context and meaning to determine the significance of using these stylistic devices.

The teacher reviews the activity with students and answers any questions. S/he then gives students time to complete their exploration of the passage. Once students have worked through the reading passage, the teacher asks them to search through the selected literary text to find additional examples and note down the details. In addition to recording stylistic devices, students should think how the writer's stylistic choices affect the work.

After that, students share observations about the activity. The following questions can generate discussion:

- What kind of sentence patterns does the writer use?
- How do the words and sentence patterns relate to the characters involved in the passage, to the setting and to the themes?
- How would you describe the writer's style?

**Stage Four: Finding out the Most Frequently Used Figure of Speech in the Text
(25 minutes)**

T-S/S,S,S & S-S/GG

At this stage, the teacher asks students to find out the most frequently used figure of speech in the selected text. After the class discussion about the writer's style



and his/her figurative language, students will reflect on their exploration of the passage.

To help them get started, the teacher asks students to answer the following questions:

- What surprised you the most about the writer's figurative language? And why?
- What is the frequently used figure of speech in the text?
- How many times is it used in the text?
- What do you notice about the way this figure of speech is used and the reasons for the writer's choices?

Stage Five: Follow Up Activities (10 minutes)

T-S/S,S,S & S-S

When a literary text is used in the classroom, it might commonly give birth into a number of follow up activities. Here are some suggestions that teachers of literature can have recourse to in order to close their lessons:

Using Poems

- ✓ The teacher can ask students to read the poem loudly at the same time, checking for each other's pronunciation and rhythm. Students will do a whole class choral reading at the end.
- ✓ The teacher may ask students to rephrase the target poem, changing its meaning but not its structure.
- ✓ The teacher may ask students to discuss the potential story behind the poem. They may question the situation and the factors that led to the writing of the target poem.



- ✓ The teacher may involve the whole class in a debate on different issues the poem tackles and how they relate to students' social backgrounds and experiences.

Using Passages from Short Stories and Novels

- ✓ The teacher may ask students to summarize in a few lines all what they have discussed about the text during the lesson.
- ✓ The teacher may ask students to note down what they guess will occur subsequently, or what they imagine occurred just before.
- ✓ The teacher may ask students to write a character description which clarifies the traits this character has got.

The teacher can ask students to personalize the text by discussing if they have seen something similar to the story in reality.

Using Passages from Plays

Most of the ideas from stories can be used in this case, but apparently, this literary genre gives an opportunity for students to do some drama inside the classroom.

Here are some activities:

- ✓ The teacher may ask students to read out the dialogue but to give each character a special accent. This can work on diverse features of pronunciation (individual sounds and utterance rhythm).
- ✓ The teacher may ask students to consider some stage directions next to each character's line of dialogue. The teacher then asks them to read the play out loudly.
- ✓ The teacher can ask students to re-write a particular scene in the play using their own ideas and style. They can then exchange and share the new versions.



Conclusion

Chapter Four tried to shed light on the main stylistic elements teachers of literature have to focus on when analysing literary texts in the classroom. It aimed at suggesting a lesson plan based on stylistics. Due to the allotted time of each session of the literature course at the Algerian university (the duration of each session is ninety minutes), a stylistic analysis will be fruitful if it focuses on one linguistic element. This element can often be related to the use of figurative language in any given literary text (See Teachers' Questionnaire in Appendices). The proposed lesson plan in this chapter will be used in designing the treatment sessions of the quasi-experiment.



Chapter Five:

Research Design and Methodology

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Chapter Five:

Research Design and Methodology

Introduction

It is often the type of the study that determines the educational research methodology a researcher ought to follow. Nevertheless, most of these methodologies share some similarities which are concerned with the selection of the research method, population and sampling, and research instruments for data collection. This study looks at the impact of applying the stylistic approach to teaching literature on EFL students' understanding and interpretive capacities. The present work then encompasses various research methods. Chapter Five thus comes to present the research design and methodology of the study.

5.1 Introducing Teachers' Questionnaire

There are altogether ten teachers from the Department of English at Kasdi Merbah University- Ouargla who participated in the questionnaire. The background of these teachers ranges from experienced teachers to fresh ones.

The participants selected for this questionnaire come from one group of teachers who teach literature to university students. Since the sample size was rather small and only covered Kasdi Merbah University of Ouargla, the researcher had very little room to seek possibilities of comparing or contrasting other factors that may influence the results of the study such as their duration of service in teaching literature.

5.1.1 Description of the Teachers' Questionnaire

The research instrument used in this section of the study is a questionnaire for the English Language Department's teachers at Kasdi Merbah University of Ouargla. The questionnaire designed for the teachers consists of Yes-No and list type of questions. These two types of questions are appropriate since the teachers would be able to complete the survey form easily and quickly. In fact, the Yes/No questions are regarded as the most suitable since they seek straightforward answers from the respondents (Wallace, 1998).

The questionnaire is composed of 32 questions that are put to investigate teachers' attitudes and approaches to using literature in EFL classes. The questions address their views towards the role of literature course for the development of EFL students, the impact of this course on the improvement of their language skills, the content of this course, the type of texts for this course, the cultural and the historical-biographical knowledge and the need for authentic materials to help teachers in teaching literature.

The questionnaire was conducted in the first week of the last month in the teaching practice period of the surveyed teachers during the academic year 2014-2015. This research adopts quantitative as well as qualitative approaches in gathering data that are intended to be used in addressing the research questions and hypotheses mentioned earlier in the General Introduction. For the aim of data collection, a teachers' questionnaire was designed as an instrument to gather the necessary data for the study.

A pilot study was conducted through a questionnaire distributed to five teachers of literature in the Department of English at Kasdi Merbah University of Ouargla. It aimed at testing a number of questions as to their clarity and ability to elicit information from the respondents and to assess the usefulness and the pertinence of the questions

which rise. The pilot study showed that the five teachers were more willing to tick boxes than to discuss their experience and opinions in open questions. This led to reducing the number of open questions though the latter would have been more informational. A final version of the questionnaire was designed in order to gather data from the teachers of literature. The questionnaire consists of structured questions as well as open-ended questions.

According to Wallace (1998), structured questions are practical in enhancing the consistency of responses across the involved teachers. By providing options to the answer for each question, respondents would find it simple to complete the questionnaire form. Munn and Dreven (1993) also maintain that by determining the possible range of responses for the respondents to select from, the researcher would later have an easier time to analyse the data gathered.

A number of open-ended questions are stated in the questionnaire to allow room for the respondents to express their opinions about matters related to the research focus. The researcher may sometimes find the answers to open-ended questions more useful as they exactly reflect what the respondents would like to state (Bloomer, 2010).

The questionnaire is divided into three different sections. Section One consists of questions on the profile of the respondents. Section Two; on the other hand, contains Yes-No questions on teachers' own attitudes towards literature and the possible methodologies and approaches to be used in teaching literature in EFL classes, perceptions of the teaching of literature, classroom activities that teachers have carried out to teach literature, views on the benefits of using literature in EFL classrooms and the problems they face in their classes.

In Section Two, some open-ended questions were also designed to seek the opinions from the respondents about the selection of literary texts to be used in the EFL



classroom and to allow room for respondents to express their viewpoints and to share their personal practices dealing with literature in order to elicit qualitative data for the study. However, in Section Three, a number of questions on the use of stylistics in EFL were introduced and some suggestions and recommendations on using literature in the EFL classroom were also sought.

5.1.2 Questionnaire Validity and Reliability

Before distributing the questionnaire, the researcher asked for the consultation of the supervisor as well as three lecturers of literature in the Department of English Language and literature at the University of Ouargla for the purpose of ensuring questionnaire validity. To ensure questionnaire reliability, five teachers (50% of the whole sample size) were selected randomly during the piloting period, and were asked to fill in the questionnaire (See Appendices for the Pilot Teachers' Questionnaire).

The pilot teachers' questionnaire aimed at testing out the clarity of the questions, reviewing their wording and their redundancy to get the needed feedback to revisit the general structure and the content of the questionnaire. Thus, the researcher came across some inconveniences. The wording of some questions in Section Two and Section Three was re-examined to ease the response process, and the questions which probe the same issue on the use of stylistics were reviewed. The overall goal of the pilot questionnaire is to reinforce the validity and reliability of the obtained results.

5.1.3 Data Analysis Procedure

The data collected via the teachers' questionnaire are quantified and analysed to obtain the necessary information to address the objectives stated in the General Introduction of this work. The quantification is done having recourse to the simple version of Microsoft Excel programme (2013) to organise and keep a record of all the gathered data. The data are then introduced in the form of frequency tabulation and are



specifically arranged. The data, which are in the form of tables and graphs, are then described and discussed in details.

In this questionnaire, the researcher tries to map which kind of literary texts teachers use in their classes and what reasons they have and their teaching approaches, and to compare and contrast the responses. She had recourse to two ways of distributing the questionnaire. The first way was via e-mail, but the researcher was aware of the low return as long as teachers get a lot of emails every week and thus they do not pay attention to answering them. The other way of distribution was to meet the targeted teachers personally in the Department.

5.2 Presenting Students' Interview

Students' interview casts light on the attitudes of the experiment's subjects as EFL students at the University of Ouargla towards the literature course. Kasdi Merbah University of Ouargla is one of the developing universities and it is located in the South of the country. It can be considered as an average university in Algeria. The academic ranking of the department is just above the average and this fact has also been very convenient for the purpose of the current study since neither a very good nor a very bad sample can be considered as a good sample (Cohen et al, 2007). It was noticed that the academic staff themselves also complained about the lack of students' active participation in literature classes and they noted that they would be very pleased to know about their students' attitudes towards literature (See Teachers' Interview and Questionnaire in Appendices). Thus, it has been decided to conduct the students' interview in the Department of English Language and Literature, Faculty of Letters and Languages, University of Ouargla, Algeria. The present interview comes to answer the following questions:

- a. What are the attitudes of EFL students towards the literature course?
- b. Do the teaching techniques used in the EFL class of literature have an impact on students' attitudes?

The data for the study were collected through a structured interview session. The interview aims at exploring the subjects' attitudes towards literature in the EFL context. The interview session is audio recorded.

5.2.1 The Interview Subjects

The participants of the interview are 30 second year LMD students of English at Kasdi Merbah University of Ouargla-Algeria. The undergraduate curriculum of English at the University of Ouargla is a three-year training leading to a BA degree, and consists of six semesters of 14 weeks each. The students enter the department by means of their results in the BAC exam; there is no competitive university entrance examination.

The 30 students were invited to a structured interview for 35 minutes. The interview consists of 7 questions:

- 1- Do you feel that you are motivated to analyse literary texts? Yes/No- Why?
- 2- Which literary genre do you prefer to analyse? Short stories/ Novels/ Plays/ Poems?
- 3- What is your impression on literature courses? They are interesting./ They are boring.
- 4- Why do you read literary works? For enriching your language diction/cultural knowledge./ For pleasure.
- 5- When do you read literature? Just when your teacher asks you to do that./ You read by yourself.



6- What kind of difficulties do you encounter when reading any literary text?
Language?/ Culture?

7- Does literature play an important role in EFL? Yes/No- Why?

5.2.2 Data Analysis

To answer the previously-stated questions, the interview script was transcribed and used as a means for getting findings. Most students involved in the interview are motivated to analyse literary texts. They considered literature as an important module and a useful tool to learn English. However, some other students felt that they are not motivated; they maintained that using literature in EFL requires some authentic materials which are not found in their classroom.

Furthermore, a great number of students prefer to read and analyse novels and some others prefer short stories since the two literary genres are simpler than the other genres. Literature according to most students is wholly interesting because it enriches their knowledge at large; however, some still think that it is dull and boring sometimes.

Most students stated that they read literature to enrich their own diction and to have fun. Literature gives students a chance to know about the other's culture. Though some other students have got the same outlook, they still think that using other authentic texts may be more useful than literary texts in the EFL classroom since they lack vocabulary and they also found it difficult to understand cultural aspects related to the writer's community that is far and totally different from theirs.

Moreover, most students agreed on the fact that they do not receive much support from their teachers concerning reading and studying literature outside the classroom. They added that teachers ought to do their best to help their students to understand and analyse literature. In fact, the majority of students admitted that they

rely on some websites to analyse literary texts without reading any text since this way is very simple and saves time. Some other students admitted that even if they read the target literary work, they need to have recourse to some sites on the net so their reading intuitions come to be true.

Besides, a great number of students involved in the interview maintained that EFL teachers of literature should provide them with some appropriate methods that enable them to get more clues about the text's writer, his themes, his style and his social background. The interview also showed that the majority of students complained about their motivation and admitted that their performance in the literature course is poor. Students noticed that classes are often highly teacher-centred and they are usually tested either on memorisation of what the teacher or the critical book stated about a given literary work, or on historical questions on the time the literary work was produced and the author's life and his/her works. The majority of them also stated that the way teachers handle literature classes seems to lack an appropriate methodology and that the classes are often unexciting and boring.

The results revealed that the practice of using systematic methodologies to encourage students to attempt their own analysis is very rare. All of these results showed once again the fact that EFL students at university have positive attitudes towards the course of literature although they are less enthusiastic about the teaching approaches and techniques used by their teachers.

5.2.3 Presenting Findings and Discussions

The results revealed that most of EFL students are motivated to study literature. A great number of them consider this module as an interesting field of study. Their motives behind reading literature are not the same: some read for fun and some for enriching their knowledge. Besides, the results showed that most students find



vocabulary obstacles and cultural difficulties when reading any literary work. One of the frequently suggested solutions to overcome these difficulties is integrating teaching literature in EFL at the pre-university stage to facilitate students' task in analysing literary texts.

Therefore, literary works should not be used as a springboard for EFL students to learn only the English language (Lazar, 2007). In this case, any lesson plan should not only focus on language as an end in itself. EFL learners ought to be trained to create their own questions or hypotheses about the texts they read. They should be guided into higher level activities which require critical thinking skills so that they will be able to get both systematic knowledge of the language and meanings interpreted. Gradually done, learners will become more critical readers in EFL classrooms of literature, and potentially more autonomous so that they may enjoy learning more about literature. Using literature in EFL classes also provides a window into western cultures, helping students understand how foreigners live and think. It indeed helps students to expand their "linguistic and cognitive skills, cultural knowledge and sensitivity" (Shanahan, 1997: 165). As a result, the researcher decided to deal with those issues conducting her experiment that aims at showing the impact of applying stylistics to literary analysis in EFL classes of literature.

5.3 ABAB Single Case Research Design

The present study is carried out upon ABAB single case quasi-experimental design. The quasi-experimental research strategy is like a true experiment, typically involves a comparison of groups or conditions (Wallace, 1998). However, it uses a non-manipulated variable to define groups or conditions being compared such as age, gender or time (before vs. after treatment); the variable that is used to differentiate the groups

of participants or the groups of scores being compared is called the quasi-independent variable (ibid.). The variable that is measured to obtain a score for each individual is called the dependent variable (ibid.). The purpose of the experiment is to research and analyse cause and effect relationships. The independent variable can be varied or manipulated so its effects on the dependent variable can be measured more effectively (Dornyei, 2007). According to Bachman (2004), quasi experiments make the researcher rule out some threats to validity because they include more data points than the pre-experiments.

The number of quasi-experimental designs that a researcher can create are limitless. The one group pre-test post-test design takes the form of $O_1 X O_2$, where O_1 stands for the dependent variable, X stands for the treatment and O_2 for the outcomes of the experimental group (Cohen et al, 2007). Another reason behind opting for this design is the fact that it is often difficult to assure that the two groups (the control and the experimental) will not get in touch with each other during the experiment's time span. The one group pre-test post-test design requires data collection on the achievement of a group of participants before and after the suggested treatment. Therefore, a well-designed experimental treatment will help the researcher to make inferences about the effect of the suggested treatment by studying the differences in the two tests' scores. The pre-test post-test design is often composed of a treatment level and a pre and post measurement of the dependent variable to gauge the difference between the means in the pre-test and the post-test (ibid.). This design allows two hypotheses in operation, the null and the alternative hypotheses; Kirk (1995) explains this as follows:

$$H_0: \mu_1 - \mu_2 = \delta_0$$

$$H_1: \mu_1 - \mu_2 \neq \delta_0$$

Where δ_0 stands for the difference between the two means and is usually equal to 0, and μ_1 and μ_2 stand for the means of the two tests.

The researcher chooses ABAB single case research design for conducting the quasi-experiment. ABAB design is usually used to increase validity and reliability, and it takes the following pattern (Cohen et al, 2007):



Figure 5.1: Alternative Single Group Design (ABAB)

The ABAB research design is effective to make a continuous assessment of the experiment's variables and measures on different occasions over a period of time (ibid.). Therefore, the researcher tries to make her inferences and conclusions after applying the intervention measures and to ensure that if the treatment is not conducted, the experiment participants' performance will approach its original baseline level, and will boost again if the same treatment is used in the second phase.

Tests are considered as an effective method for collecting data (Kirk, 1995). Before starting the final version of the experiment, the researcher conducted a pilot experiment. After that, the participants sit for the final phases of the experiment. In all experiment's phases, the researcher has recourse to non-parametric tests which give teachers a chance to have relevant and valuable feedback about subjects' performance and which suit the needs of a small group of participants chosen to hold an experimental research. The pre-test in each phase is regarded as a placement test which diagnoses the subjects' lacks, weaknesses and strengths and determines the necessary prerequisites to start the treatment, whereas the post-test in each phase is regarded as an achievement



test which aims at checking the effectiveness of the suggested treatment and the participants' progress. All the experiment's phases consist of two tests (a pre-test and a post-test); each test includes a reading text followed by a question.

5.4 Experiment Phases

The needs analysis instruments, including the conducted interviews and the teachers' questionnaire, showed the students' and the teachers' main academic needs and the difficulties they face in the EFL class of literature which hinder them from achieving a good performance. Aiming at finding out a remedial solution for students' problems in literature, the researcher thought of introducing a kind of treatment. She thus suggested integrating the stylistic approach into the session of literature, and in order to check the effectiveness of the treatment, an experiment was conducted with second year students of English at the University of Ouargla. Therefore, the researcher designed a pre-test post-test quasi-experiment.

The experiment is divided into two phases, and each phase is composed of two stages. In stage one, the chosen teacher lectures in the traditional method and then tests her students. In stage two, the teacher introduces the new approach and then tests her students again. The new lesson is based on the stylistic approach. Grades of the first test are statistically analysed and compared to grades of test two to end phase one and to infer conclusions and findings. The researcher will move to phase two if any increase of scores is observed in post-test 1.

In phase two that consists of two stages (stage 3 and stage 4), the teacher continues teaching her students in accordance with the official syllabus of the literature course; first in the third stage following the traditional method; then in the fourth stage following the proposed treatment within the same period of time. After each stage, there will be a test (pre-test 2 and post-test 2), taking into account the fact that grades of the

second phase's tests are expected to approach the ones of the first phase's tests. The use of the proposed approach may be considered as an effective treatment if grades of the post-test 2 get higher again as they were in phase 1. The experimentation can be described as the following:

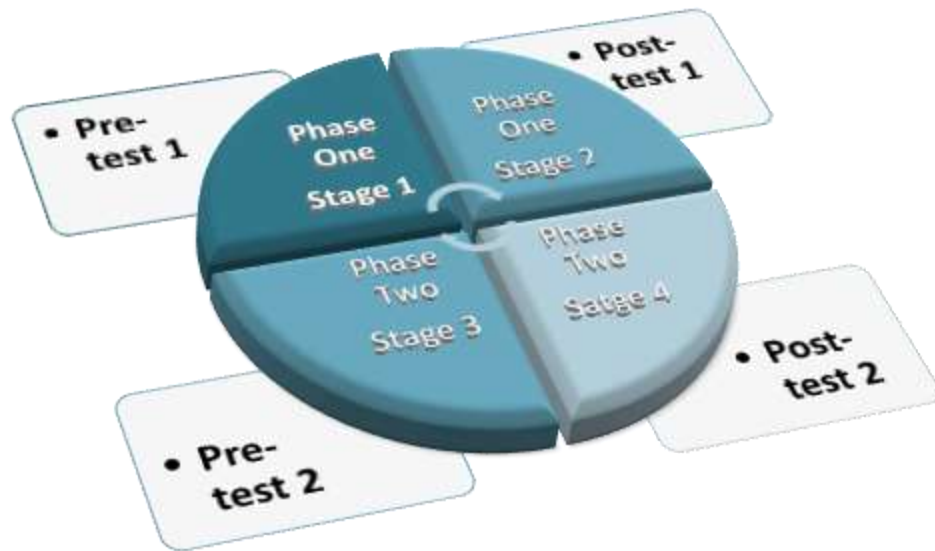


Figure 5.2: Experiment Design

5.5 Choice of the Teacher

The teacher who is chosen to undertake the teaching task in all the experiment's phases is one of the subjects that responded the questionnaire in the Department. She is the likelihood choice of the ten teachers of literature. The teacher has a good teaching experience with a Magister degree in English language and literature. Therefore, weaknesses in literary materials' knowledge are reduced. The experimental group consists of 30 students that are the study subjects who are taught in accordance with firstly the traditional way and then the suggested approach. The chosen teacher will start holding the conventional lectures of literature following the official syllabus for second



year LMD students and then within the same period of time will move to the treatment sessions based on the proposed approach.

Selecting the sessions' focus is made after the teachers' questionnaire and after discussing the matter with teachers of literature in the Department. Most of them agreed on topics related to the Victorian literature. Charles Dickens is, according to them, most preferred by students. The stages' sessions are designed and prepared, taking into consideration the questionnaire respondents' views on the frequently used questions when assigning a literary text to be analysed in the classroom.

5.6 Population and Sampling

The population of the present study includes the chosen teacher and thirty second year students in the Department of English at the University of Ouargla. The selected students were not informed about the research experiment they would go through in order to create the ordinary routine of study and avoid any type of reaction towards the treatment, and this validates the conducted tests.

As previously mentioned, a questionnaire was conducted to the Department's teachers of literature and in addition a number of meetings were held with them. Choosing one of the teachers to carry out the experiment is done following likelihood randomization (Cohen et al, 2007). Thus, the ten teachers involved in the questionnaire were asked to select 6 teachers from themselves that could hold the experiment. The mean of teachers is (6), and this gives more probabilities of teachers' choice that is explained in the following table:

Teachers	An	Bn	Cn	Dn	En	Fn
A		X		X	X	X
B	X		X	X		X
C				X	X	X
D	X	X	X		X	X
E		X	X			X
F	X		X		X	
Sum	3	3	4	3	4	5

Table 5.1: Teachers' Likelihood Choice

A, B, C, D, E, and F represent choices.

An, Bn, Cn, Dn, En, and Fn stand for the names of teachers.

As stated in this table, Fn is the teacher who received a higher score that is (5). Therefore, Fn will be the likelihood teacher who will conduct the experiment and is the most suitable teacher to do that according to An, Bn, Cn, Dn and En.

The selected teacher has all the sessions with only thirty second year LMD students in the Department due to two main reasons. The first reason is the fact that these students are considered as beginners since they have had just two semesters of the literature course that is an introductory module to the main basic elements of literary texts and that does not give students enough knowledge on literary devices used in literature. Most students do not have any previous knowledge about stylistics. In their second year, students get the necessary guidelines to analyse literary texts. Because it appears to be difficult to take the whole number of 120 students, the researcher randomly selected a group of 30 students out of the four groups. In order to avoid subject self-selection and other factors, the researcher randomly divided the total

number of students by 4 since there are 4 TD groups. The choice of subjects is systematically 4: the periodical 4th student is in the calling complete list used by the teacher. This is all done via the following equations:

$$120/4=30; 120/30=4$$

‘120’ represents the total number of second year students who attend their weekly sessions regularly.

‘30’ represents the number of students in each group.

‘4’ represents the periodical choice number. Thus, the fourth student in the list is systematically selected when the thirty subjects are chosen for the experiment.

5.7 Experiment Variables

Variables are elements in a research study that can change or vary (Wallace, 1998). They can be test scores or different amounts of study time. A researcher may modify one variable to produce an effect on another variable. For example, a researcher might want to show that a certain teaching approach may cause an improvement in test scores (Nunan, 1999). The variable that causes the change (the teaching approach) is called the ‘independent variable’; the variable that is influenced by the change (the test’s scores) is called the ‘dependent variable’. In this research work, the stylistic approach is the independent variable whereas the tests’ scores after each stage represent the dependent variable.

The experiment was conducted under controlled circumstances, involving subjecting a random group of second year LMD students of English to the traditional method and then to the special treatment, and then measuring the results. Though the experimental research is often carried out to shed light on the relationship between variables, some other factors rather than the experimental materials ought to be taken into account when observing differences in scores (Bachman, 2004). Therefore, the



researcher has to take into consideration other extraneous variables in order not to be misled in getting the experiment's findings. Threats to the validity of the experiment's findings ought to be considered (Wallace, 1998). According to Brown (1995) and Trochim (2006), external factors are usually related to environment, history, instruments, tests, Hawthorne effect and maturation threats. Hence, the researcher should take into account all these threats when conducting the experiment in order to eliminate their impact.

5.8 Test Reliability and Validity Defined

Test reliability refers to the degree to which a test is consistent and stable in measuring what it is intended to measure (Wallace, 1998). A test is thus reliable if it is consistent within itself and across time (ibid.).

On the other hand, test validity is related to the degree to which the test measures what it should measure (Davies & Elder, 2005). It is also the extent to which inferences and decisions made regarding test scores are accurate and significant (ibid.).

Test validity is always necessary for test reliability. If a test is invalid, then reliability is doubtful (Weir, 2005). Test validity is essential before reliability can be taken into account in any significant mode (ibid.). Furthermore, if a test is not reliable, it cannot be valid.

There are a number of threats that should be taken into account in the study and that are time factor, noise, students' knowledge, classroom management and other external and internal factors. The researcher first tried to overcome any environmental threats like timing, noise and classroom conditions (seating arrangement, light and surface). Therefore, the experiment was held in a quiet and well-organised and equipped classroom. In addition, the researcher tried to avoid any distraction by selecting quiet



days when most students did not have any regular sessions. She also preferred scheduling the experimental sessions in periods when students did not have any exams to avoid any kind of exhaustion and stress.

History can be a threat if a number of factors external to the subjects (besides the treatment variable) happen with the passage of time. The history threat can operate if the experiment's sessions are not scheduled in the same period since any improvements in students' grades may be attributed to time or age or maturation of students' knowledge because of getting more extra classes (Cohen et al, 2007). Therefore, the researcher attempted to reduce such external factors by managing time between the treatment sessions and the tests. The maturation threat can also exist if biological and psychological changes arise within subjects and these changes may account for effects discerned in the study. Both history and maturation are the researcher's concerns in longitudinal studies (Wallace, 1998). The students had no idea about the treatment and the tests so that they would not do any extra reading on the suggested approach.

To get rid of any mortality threats, the researcher limited the tests' instructions to one question since the experiment's aim is to see if students' understanding and interpretation of literary texts have improved or not. Thus, the researcher considered lengthy answers with some mistakes as a positive change. The experiment's subjects were not required to provide highly accurate language since this would lead to mortality for the students had to sit for four tests in the same period.

Hawthorne effect is the fact that the experiment's subjects perform differently when having an idea about the treatment (Dornyei, 2007). In this regard, the students were not informed about the new suggested approach and about the fact they were under study. Furthermore, the selected teacher was not told that she would be recorded for the experiment's objectives and she was asked to teach in the normal way she got used to.

Taking into account the measurement issues, the researcher chose two literary texts for the experiment's sessions and for the tests. She also considered the teachers' questionnaire responses, the teachers' interview and the meetings' feedback, the students' interview and the literature course syllabus. When the experiment's results are because of changes in instrument calibration or the observer's changes rather than a true treatment effect, the instrumentation threat may occur.

The regression threat can operate if the subjects have been chosen because of extreme scores, since extreme scores (low or high) in a distribution appear to move closer to the mean in repeated testing (Cohen et al, 2007). For instance, if a group of students were chosen for their high exam grades and a treatment was conducted, any post intervention improvement observed could be due to regression rather than to the approach suggested in the experiment. Thus, the researcher made a random choice of the experiment's subjects.

The researcher also tried to avoid the variable of surprise by making all the experiment's sessions under control and scheduling them in an ordinary atmosphere. Furthermore, the subjects did not raise any complaint about the selected texts and the instructions of the final experiment's sessions, and this indicates the appropriateness of the experiment's materials.

5.9 Rationale

Quasi-experimental design is regarded as the proper way to randomly select the experiment's participants (Moore, 2008). The main reason is that it is often proved to be difficult to conduct a true experiment on a random group in any educational setting (Levy & Ellis, 2011). Having a randomly chosen number of participants will validate the results of any experiment in education (ibid.). However, all kinds of experimental



design seek the causal relationship between variables which is the outcome of a particular treatment.

Quasi-experiments have various designs; some of them are the one-group pre-test post-test, the time series design and the repeated measures' experiment (Cohen et al, 2007). The present research work which aims at verifying the effectiveness of the proposed approach in teaching literature in EFL classes opts for quasi-experiment due to some factors like the infeasibility of the random selection of groups. The researcher preferred to have the one group pre-test post-test design in each phase taking into account the ABAB design chosen for the whole experiment to cast light on the output that is the result of integrating the suggested treatment into the EFL sessions of literature. The main objective is to gauge the link between the experiment's treatment and the students' achievement (scores) in the tests (the relationship between the two variables).

Applying the stylistic approach to literary analysis is selected due to its importance in teaching literature acknowledged by a number of scholars in the field of applied linguistics. Some of these scholars are Mick Short, Geoffrey Leech and Michael Toolan. All of them maintain that having recourse to stylistics in teaching literature is useful and important for improving EFL students' understanding and interpretive abilities. Stylistics can be used in teaching the way how literary texts ought to be analysed effectively in EFL classes.

Therefore, the researcher tries to integrate the stylistic approach into teaching literature in EFL. For that reason, thirty second year students of English at the University of Ouargla are subjected to two experimental phases; each phase is composed of two stages.

In the first stage, the target students have sessions of literature based on the traditional approach followed by a pre-test. However, in the second stage they (the subjects) are subjected to the treatment. All the sessions are devoted to teaching literary texts, based on previously planned lessons' procedures. The scores of the tests are compared so that any over-scoring in the post-tests will be due to the suggested treatment that is supposed to improve EFL students' understanding and interpretation of literary texts.

5.10 Description of the Experiment's Sessions and Tests

The results and the findings of the teachers' interview and questionnaire in the Department of English at the University of Ouargla, the outcomes the researcher has got after interviewing students and examining students' previous grades in the module of literature show that teaching literature in the department is a crucial concern, and hence needs an academic investigation. Recommendations and suggestions in all the above-mentioned surveys ask for more research and investigation on this serious issue.

In the first stage (phase one) and in the third stage (phase two), the teacher lectures her students, following her traditional approach; however, in the second stage (phase one) and in the fourth stage (phase two), she has recourse to the stylistic approach. The teacher uses handouts on the tackled topic. She tries to present some key ideas on the lesson focus. She explains all the related points briefly. The handouts of the traditional sessions are prepared relying on the questionnaire's inquiry on what the teachers' lectures often focus on. The teacher is expected to have her lectures in accordance with the normal way she gets used to. Thus, the researcher does not give any instruction to her, but some recommendations are given on the content of the lectures.

After that, the teacher makes the pre-test that is assigned directly after the traditional lectures. The choice of the pretest's time is made not to give students a



chance to get more knowledge on the lectures' focus. After a short break, the 30 subjects have the pre-test in a usual way as they get used to take their term exams. The pre-test consists of a text to be read and a question on what the text suggests to students. The assigned question is put in accordance with the common way teachers of literature in the Department use in their exams. The subjects are given ninety minutes to read the text and to answer the assigned question.

Once students complete having the treatment sessions based on the stylistic approach, they will have the post-test. The latter is composed of a reading text and a question. The scores of both tests are then compared to check any over-scoring, taking into account that any over-scoring may be attributed to the treatment.

5.11 Students' Questionnaire for Evaluating the Effectiveness of the Experiment

To make the results of the experiment valid and reliable, it is usually recommended to gather different forms of data, including the participants' background, constructing tests and the motives behind introducing the suggested treatment. In such a type of research designs, a questionnaire as an evaluation-checklist form to be filled out by the participants is considered at the end of the experiment.

Students' questionnaire aims at exploring the thirty subjects' feelings and opinions about all the activities that they have worked on throughout the experiment. The researcher tries to get the subjects' evaluation of the effectiveness of the experiment sessions. The responses of the thirty students are analysed and put under the spotlight to evaluate the whole quasi-experiment.

Conclusion

Methodological triangulation uses a variety of research methods to collect data. Single sided perspectives which may lead to bias and limitations will be avoided in this case. This study includes different research methods. Chapter Five tried to give an



overview of the research instruments used in the present work. It showed the research design chosen to conduct the study. Next, the results of teachers' questionnaire and the experiment are discussed and analysed.



Chapter Six:

Teachers' Questionnaire

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Chapter Six:

Teachers' Questionnaire

Introduction

The present chapter describes the teachers' questionnaire used in this research. It includes the background of the participants and the description of how the data are collected and analysed. This study is based on the survey carried out via a teachers' questionnaire that was distributed to teachers of literature in the Department of English language and literature at Kasdi Merbah University- Ouargla. The questionnaire aims at shedding light on the present teaching situation of literature in the Department in order to find out the type of activities and class work, and the tests they need.

6.1 Analysis of the Final Version of Teachers' Questionnaire

After gathering the responses of the Department's teachers, the researcher conducts the process of analysing and interpreting the results to cast light on the status of literature teaching in the Department of English language and literature. Herein are the results and their interpretation:

6.1.1 Professional Background of the Participants

Section One of the questionnaire is about the Department teachers' professional profiles. It consists of four questions which are ordered as follows:

Question One: What is your degree?

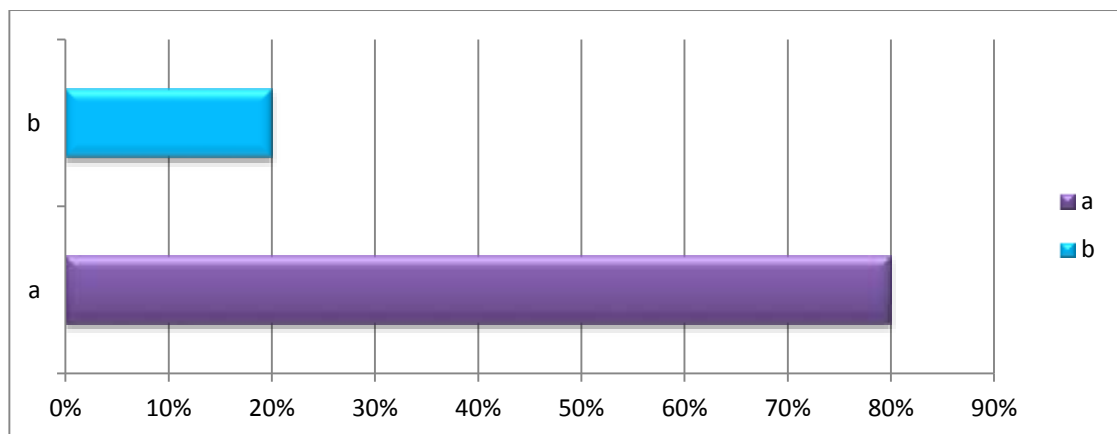
a- MA postgraduate in literature

b- PhD

	Participants (NB)	Percentage (%)
A	8	80 %
B	2	20 %

Table 6.1: Teachers' Degrees

This table shows that 80% of the Department's teachers of literature out of the (10) chosen teachers are MA postgraduates, and the rest (20%) of them hold a PhD degree in literature. The (10) teachers represent (70%) of the whole population in the Department and this is a reliable rate to take into consideration as a representative percentage of the total population (Cohen et al, 2007). All the subjects are specialised in literature. Graph 6.1 reviews the teachers' answers:



Graph 6.1: Teachers' Degrees

Question Two: How long have you been teaching literature?

Years	Participants	Percentage
a) 1-2	0	/
b) 2-5	2	20 %
c) 5+	8	80 %

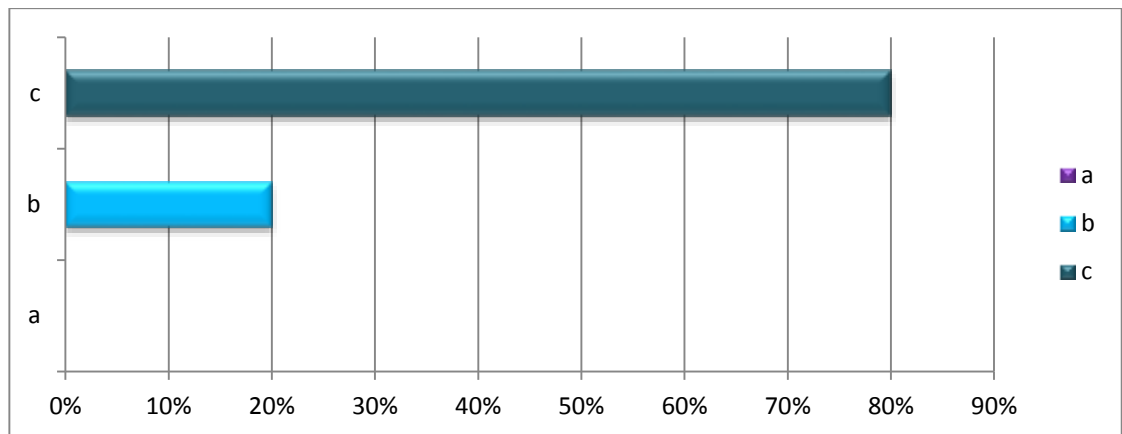
Table 6.2: Teachers' Experience in Teaching Literature

The table above reveals that all subjects of the questionnaire (100%) are not novices. 20% of the teachers have been teaching literature for 2-5 years, whereas 80%

of them have got an experience of more than (5) years. This fact will support the task of teaching and will make it more effective and successful (Harmer, 2009). Working as a teacher for many years may sometimes lead to the burn-out; however, when carrying out some small discussions with students, they showed their satisfaction with the performance and the qualification of their teachers. This sort of feedback raises the reliability and credibility of data. Experience in foreign language teaching is always recommended since it reflects effectiveness in methodology and ways of assessment (ibid.).

In the field of education, experienced teachers are considered as the main factor behind the success of the learner. Since they have been teaching for a long time, they ought to have seen a variety of teaching and learning situations. Therefore, they can directly move from ‘what-to-do’ to ‘how-to-do’ knowledge through regular class work (Morine-Dersheimer et al, 1992).

Experienced teachers have often got good schemata for any teaching situation and thus they are able to make links between the taught module and the techniques of teaching (Richards & Bohlke, 2011). They also possess the ability to make good and effective lesson plans and know how to implement them successfully (ibid.). They are in addition more flexible and they can usually meet their learners’ needs and thus they help in learners’ personal and academic development (ibid.). Graph 6.2 summarizes the Department teachers’ responses about their teaching experience:



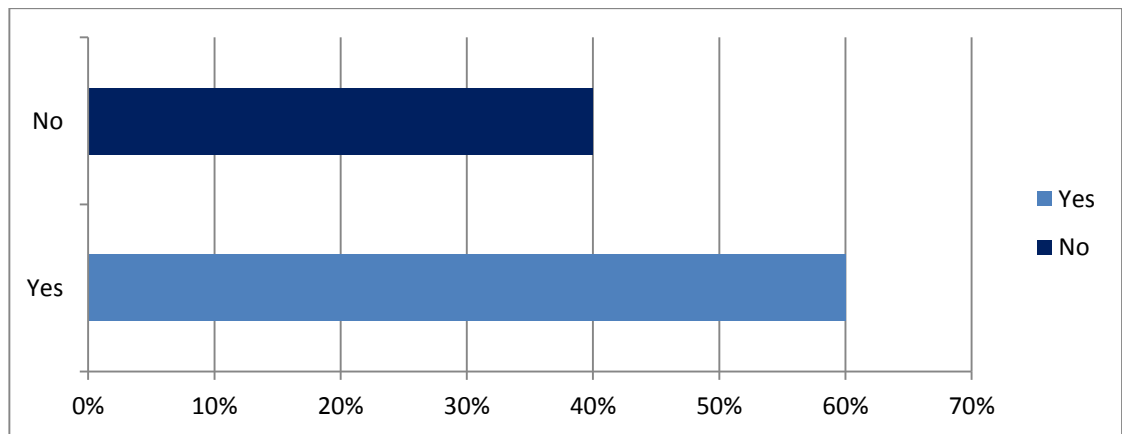
Graph 6.2: Teachers' Experience in Teaching Literature

Question Three: Are you a member of a research unit/laboratory?

	Participants	Percentage
Yes	6	60 %
No	4	40 %

Table 6.3: Teachers' Membership of a Research Unit/Laboratory

Table 6.3 shows that 40% of the subjects are not members of any research unit or laboratory. The main reason behind that is that the Faculty of Letters and Languages at the University of Ouargla lacks research units and laboratories, especially in the domain of foreign languages. However, 60% of the teachers stated that they are members of research units and laboratories. Being a member of a research unit or laboratory is good for the professional development of teachers in service since this opportunity can broaden their horizons in both research and teaching. Graph 6.3 reveals the subjects' answers to the raised question:



Graph 6.3: Teachers' Membership of a Research Unit/Laboratory

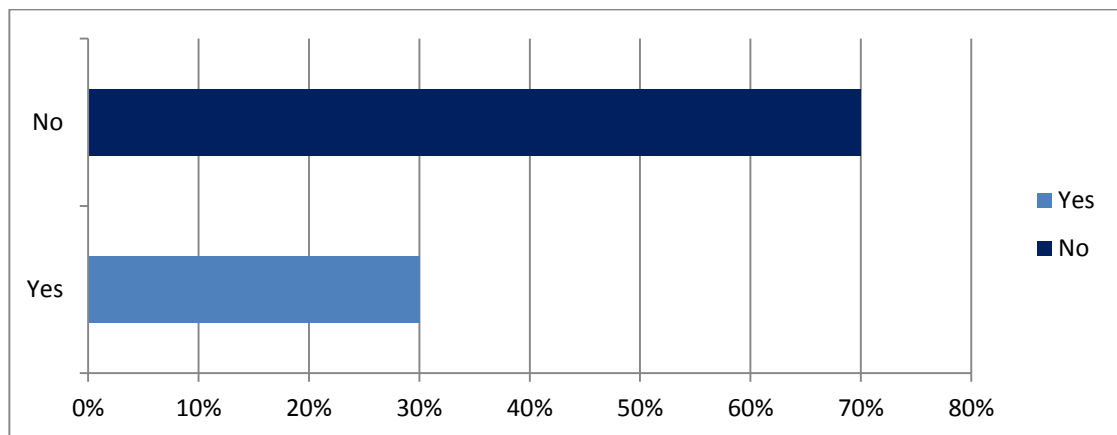
Question Four: Have you received any in-service training to teach literature?

	Participants	Percentage
Yes	3	30 %
No	7	70 %

Table 6.4: Teachers' Training

This table reveals that most of the teachers (70%) are not subjected to any in-service training after their graduation. While, 30% of them have been involved in some in-service training organised by World Learning Algeria and the Ministry of Higher Education. Teachers' training is beneficial for the teacher and the learner since it can enhance their skills and knowledge (Lazar, 2007). Such training is a chance for teachers to have their say and to discuss all the challenges they face in the classroom so that they can find out some solutions and strategies to overcome the difficulties they face when teaching. It is also said that teachers' training will help teachers who have been working for a long time to break the ice and to get rid of any burn-out they may encounter in their career. Most of the teachers have never been involved in any kind of training on the teaching of literature. The majority of them teach the way they were taught, but they sometimes try to have recourse to some methods and techniques they have read about.

Graph 6.4 below shows the teachers' responses on any training they have been ever involved in:



Graph 6.4: Teachers' Training

6.1.2 New LMD Syllabus of Literature and Teachers' Approaches and Techniques

Section Two of the questionnaire is about the Department teachers' perceptions and attitudes towards the new LMD syllabus of literature and the approaches and the techniques they use in their classes. This section is composed of the following questions:

Question Five: Does the new LMD syllabus of literature fulfil your teaching objectives? Why?

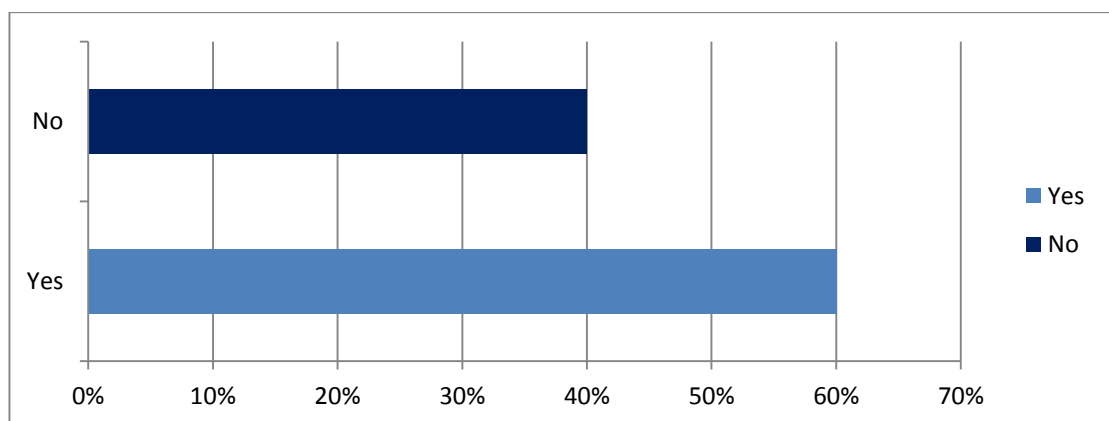
	Participants	Percentage
Yes	6	60 %
No	4	40 %

Table 6.5: New LMD Syllabus of Literature and Teachers' Objectives

The majority of the subjects (60%) claimed that the new LMD syllabus of literature fulfils their teaching objectives since it has brought some changes that add a lot to their teaching: Having tutorial sessions in the new course of literature reduces the

problems of class size and the new syllabus also helps in making a good classification of the main literary genres (prose, poetry and drama). Large classes hinder teaching in EFL classrooms (Harmer, 2009). Therefore, having a small class will help in creating a good atmosphere for teaching EFL (ibid.). 60% of the teachers maintained that after ‘Le Socle Commun’ (the new LMD system 2013), things for them have changed since they teach a small number of students as they have tutorials. In this case, it is for them to grab the attention of the students who will be then able to enhance their interpretation of literary texts. This kind of feedback is so beneficial for the researcher and it is taken into consideration when designing the experiment.

However, 40% of them maintained that the new syllabus does not fulfil their teaching objectives since they feel lost in choosing whether from British or American or African literatures they select the literary text to be analysed in the classroom. The main reason is that unlike the previous syllabus, the new syllabus does not consider the country of origin of the chosen writers. Graph 6.5 below draws the teachers’ responses on the question stated above:



Graph 6.5: New LMD Syllabus of Literature and Teachers’ Objectives

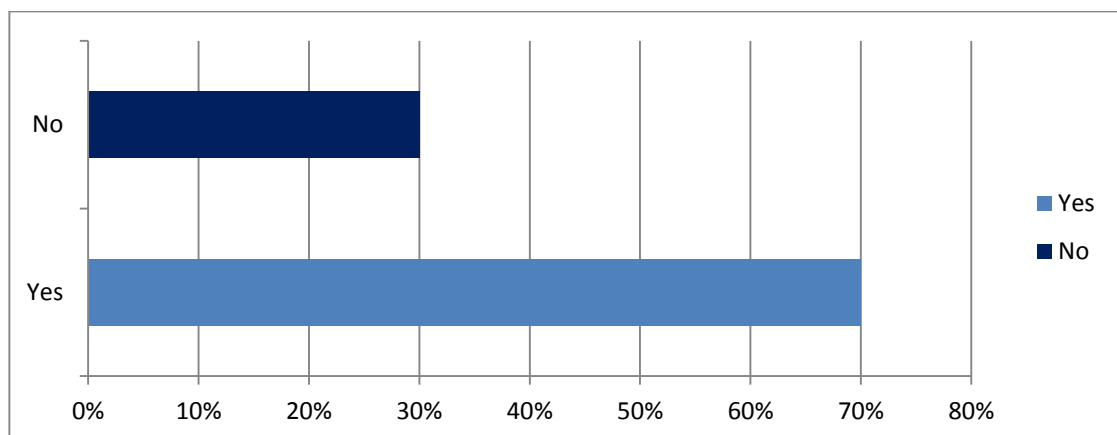
Question Six: Does the new LMD syllabus of literature satisfy your students' needs?

Why?

	Participants	Percentage
Yes	7	70 %
No	3	30 %

Table 6.6: New LMD Syllabus of Literature and Students' Needs

Most of the teachers (70%) stated that the new LMD syllabus meets their students' needs, whereas 30% of them saw that it does not. The former admitted that students need to know about the main features of each genre and they should be given an opportunity to discover about the beauty of the language of the various literary genres, but the latter claimed that their students still face the same problems inside the classroom before and even after introducing the new LMD syllabus. The new LMD curriculum of foreign languages (Le Socle Commun) introduces the session of literature as a ninety minute tutorial. This means that teachers of literature will be able to address the different questions their students may have during the session since their number will be so limited. The following graph sums up the teachers' responses:



Graph 6.6: New LMD Syllabus of Literature and Students' Needs

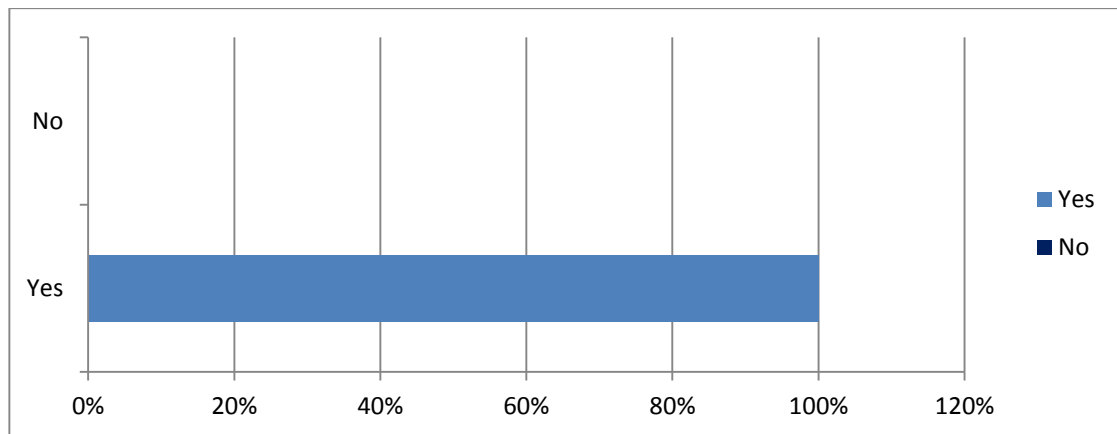
Question Seven: Do you think that having tutorials in the literature course helps your students' understanding? Why?

	Participants	Percentage
Yes	10	100 %
No	/	/

Table 6.7: Tutorials in the Literature Course and Students' Understanding

All the respondents (100%) admitted that they really need to have such tutorials so that they can have more time to read and analyse features of the selected literary texts. Having tutorials may help in increasing students' talk in EFL classes of literature since teachers will be able to make a balance between the lesson content and the number of activities to be used in the class. Taking into account the ambiguities and the mysteries literature always questions, EFL teachers will have time to use any literary text as a springboard to get more ideas to create a debate among students to raise their comprehension.

The teachers agreed that having a tutorial for literature courses is useful. They claimed that tutorials would help them to make their classes more interactive and this would involve a great number of students in the discussion. (TD) sessions facilitate students' understanding of literary texts. Teachers found it difficult to design a variety of activities in large classes. Having (TD) sessions, teachers feel free to manage their classrooms so that their students can work in pairs and in groups. The following graph reveals the subjects' answers to the question:



Graph 6.7: Tutorials in the Literature Course and Students' Understanding

Question Eight: Do you think that literature as a module is sufficient to enhance the students' critical thinking skills to be able to make a good literary analysis? Why?

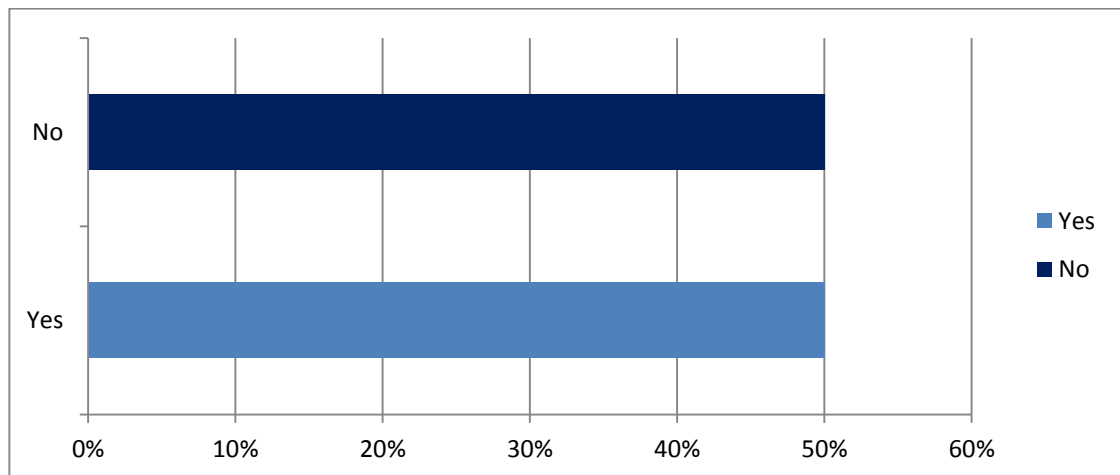
	Participants	Percentage
Yes	5	50 %
No	5	50 %

Table 6.8: Literature and Students' Critical Thinking Skills

50% of the subjects maintained that literature as a module is sufficient to enhance their students' critical thinking skills to be able to make a good literary analysis. However, 50% of the teachers answered with 'No' since they think that students need to have other modules in addition to literature in order to improve their critical thinking.

It is important to note that the first (50%) of the respondents believed that through literature students would be able to enhance their language proficiency skills and expand their interest in reading in English. These teachers also believed that literature provides motivating materials, gives access to other cultures, expands students' language awareness, develops their interpretative abilities, develops emotional

awareness, offers varied authentic language examples, enhances language proficiency, and improves reading habits. In this case, students can improve their critical thinking skills. Graph 6.8 summarizes the Department teachers' responses:



Graph 6.8: Literature and Students' Critical Thinking Skills

Question Nine: What does your course syllabus of literature contain? (Teachers can have more than one choice.)

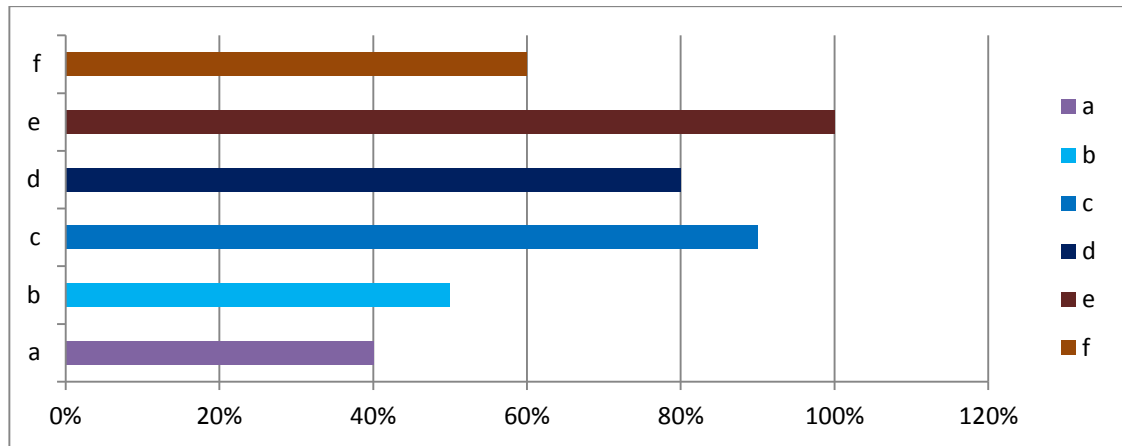
- a- Lexical choices in literary texts
- b- Semantic choices in literary texts
- c- Figurative language and literary devices
- d- Text analysis
- e- Literary criticism
- f- Other elements? ...

	Participants	Percentage
a	4	40%
b	5	50%
c	9	90%
d	8	80%
e	10	100%
f	6	60%

Table 6.9: Content of the Literature Course Syllabus

The table above shows that the majority of the teachers use figurative language, literary devices and literary criticism. This reveals the fact that the teachers try to do their best to add variety to their classes, taking into account the cultural and the linguistic values of the selected texts. The feedback the researcher got in this case will be taken into account in preparing the content and the activities of the lesson models to be used in the experiment in Chapter Seven. The other proposed choices are also included in EFL classes of literature. Other elements suggested by the subjects include history of literature, reading passages taken from novels, graphology of literary texts and watching movies.

In the new syllabus of literature, students are given the opportunity to practice intensive activities whether in pairs or in groups guided by the teacher. The new syllabus has come to reflect the willingness of teachers of literature to enhance students' understanding of literary texts since traditional lectures proved to be ineffective (Arab, 2011). This will also help teachers to choose the suitable approach for their classes to interpret literary texts. Graph 6.9 reveals the subjects' answers to the previously-raised question:



Graph 6.9: Content of the Literature Course Syllabus

Question Ten: What are the main difficulties you face when selecting appropriate literary texts for your class? (Teachers can have more than one choice.)

a- The time needed for the preparation of the text selection

b- The time needed for teaching the selected text

c- The lacking knowledge of language and the poor vocabulary of students

d- The lack of students' interest

e- Others?

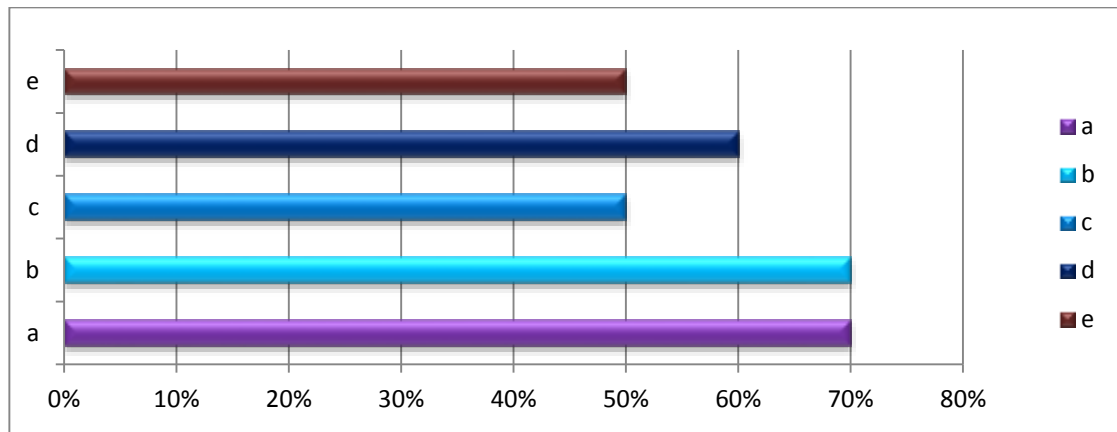
	Participants	Percentage
a	7	70 %
b	7	70 %
c	5	50 %
d	6	60 %
e	5	50 %

Table 6.10: Difficulties in Selecting Appropriate Literary Texts

A number of teachers (70%) found as an obstacle the time needed for the preparation of the text selection and also for teaching such a text. Some teachers (50%) maintained that the lacking knowledge of language and the poor vocabulary of students could be considered as some of the main difficulties. Some other teachers (60%) found it very demanding to select a literary text which would be interesting for their students and which would be motivating for creating a debate inside the classroom. Therefore, using texts in EFL classes ought to be reviewed to get students' attention and to motivate them to read literature. EFL teachers should thus know about their students' interests and abilities, and this knowledge helps them with the selection of the appropriate text. However, (50%) of the respondents mentioned other difficulties which are as follows:

- Some texts are difficult for learners to grasp due to some cultural differences.
- The language level of the literary texts selected by the teacher is difficult for students to comprehend.
- Time management in terms of the teaching hours to teach literature
- Time management in terms of preparing suitable materials and lesson plans
- Time management in terms of reading and understanding the content of literary texts
- Time management in terms of assessing different types of students' responses
- Lack of confidence to teach the literature course in EFL
- Lack of knowledge in the area of literature
- Students' motivation toward learning literary elements
- Students' motivation/attitudes towards EFL

Graph 6.10 shows the subjects' responses:



Graph 6.10: Difficulties in Selecting Appropriate Literary Texts

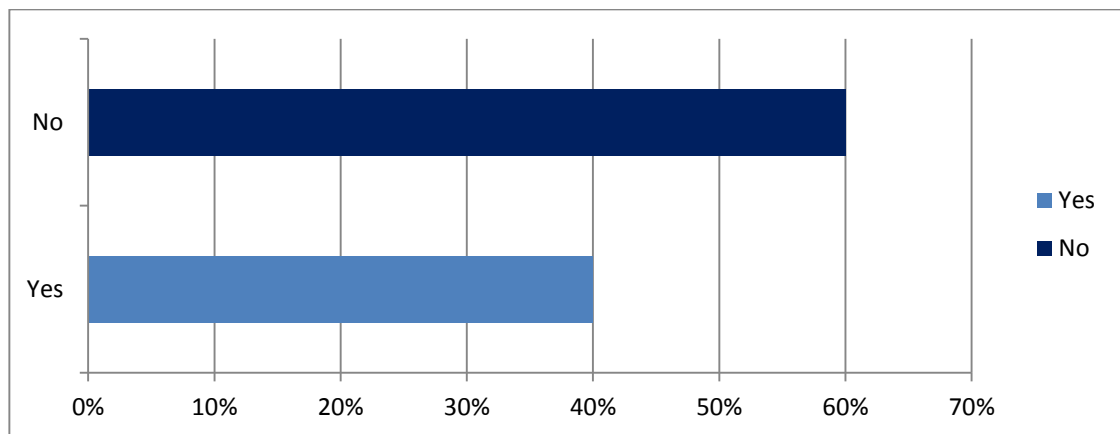
Question Eleven: Do you use different genres of literary texts in your class of literature?
Why?

	Participants	Percentage
Yes	4	40 %
No	6	60 %

Table 6.11: Literary Genres Used by the Teachers

40% of the respondents agreed on a number of reasons which make EFL teachers use a variety of literary genres in their classes. Some of these reasons are making the lecture more interesting for their students and creating variety in the classroom. Nonetheless, 60% of the respondents answered with 'No' since it is often difficult for them to use all the genres in their classes; they claimed that poetry and drama are the least used genres, and this is alarming since poems and plays are a great source to start any class discussion. The genre of the selected literary text is important (Lazar, 2007). Students being exposed to different literary genres can connect the information they get from each genre and make their own visions about literature.

Graph 6.11 reveals the subjects' answers to the raised question:



Graph 6.11: Literary Genres Used by the Teachers

Question Twelve: What are the sources you rely on to select literary texts for your students?

All the subjects maintained that the sources of selected literary texts are various.

They stated that they usually use the following sources:

- Original versions of texts of literature
- Websites devoted to literature
- Online newspapers
- Online magazines
- Simplified versions of literary works

Question Thirteen: Do you prepare your lesson plans before coming to your class?

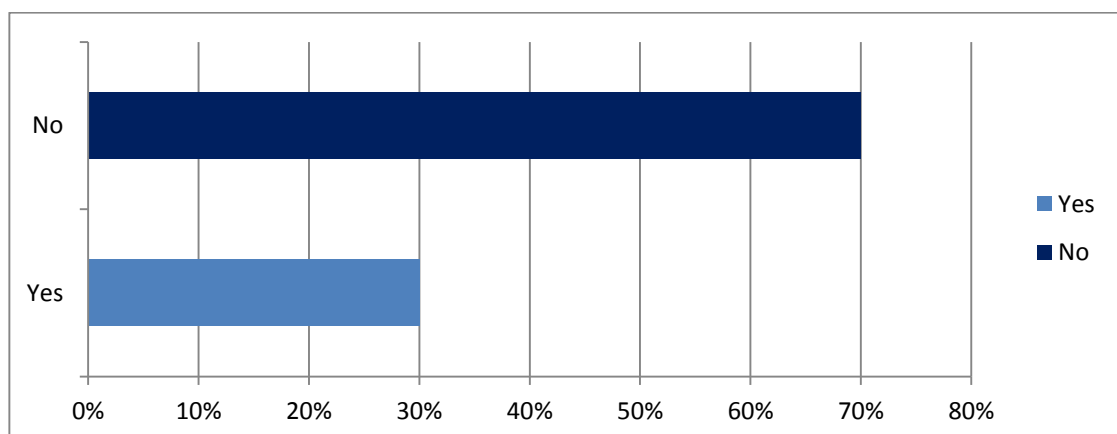
Why?

	Participants	Percentage
Yes	3	30 %
No	7	70 %

Table 6.12: Lesson Planning

The table above shows that 30% of the teachers prepare their lesson plans before coming to the classroom, and 70% of them do not and they stated that they use some handouts directly without caring about the activities that should be given a certain allotted time. Lesson planning is necessary in the EFL classroom since it defines the framework of the whole session and divides the talk between the teacher and the learner (Harmer, 2009).

30% of the teachers considered a good lesson plan as a key to holding a good lecture. The reason why 70% of the teachers do not plan their lessons is that they get used to lectures in the form of speaker-listener. These teachers just explain the information included in the documents given to students and they try to answer any questions raised by their learners by the end of the session. Graph 6.12 reveals the subjects' answers to the previously-stated question:



Graph 6.12: Lesson Planning

Question Fourteen: Do you ask your students to read literary texts inside the classroom?

Why?

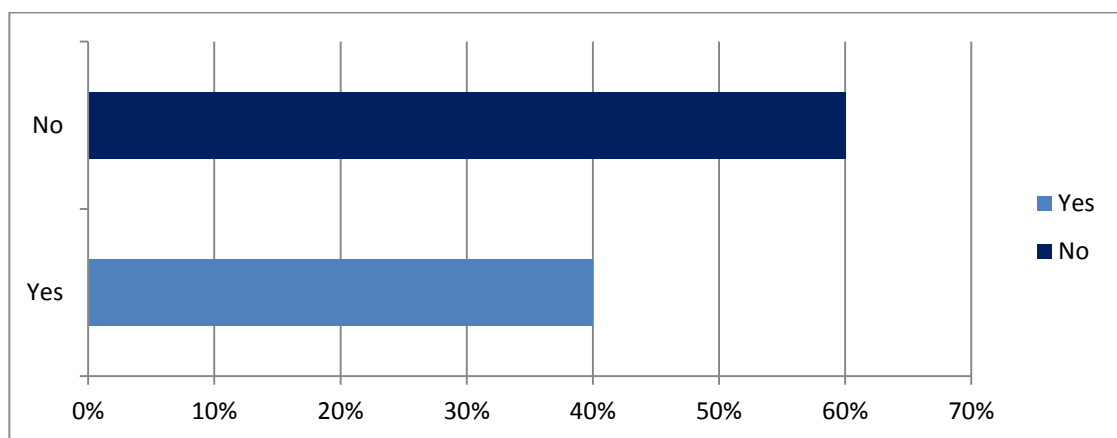
	Participants	Percentage
Yes	4	40 %
No	6	60 %

Table 6.13: Reading Literary Texts inside the Classroom

40% of the teachers maintained that they ask their students to read, whereas 60% of the respondents admitted that they do not. The 40% of the subjects believed that assigning literary texts for reading whether inside the classroom or outside it is beneficial for their students since they have a limited number of learners in each class; they added that they often ask their students to read and to analyse any given literary text taking into consideration its length. Nevertheless, the 60% of the teachers claimed that due to the loaded (lengthy) syllabus and the duration of the session (an hour and a half per week), they find it difficult to assign any text for reading inside the classroom; however, they may assign some texts for reading outside the classroom providing their students with questions on the main elements of the given literary texts.

As for the 40% of the teachers, they saw that intensive reading improves their learners' interpretive abilities through a number of focused and selective activities. As for the 60% of the teachers, they saw that intensive reading requires time and hard work. In the Department teachers' interview conducted before, most teachers admitted that they often find themselves teaching about literature and the main literary genres, but not literature. However, teaching about literature is not enough to enhance the learner's cultural and literary competences which are always included in any literature course syllabus (Lazar, 2007).

Graph 6.13 summarizes the Department teachers' responses about reading literary texts in their classes:



Graph 6.13: Reading Literary Texts inside the Classroom

Question Fifteen: Do you ask your students to prepare their own notes on the literary texts taught in the class?

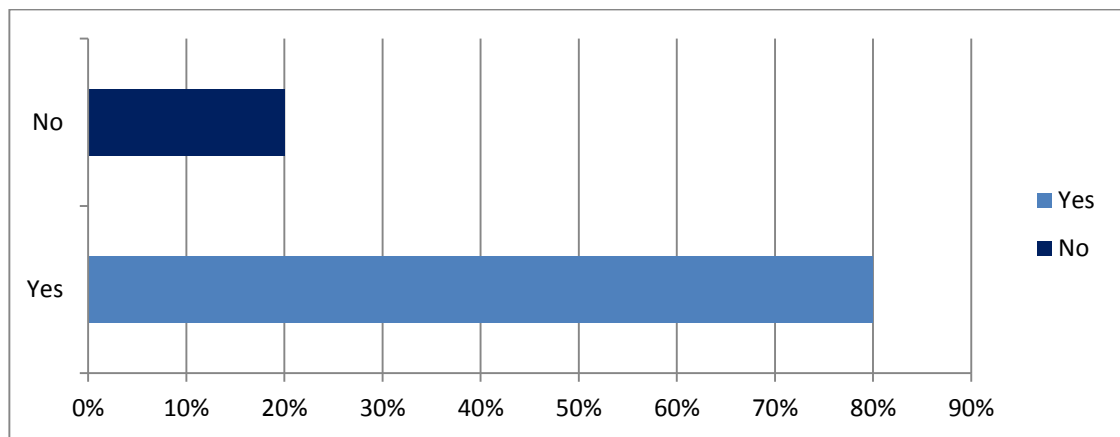
	Participants	Percentage
Yes	8	80 %
No	2	20 %

Table 6.14: Students' Notes on the Selected Literary Texts

Most of the subjects (80%) agreed that they usually ask their students to prepare notes on the target text before coming to the classroom. However, 20% of them do not ask their students to do so. When those 80% teachers were asked why they ask their students to prepare their reading notes on any tackled literary text, they all had the same answer that there is not enough time in the lecture to do something like that. They maintained that they have enough to do in the session. In addition to this, other reasons stated by the respondents are creating students' interest in the given literary piece and urging them to work on supplementary materials outside the classroom. However, the 20% of the teachers do not ask their students to prepare their notes since they think that

students are unable to gather any relevant materials related to the target literary text.

Graph 6.14 reveals the subjects' answers:



Graph 6.14: Students' Notes on the Selected Literary Texts

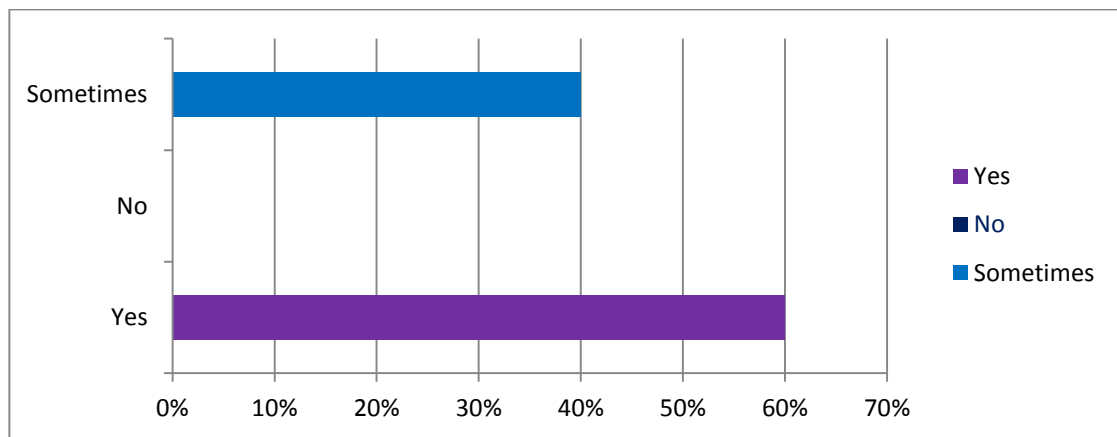
Question Sixteen: Do you assign questions with the literary texts you suggest for analysis? Why?

	Participants	Percentage
Yes	6	60 %
No	0	/
Sometimes	4	40 %

Table 6.15: Assigning Questions with Literary Texts

The table above shows that most of teachers (60%) give questions on any reading texts in the classroom, and 40% of the subjects do the same task, but sometimes and no one of the respondents ignores such kind of questions. Reading texts in the EFL classroom of literature should always be followed by questions which guide students and help them to enhance their understanding and comprehension of the content and the stylistic features of the text (Lazar, 2007; Hedge, 2000). Therefore, if learners are given questions with any assigned text, they can know about the objectives put by the teacher

when choosing this text rather than another one. Graph 6.15 reveals the subjects' answers to the raised question:



Graph 6.15: Assigning Questions with Literary Texts

Question Seventeen: Do you give your students enough time to answer the questions about the literary texts to be analysed? Why?

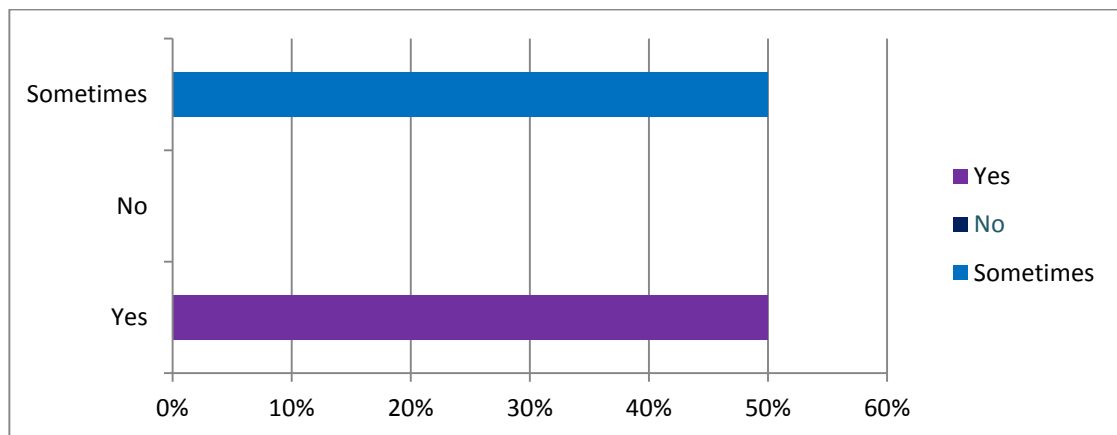
	Participants	Percentage
Yes	5	50 %
No	0	/
Sometimes	5	50 %

Table 6.16: Time Given to Students to Answer Questions with Literary Texts

The table reveals that 50% of the respondents give their students enough time to answer any comprehension questions after reading, and 50% of them maintained that they sometimes feel that they devote much time to answer these questions and sometimes do not because of the limited allotted time for each session; however, no one of the respondents answered with 'No'.

To promote active learning instruction, teachers should allow their students to work on their own, and in pairs and in groups. All the respondents agreed on the fact that promoting learning in their classes is required, but this can be possible if they are

given more allotted time for their literature course per week. Graph 6.16 shows the teachers' answers:



Graph 6.16: Time Given to Students to Answer Questions with Literary Texts

Question Eighteen: What are the most frequently used questions with the literary texts you suggest for analysis?

The most frequently used questions with the literary texts the Department's teachers suggest for analysis are as follows:

- a- What does the text suggest to you?
- b- How could the writer convey his message in the text?
- c- Identify the setting, characters and the mood of the text.
- d- What is the tone of the text?
- e- Make the literary analysis of the text.
- f- Explain the use of figurative language in the text.
- g- How do these figures of speech influence the meaning and the form of the text?
- h- What are the frequently used literary devices in the text?
- i- What are the lexical semantic features of the text?
- j- What are the syntactic features of the text?
- k- What are the phonological features of the text?

Most teachers admitted that the most frequently used question about the text's style in their quizzes and exams is about the use of figures of speech as stylistic devices. Nonetheless, a few teachers maintained that they might consider the grammar of the text in their exams. These responses are taken into consideration in designing the experiment's tests.

In fact, most previously stated questions need a careful and close reading of the selected text. They deal with the language of the text, figurative language, characters and themes. Those questions are raised in quizzes, exams and practices in the classroom. This response will help the researcher to put questions for the experiment's tests.

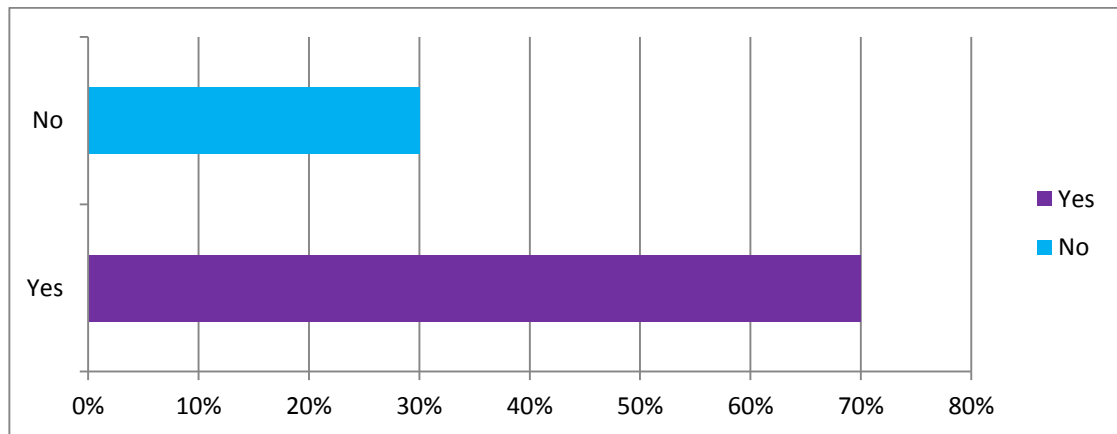
Question Nineteen: In teaching a literary text, do you stress on its meaning and significance rather than on the use of language in it?

	Participants	Percentage
Yes	7	70 %
No	3	30 %

Table 6.17: Text's Meaning vs. Text's Language

Most teachers (70%) admitted that they focus on the meanings of the text rather than its language. Their main reason is that during lectures they cannot find enough time to go deeply into the text and to analyse its linguistic and stylistic devices. However, 30% of the teachers maintained that they do their best to give their students a general idea on the use of language in the target text since they believed that literature is rich in linguistic deviations which need to be explored and compared to the common language norms and this is good for language learners.

Graph 6.17 summarizes the Department teachers' responses:



Graph 6.17: Text's Meaning vs. Text's Language

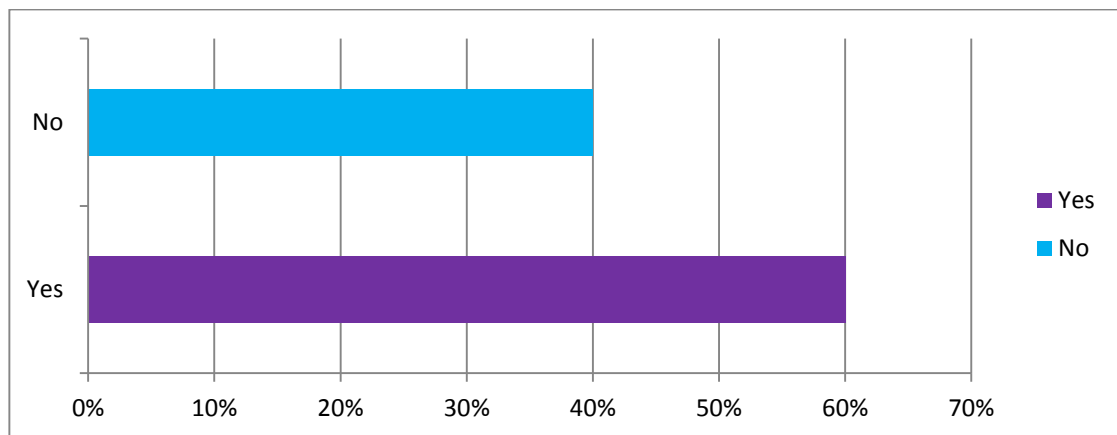
Question Twenty: When faced with the interpretation of a literary text, do you generally give your students the standard interpretation of the text made by literary critics?

	Participants	Percentage
Yes	6	60 %
No	4	40 %

Table 6.18: Literary Texts' Interpretation

40% of the subjects maintained that they do not provide their students with any kind of a ready-made interpretation and they always like to give them a chance to have their own say and to give their own explanations on any given text discussed in the classroom, whereas 60% of the teachers supply their students with a ready-made interpretation. For the first group (40%), having a limited number in their tutorial sessions (after introducing the new LMD syllabus) makes the task of giving that chance to their learners easy; however, for the second group (60%), this task is challenging since the session lasts ninety minutes, and they cannot cover the rich and the long course content and thus they do not give more opportunities for their students to share the discussion. 60% of the subjects agreed on the need for scheduling more than one

session per week and for having pedagogic support. Graph 6.18 shows the teachers' answers:



Graph 6.18: Literary Texts' Interpretation

Question Twenty-one: What are the sources you rely on to get the explanation of the selected literary texts?

a- Guide books

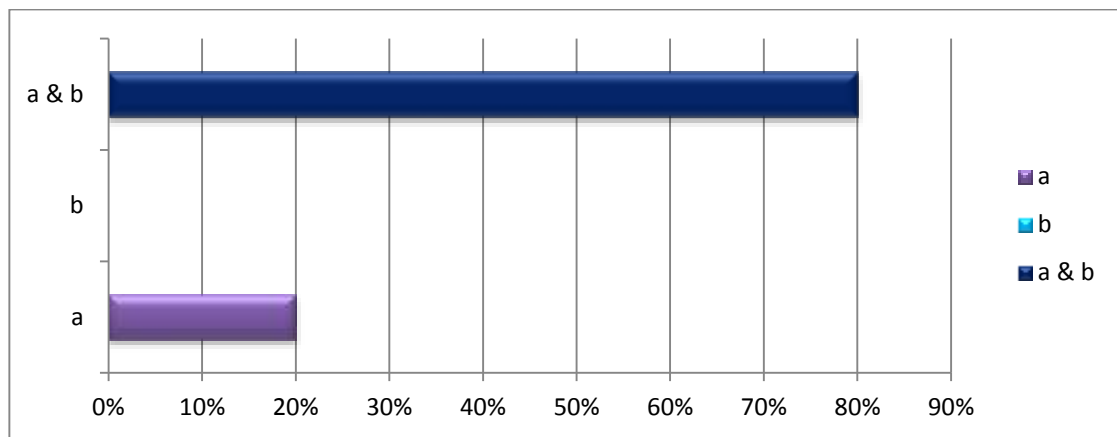
b- Doing the explanation by yourself - a & b

	Participants	Percentage
a	2	20 %
b	/	/
a & b	8	80 %

Table 6.19: Sources for the Explanation of Literary Texts

As presented in Table 6.19, 20% of the teachers rely on guide books to explain any reading text in the classroom, while 80% of the teachers, in addition to having recourse to these books, rely on themselves to make the text explanation, and no one of the subjects does such an explanation by himself/herself. All that leads the researcher to the conclusion that all the teachers involved are not autonomous since they always use books to explain texts. Both active learning and teaching happen if there is discovery learning (Mayer, 2004). The researcher hence raises the question of how teachers of

literature can transmit good practices of understanding and interpreting literary texts to their learners. Graph 6.19 reviews the Department teachers' responses:



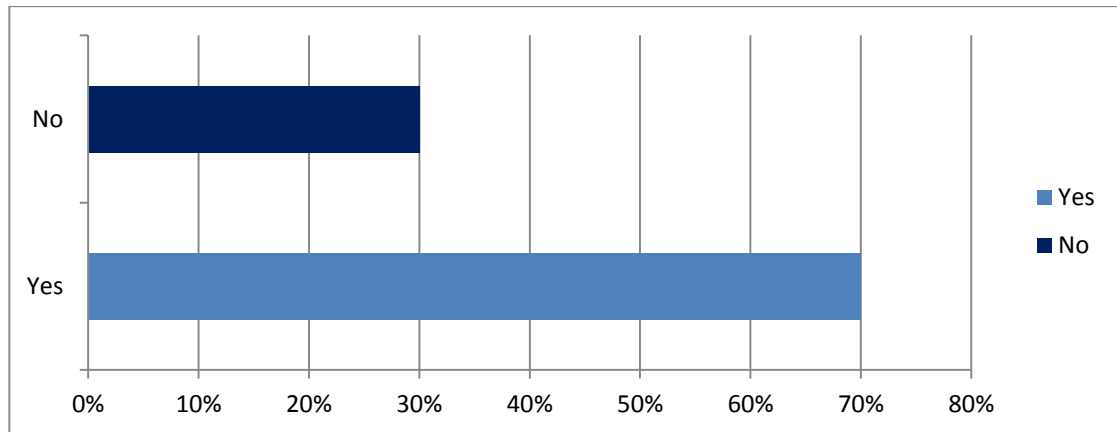
Graph 6.19: Sources for the Explanation of Literary Texts

Question Twenty-two: Is the active participation of students in your class of literature (by way of prior preparation and offering suggestions) poor? Why?

	Participants	Percentage
Yes	7	70 %
No	3	30 %

Table 6.20: Students' Participation in Literature Classes

The table reveals that 70% of the teachers claimed that active participation of students in their classes is poor though they often try to give them some guidelines and some suggestions as prior preparation. They added that they could not feel that their students are fairly involved in the activities selected in the class and thus their talk is often less than what is expected. However, 30% of the teachers maintained the opposite and they stated that they are satisfied with their students' work and participation inside the classroom. The following graph summarizes the teachers' responses:



Graph 6.20: Students' Participation in Literature Classes

Question Twenty-three: Do you follow any particular teaching approach to analyse literary texts in your literature course? If yes! What is it?

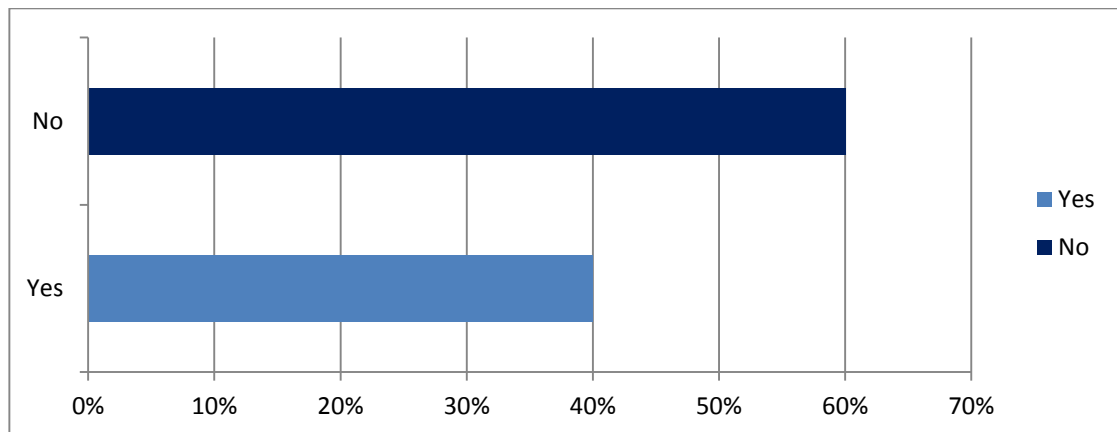
	Participants	Percentage
Yes	4	40 %
No	6	60 %

Table 6.21: Teaching Approaches in the Course of Literature

As presented in Table 6.21, most teachers (60%) have no approach to follow in their teaching, whereas 40% of the respondents do have. This leads the researcher to reach the fact that just 40% of the Department's teachers of literature care about developing their teaching goals and materials and therefore they opt for a certain approach in their classrooms. Herein are the teaching approaches used by the (40%) teachers:

- Reader-response Approach
- Language-based Approach
- Stylistic Approach
- New Criticism Approach
- Structuralism Approach
- Critical Literacy Approach

Since not all the teachers have the ‘Yes’ answer, it is clear that they (60% of the subjects) disregard choosing a specific approach in their teaching. Teachers of EFL should however have a clear idea about the variety of approaches they can have recourse to in teaching literature. Graph 6.21 summarizes the Department teachers’ responses:



Graph 6.21: Teaching Approaches in the Course of Literature

Question Twenty-four: Do you think that the use of authentic materials in the classroom helps students get over their difficulties in understanding literary texts? Why?

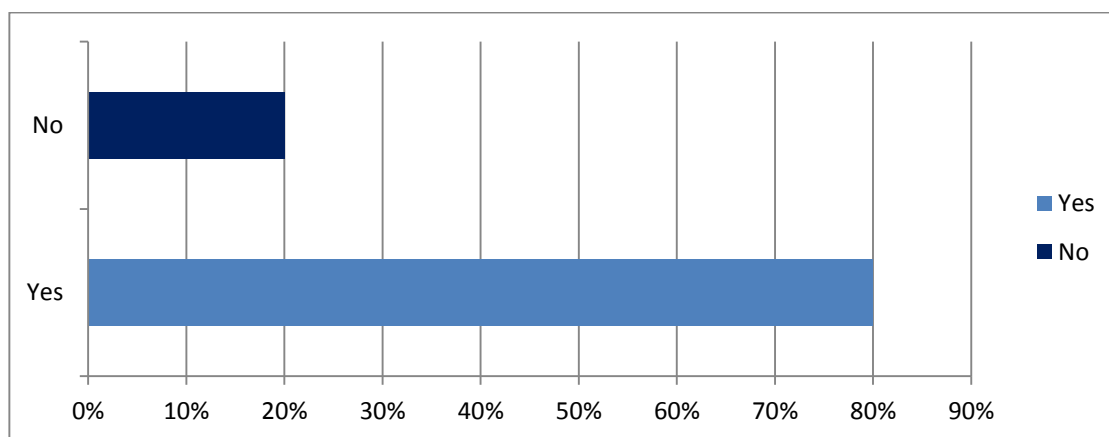
	Participants	Percentage
Yes	8	80 %
No	2	20 %

Table 6.22: Authentic Materials in Literature Classes

Most respondents (80%) agreed that literature ought to be taught having recourse to a variety of authentic materials that can help students to understand and interpret any literary text; however, a few respondents (20%) did not agree on that. For example, using media like YouTube videos can give a hand to teachers to make the teaching of

long texts like novels accessible. Also, teachers may use graphic novels, having recourse to some key chunks from the original hard copies.

The results shown in Table 6.22 reveal that most Department's teachers support any kind of assistance that enhances the use of literature in the EFL classroom and they like to have more in class teaching materials such as task sheets, an accompanied detailed guide to the teacher that shows the level of activities and the approaches that might be used for each activity, self-access worksheets for students to work on, and a web page designed for the literature course for both teachers and students. The following graph shows the teachers' responses:



Graph 6.22: Authentic Materials in Literature Classes

6.1.3 Using Stylistics in the EFL Classroom

Section Three of the questionnaire is about the Department teachers' views on the use of stylistics as a teaching approach in the EFL classroom of literature. It consists of the following questions:

Question Twenty-five: According to you, what best defines "stylistics"?

- Making a bridge between literature and linguistics.
- The study of the language of a text

If it is not 'a' or 'b', how can you define it? c)

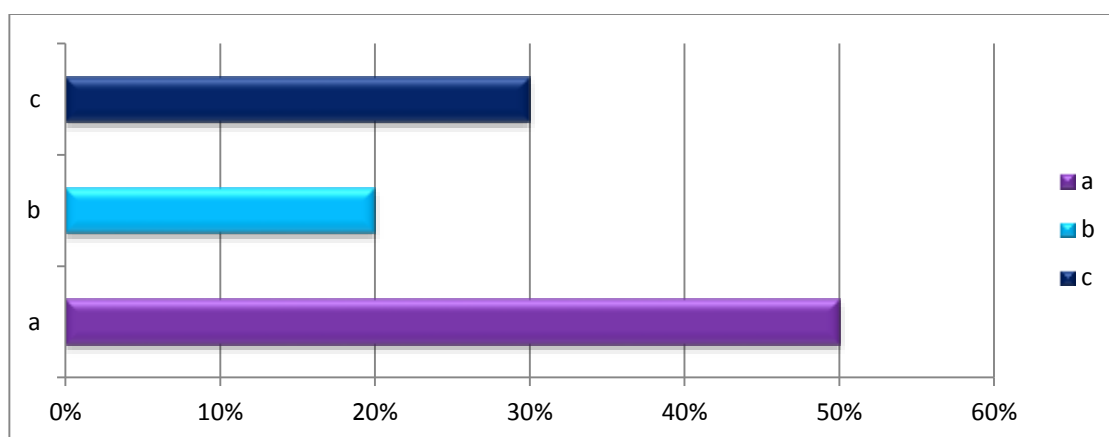
	Participants	Percentage
a	5	50 %
b	2	20 %
c	3	30 %

Table 6.23: Definition of Stylistics

The table reveals that 50% of the teachers regarded stylistics as a bridge between literature and linguistics while 20% of them regarded it as the study of the language of a text. Other teachers (30%) defined stylistics as follows:

- A science which enables a systematic analysis by dealing with the language of the literary text.
- A discipline that is related to grammar and semantics.
- An analytical science which covers all the expressive features of the language, including phonology, morphology, syntax and lexicology

The following graph summarizes the teachers' responses:



Graph 6.23: Definition of Stylistics

Question Twenty-six: What kind of activities do you use to prepare your students for the stylistic analysis of any literary text?

The respondents agreed on a number of activities they use to help and prepare their students for making a stylistic analysis of any literary text. These activities are as follows:

- Vocabulary building
- Grammar exercise
- Reading activities
- Identifying literary elements
- Group discussion
- Personal response
- Culture awareness

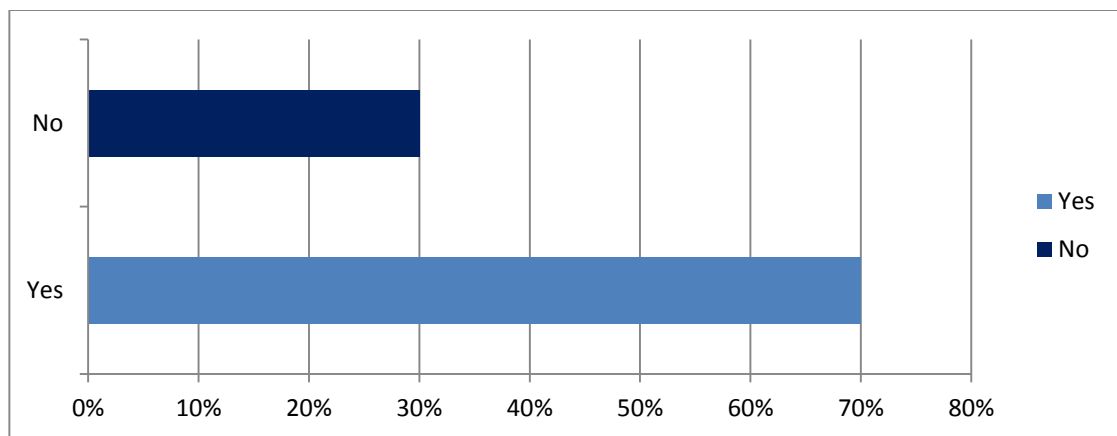
Question Twenty-seven: Do you think that stylistics should be taught separately as a module? Why?

	Participants	Percentage
Yes	7	70 %
No	3	30 %

Table 6.24: Stylistics as a Module

Most teachers (70%) agreed that stylistics should be taught separately as a module, whereas 30% of the teachers did not. 70% of the respondents considered stylistics as a good module they could have to improve their students' understanding and interpretation of literary materials; however, 30% of the respondents maintained that having the course of literature is sufficient for them to boost their learners' interpretive abilities. Being mindful of how language works can help to make one's intuitions of any literary text true (Lazar, 2007). In this case, students would have an

opportunity to know about the writer's motives behind his/her linguistic choices in the target text. The following graph summarizes the teachers' responses:



Graph 6.24: Stylistics as a Module

Question Twenty-eight: What are the main difficulties EFL students may encounter in making the stylistic analysis of literary texts?

All the teachers admitted that making a stylistic analysis of a literary text is a real challenge for their students. They agreed that some of the major difficulties EFL learners might encounter in this case are as follows:

- Students lack the means to start and to organise the elements they have to consider in analysing literary works.
- The traditional teaching methods in EFL classes of literature do not often help students to improve their language skills and to appreciate the aesthetic value of literature.
- EFL students in the traditional class of literature usually consider the general meaning of the text without paying attention to its linguistic features.
- Making that bridge between linguistics and literary criticism is not an easy task.
- Students find it difficult to use their linguistic knowledge to analyse literary materials.

Question Twenty-nine: Do you think that applying stylistics is of a great importance to any literary analysis task? Why?

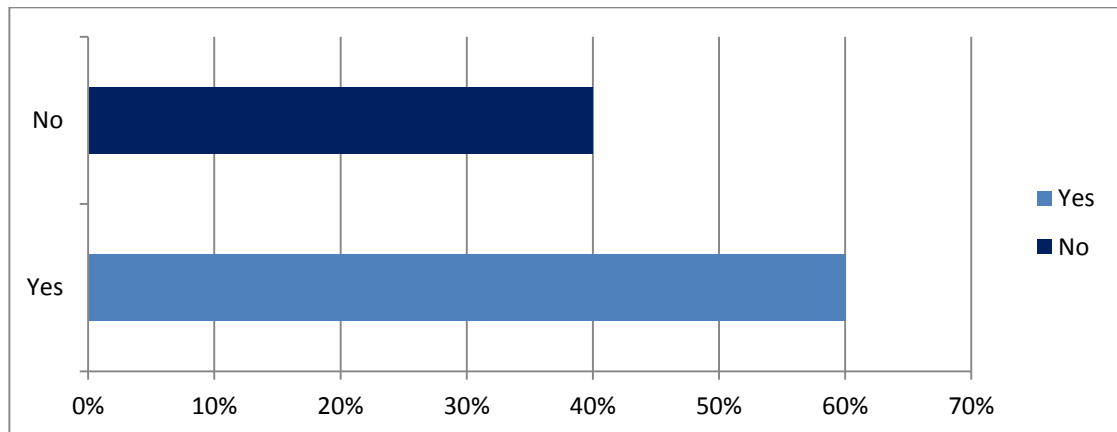
	Participants	Percentage
Yes	6	60 %
No	4	40 %

Table 6.25: Importance of Stylistics to Literary Analysis

For almost 60% of the teachers involved in the questionnaire, using stylistics in the classroom is a need to show their students the way they have to start with to analyse texts and to know about the significance of some frequently used grammatical structures and literary devices. Stylistics facilitates the understanding of literature (Widdowson, 1985). These teachers agreed that having recourse to stylistics often makes things easier and clear for their learners. Therefore, they admitted that stylistics as an approach to literary analysis is a meeting point in which all other approaches cross each other.

60% of the teachers agreed on the fact that stylistics as an approach can add a lot to students' understanding of literary texts since it gives them an opportunity to discover the linguistic texture of the text. Nevertheless, 40% did not see any big difference between using this approach and other approaches that they have recourse to in the classroom since all aim at enhancing students' understanding of literary texts.

Graph 6.25 summarizes the teachers' responses:



Graph 6.25: Importance of Stylistics to Literary Analysis

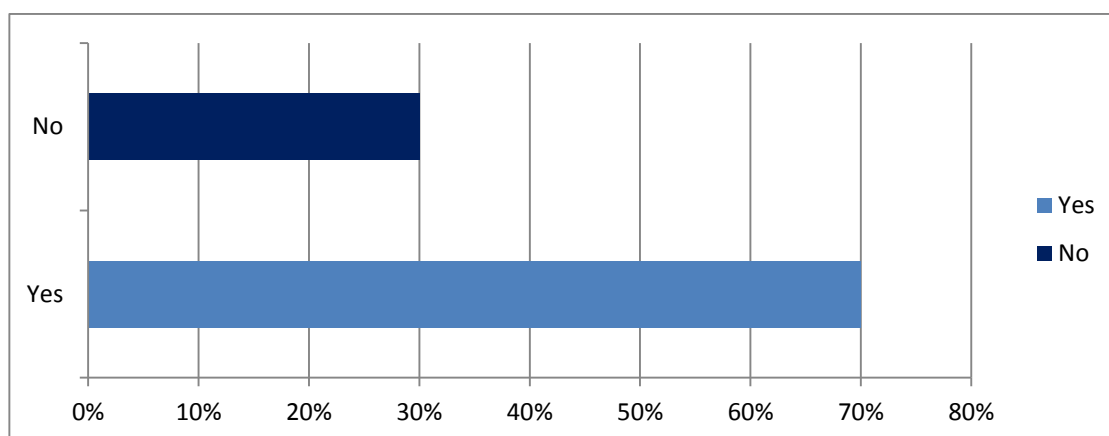
Question Thirty: Do you think that making a stylistic analysis can help your students comprehend literature appropriately? Why?

	Participants	Percentage
Yes	7	70 %
No	3	30 %

Table 6.26: Stylistics and Students' Comprehension of Literature

The table above reveals that 70% of the teachers agreed that making a stylistic analysis can help their students comprehend literature properly, whereas 30% of the teachers did not agree on that. For 70% of the questionnaire's subjects, a stylistic analysis of any literary text helps EFL learners to understand, appreciate and evaluate the literary style. Therefore, this may even develop their critical thinking skills. However, 30% of the teachers saw that students could still understand literary texts without having recourse to stylistics.

Most teachers (70%) believed that following a stylistic approach can make their students aware of how language works in the text and the writer’s motives behind the choice of certain linguistic and grammatical structures rather than others. Therefore, for most teachers, adopting a stylistic approach to teaching analysing literary text is useful and fruitful. Graph 6.26 summarizes the teachers’ answers:



Graph 6.26: Stylistics and Students’ Comprehension of Literature

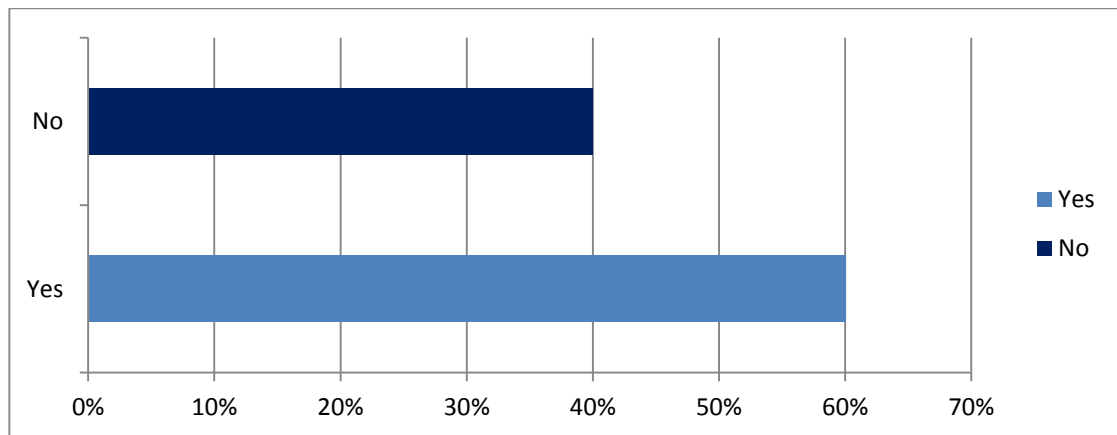
Question Thirty-one: Do you focus on one particular stylistic device rather than many in making the stylistic analysis of literary texts inside the classroom? Why?

	Participants	Percentage
Yes	6	60 %
No	4	40 %

Table 6.27: Number of Stylistic Features to Be Analysed

Most teachers (60%) like to focus on a certain stylistic feature in analysing any literary text in the classroom because of time constraint and because of being afraid of making their students lost in a list of different stylistic devices. A few teachers of the Department (40%) claimed that students should be exposed to a variety of stylistic

devices and thus they often prefer making a general stylistic analysis of any given literary text during the session. This sort of feedback is beneficial for the researcher to think about the kind of questions she can include in the lessons and the tests of the experiment. The following graph presents the teachers' responses:



Graph 6.27: Number of Stylistic Features to Be Analysed

Question Thirty-two: Would you add any further comments or suggestions regarding your experience in teaching literary texts?

The questionnaire subjects stated the following suggestions for improving their teaching, their students' abilities and skills in analysing literary texts and the course of literature in general:

- Teachers should work on designing good lesson plans for their literature classes.
- Teachers should boost their students' abilities in reading, comprehending and analysing literary texts.
- Teachers should update their activities and their approaches in teaching literature.
- Teachers have to follow the official course syllabus of literature so that they can collaborate with each other to design class activities and select appropriate literary texts.
- Teachers should have recourse to media and technological means to promote interest in literary materials.

- Teachers should create web-pages and blogs for the teaching of literature in the EFL classroom.
- Teachers should have an opportunity to be involved in training programs and short-term in service courses.

6.2 Overview of the Questionnaire Results

A number of studies were carried out to investigate the impact of including literature into the English language curriculum. Those studies reached some significant findings that can be used to deal with the possible impact of literature. Among the worries were whether the Algerian students are equipped to handle the literature course in the classroom and if EFL teachers are capable of teaching and managing this course.

Most teachers at Algerian universities were optimistic about the effort put forward by the Ministry of Higher Education and were willing to contribute towards the success of the new LMD system “le Socle Commun”. To continue the efforts made so far, this study was initiated and seen as a vital step to revisit and evaluate the situation of the literature course in the Department of English Language and Literature at the University of Ouargla. This is seen as an important effort as a follow-up to see how teachers and students are currently adapting to the literature course after the new LMD syllabus of literature was first introduced into the Department. The teachers’ questionnaire aimed at reaching the following objectives:

- a. to investigate the attitudes and perceptions of teachers towards literature
- b. to identify pedagogical preferences that teachers have in the teaching of literature

- c. to establish a general pedagogical framework for the teaching of literature that can be used in EFL classes and teacher training programmes

6.3 Findings of the Questionnaire

Literature is used to know about the other's cultures. The mismatch between the writer's culture and the students' is common in EFL classes. Therefore, teachers should do their best to create variety in their classroom. Literature gives teachers a golden opportunity to enhance their learners' critical thinking skills. In this case, students will be able to make a bridge between different cultures and will get the tools that help them to destroy all walls to see what is exactly behind the literary scene and explore new insights. Hence, teachers should be selective in using literary texts in the EFL classroom. They ought to take into account their learners' cultural beliefs. They should avoid creating any culture shock. EFL teachers should motivate their students to read literary works.

Most of the Department teachers claimed that their students face a number of challenges when analysing literary texts due to a number of factors. Unsatisfactory vocabulary was seen as the main reason behind that. One way to motivate learners can be giving them an opportunity to choose what to read. The teacher can make it in two ways either providing students with several texts from which they can choose or giving them the freedom to look for a specific text they are interested in. Though both ways are challenging because the teacher has to assess the reading materials, students will be surely more motivated and engaged in reading and in discussing the target text in the EFL class of literature.

After conducting the teachers' questionnaire, the researcher reaches the following conclusions:

- Most of the Department's teachers have not been involved in any training on teaching literature.
- Most of the Department's teachers face some difficulties in their classes of literature, including the time spent on the choice of the literary text and on teaching it in the class, the lack of students' interest and the learners' insufficient knowledge of the language.
- Most of the Department's teachers are not aware of which teaching strategy they are using in analysing literary texts.
- Most of the Department's teachers lack knowledge on the teaching approaches of literature.

Therefore, most of the involved teachers agreed on the necessity to introduce new approaches and activities in their classes of literature. They stated that any literary analysis should make a bridge between the linguistic structure of the given text and its cultural load. Accordingly, they do encourage the use of stylistics as an effective teaching approach that can help both the teacher and the student to analyse any given literary text, taking into account its linguistic and cultural textures.

All the previously-mentioned conclusions lead the researcher to maintain the fact that literature teaching at the University of Ouargla is at emergency. Thus, the researcher decided to carry out her experiment hoping that the suggested treatment (the proposed stylistic approach) would help teachers have more effective and well-planned sessions that aim to enhance their students' capacities to comprehend and analyse literary texts in the classroom.



6.4 Reviewing the Questionnaire

The findings of conducting this questionnaire show that most teachers of literature generally had positive attitudes toward using the suggested stylistic approach in their classrooms. One of the advantages that they focused on is that through using the stylistic approach they can enhance their students' interpretive capabilities.

The Department's teachers admitted that literature is rich in its themes and aesthetic values which can make their students aware of the other's culture so that their intuitions come to be true and they can read literature cross-culturally. These teachers stated that they like to use a variety of approaches in their classrooms so that their sessions of literature will be more interesting. However, this task is somewhat difficult, for students may get confused because of the changing teaching approaches.

Teachers should thus work together as a team. It is always recommended that teachers ought to look for new teaching strategies that can aid them to overcome the challenges they encounter in the classroom. A great number of teachers agreed on the necessity of bringing out innovative ways and activities that can help their students to understand and interpret literary texts effectively.

The questionnaire also tackled some concerns and problems that teachers have. For instance, the main problem that teachers face with their students is the difficulty in teaching literary elements and language in the literary texts read in the classroom. Thus, they may have recourse to stylistics as a teaching approach in their classes of literature.

A stylistic analysis of any literary text examines the writer's linguistic choices. It also tries to shed light on the motives of the writer behind these choices. Within the scope of stylistics, there are many kinds including linguistic stylistics, literary stylistics and pedagogical stylistics.



6.5 Recommendations

Based on the objectives of this questionnaire and the findings presented in this chapter, a general pedagogical framework for the teaching of literature in EFL will be proposed here. The framework which would be presented and described in the form of a teaching approach could be used as a guide for EFL teachers at university who want to use stylistics to get the necessary skills and means to teach literature.

a) Suggested Pedagogical Framework

To start with, it is essential to look at the pedagogical framework by relating it to the possible teaching models that have frequently been used in the teaching of literature in English language classrooms. Carter and Long (1991) describe three central teaching models that could be used for the teaching of literature in a language classroom and they are the cultural model, the language-based model and the personal growth model.

Firstly, the cultural model, which is also known as literature as content, is the most traditional model in the teaching of literature (Lazar, 2007). Frequently used at universities around the world, this model does not specifically relate literature to language learning and is more teacher-centered. It focuses on the content of the literary text and relates it to areas such as the history and characteristics of literary movements or critical schools, the social, political and historical background of the texts, and biographical facts about authors. Apart from that, in her article entitled *On Literature in EFL Classroom*, Zafeiriadou (2001: 2) describes literature in this model as “the relics of culture and through their ‘study’ students understand and appreciate cultures and ideologies different from their own in time and space.” In other words, through this model, students are assumed to have acquired the target language implicitly while reading the prescribed literary texts along with criticism about the texts.



Another model is called the language-based model. Unlike the first teaching model, this model focuses on the language of the literary text. As suggested by Chitravelu et al. (1995), when literature is used in a language classroom, it could become a model of language use or a stimulus and a context for language-based activities.

The teaching model that is usually used in many language programs is the personal growth model (Carter & Long, 1991). This model attempts to focus on using literature as a resource to develop language as well as literary competencies of students. The model also focuses on the pleasure and personal fulfillment that students would get out of reading literary texts (Lazar, 2007). This model actually uses literature as a means to push students to draw on their own personal experience, their feelings and their outlooks and to help them to get more enthusiastically involved both intellectually and emotionally in learning English.

Based on the description of the previously-mentioned teaching models, it is possible to propose some ideas to shape an appropriate teaching approach to be adopted in EFL classes of literature at university. The present research work aims at looking at the effectiveness of integrating stylistics into analysing literary texts in EFL, raising the understanding of literary language and assisting students in making meaningful interpretations of the selected literary texts in their classes. Through using the following teaching approach, EFL students may possibly become more aware of vocabulary and patterns of discourse that are used in various genres and the motives behind employing them. The following diagram shows the components of the proposed teaching approach:

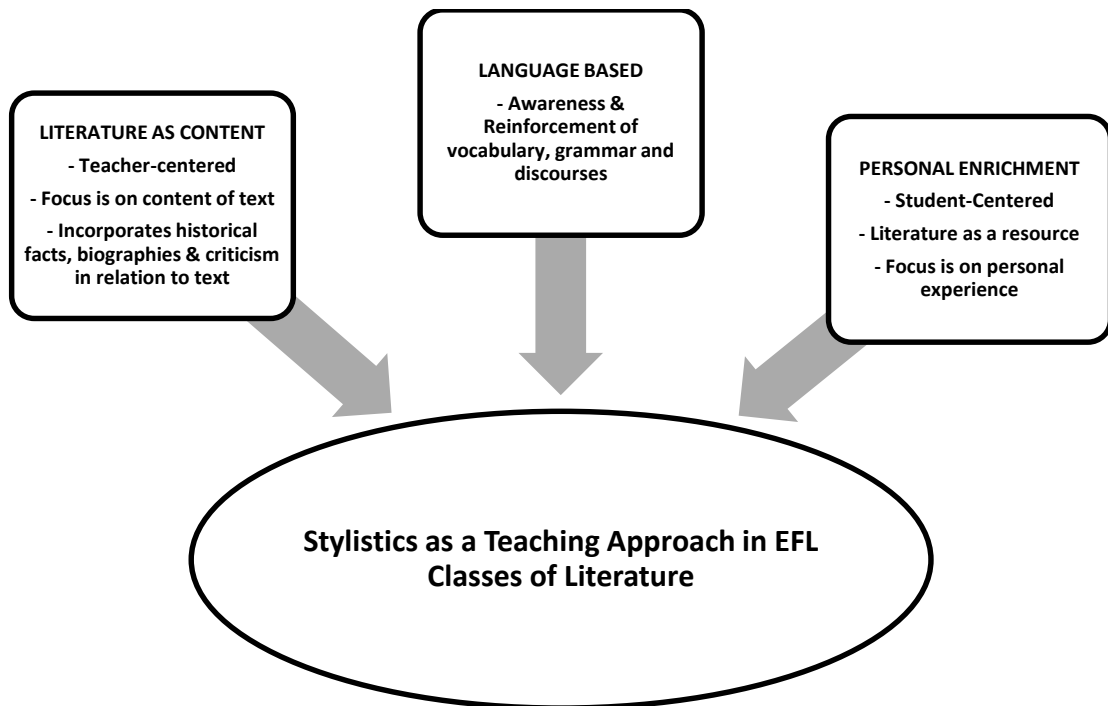


Figure 6.1: Suggested Pedagogical Framework

Fundamentally, the proposed stylistic approach that can be used in the teaching of literature in the English language curriculum could be based on the following criteria:

1. The literary texts used in the class should appeal to students' interests and concerns.
2. Literature ought to be explored in the light of a learner-centered pedagogy where focus should be on students' needs, goals and learning preferences.
3. Learners should be given the freedom to choose the texts they prefer and encouraged to express their own ideas and make their own interpretations.
4. To encourage students to express ideas on the figurative meanings of the selected texts, explicit teaching of literary elements should be done.

b) Suggestions for Future Research

Literature in the language classroom is not a new discipline. In fact, it has evolved and has undergone several transformations before it is now recognized in many language programs to be a valuable resource in enhancing not just the language proficiency level of students, but also other personal development skills. In the future, more extensive research could be conducted to seek evidence of the relationship between literature and language learning or literature and other personal development skills.

In fact, a nationwide research on the practices of teachers of literature in EFL classrooms at university could also be carried out. This is important to ensure that these teachers would be able to address various issues related to literature. This in turn would help in the overall development of the English language curriculum at university.

c) Implications of the Findings

It is important to note that the new syllabus of literature in the EFL curriculum bears fruitful responses. This is because the findings of the questionnaire encompass a positive reaction from the target teachers. However, the focus should now be given to developing the potentials in literature to enhance and draw out the aesthetic and critical thinking skills in students besides using it as a tool to enrich cultural knowledge and enhance language learning. In other words, in enabling EFL teachers to become proactive in using literature, it is important to emphasize the aesthetic requirements. This would help teachers to face challenges and problems in addressing the new national curriculum at university (Le Socle Commun).



Conclusion

In the light of the data gathered from the respondents, the Department's teachers support the use of literature in the EFL curriculum and emphasize that literature has a great role in enhancing the teaching learning process of any foreign language. This chapter tried to shed light on the teachers' attitudes and feelings toward literature and their perception of the used strategies. As the findings of the questionnaire suggest, teachers of literature in the Department of English at Kasdi Merbah University- Ouargla showed their willingness to help their students in understanding and interpreting literary texts.

The questionnaire also revealed that some aspects in the new syllabi of the literature courses could be reconsidered and reviewed in order to introduce new teaching approaches. One of the approaches teachers recommended in the questionnaire is stylistics. In the next chapter, the researcher will have recourse to stylistics in designing her experiment for second year students of English at the University of Ouargla.



Chapter Seven:

Quasi-Experimental Study on the Impact of Applying Stylistics to Teaching

Literature in EFL Classes

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Chapter Seven:

Quasi-Experimental Study on the Impact of Applying Stylistics to Teaching Literature in EFL Classes

Introduction

A range of qualitative and quantitative data collection methods can be used during the field research to facilitate validation and triangulation. Data gathering instruments chosen for the needs analysis before conducting the experiment were interviewing the Department's teachers, teachers' questionnaire and students' interview.

The experiment was carried out in accordance with the literature course syllabus in the Department. It was conducted with second year students of English at Kasdi Merbah University-Ouargla. The experiment attempts to integrate the proposed stylistic approach into the literature session. Its aim is to improve the teaching of literature and thus the students' ability to comprehend and analyse literary texts. The experiment consists of two phases, and each phase is composed of two stages.

7.1 Data Statistical Analysis of the Pilot Experiment

A pilot experiment is like a dress rehearsal: a pilot group taken from the chosen sample held the experiment first before trying it out with the whole sample (Ladico et al, 2006). The pilot phase gives the researcher an opportunity to ensure the treatment validity (Cohen et al, 2007). After conducting the pilot experiment, the researcher collected the tests' scores to start all the required statistical calculations to get the difference between the two tests.

7.1.1 Pilot Tests' Scores

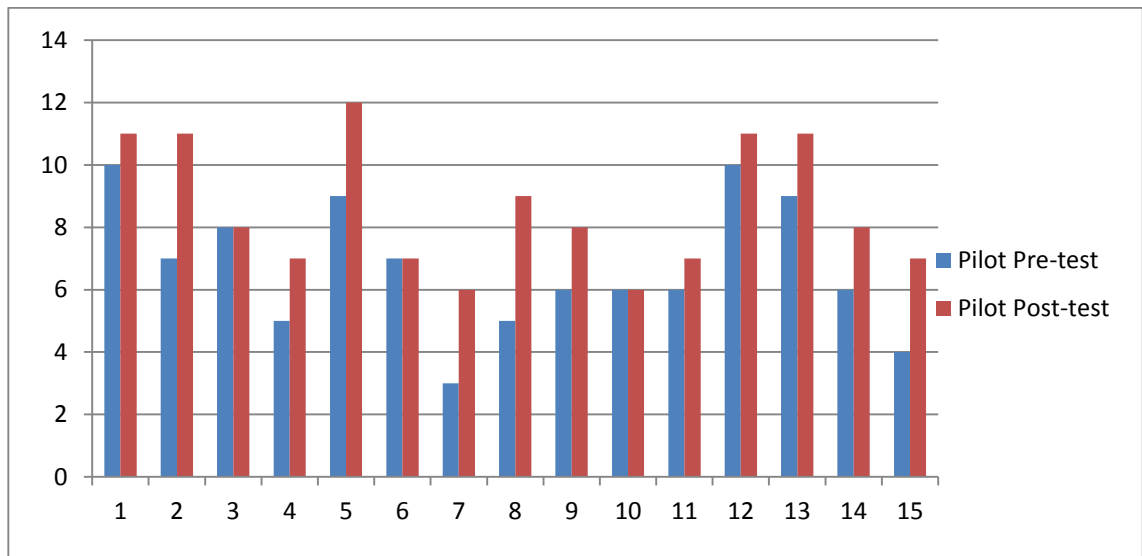
The researcher got the following score values out of the (15) students who participated in the pilot study after holding the pilot pre-test and post-test. Due to ethical basis of research work, the names of the (15) students are not mentioned and the

researcher in this case prefers to use Arabic numerals as representative codes; each numeral represents a student. The pilot phase tests' scores are as follows:

Student (Subject)	Score of the Pre-test	Score of the Post-test	Mean
1	10	11	1
2	7	11	4
3	8	8	0
4	5	7	2
5	9	12	3
6	7	7	0
7	3	6	3
8	5	9	4
9	6	8	2
10	6	6	0
11	6	7	1
12	10	11	1
13	9	11	2
14	6	8	2
15	4	7	3
Sum of Scores ($\sum x$)	101	129	28
Mean of Scores (\bar{X})	6,73	8,60	1,86

Table 7.1: Students' Scores in the Pilot Phase Tests

The following histogram is designed to present the subjects' scores graphically:



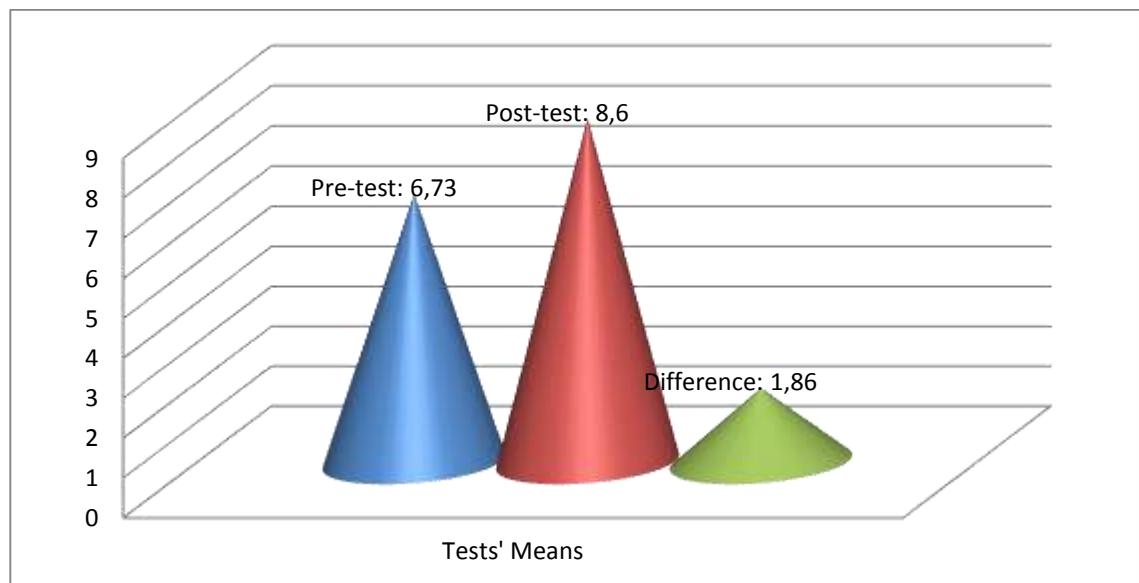
Graph 7.1: Histogram of Students' Scores in the Pilot Pre-test and Post-test

Table 7.1 and Graph 7.1 show the significant high scores of the post-test over the pre-test's, and this is clear when comparing the sums of scores (101 vs. 129). Comparing the means of scores will surely explain the statistical representation of how the students accomplished in the two tests:

Pilot Tests	Means
Pre-test	6,73
Post-test	8,60
Difference	1,86

Table 7.2: Means of Scores in the Pilot Phase Tests

This comparison is introduced in the following graph:



Graph 7.2: Pilot Tests' Means Compared

The results shown in both Table 7.2 and Graph 7.2 reveal that students achieved in the post-test better than in the pre-test, and in this case the difference in the means is (1,86). All this makes the researcher reach the first interpretation which indicates that any progress among the subjects is the result of the suggested treatment. Selecting the appropriate literary texts, the good learning atmosphere, and the proper order of class activities gave the subjects an opportunity to play a very important role in the teaching learning process. The (15) students thus got better scores in the post-test. Holding the treatment proves to be fruitful since it improved students' abilities to understand and interpret literary texts. The subjects' development in the post-test supports the hypothesis (H_1) put for the present study, which states that the integration of stylistics in EFL classes of literature boosts the students' interpretive abilities in analysing literary texts, increases their understanding and aids them to achieve better grades.

7.1.2 Analysis and Interpretation of the Pilot Phase Tests' Results

Conducting a statistical research needs the description of the way subjects scored in each test by means of descriptive statistics and graphic representations to appreciate

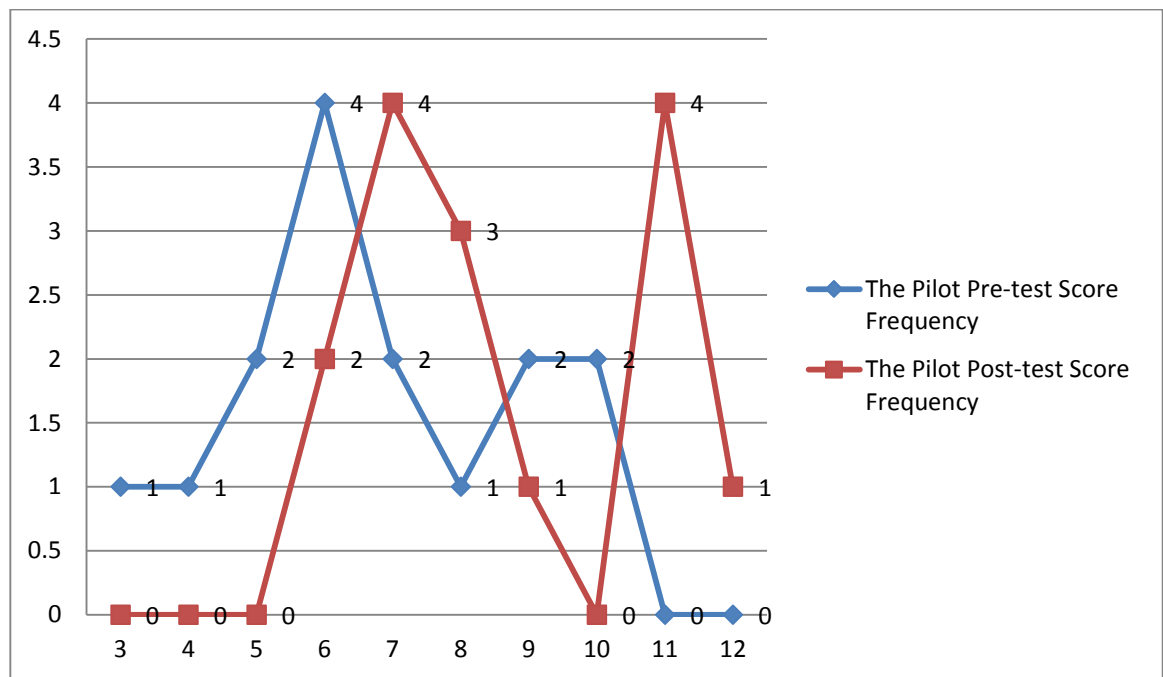
the logic behind an experiment (Nunan, 1999). In descriptive statistics used in the pilot tests, the researcher should calculate the frequency distribution of scores in the two tests, the variance and the standard deviation, and find out the validity of all the statistical results using the *t-test* (Calder & Sapsford, 2006).

The researcher arranges the scores' values from low to high and the frequency of each score value in the following table:

Pilot Pre-test		Pilot Post-test	
Score (X_{pre1})	Frequency (f)	Score (X_{post1})	Frequency (f)
3	1	3	0
4	1	4	0
5	2	5	0
6	4	6	2
7	2	7	4
8	1	8	3
9	2	9	1
10	2	10	0
11	0	11	4
12	0	12	1

Table 7.3: Frequency Distribution of Scores in the Pilot Phase Tests

To present graphically the scores of the pilot phase tests' scores, the following frequency polygon is used:



Graph 7.3: Frequency Polygon for the Pilot Phase Tests' Scores

Both Table 7.3 and Graph 7.3 reveal a number of statistical implications about the values of scores in the two tests (the pre-test and the post-test). These implications are related to the range of scores, those scores which are below and above (10), and the lowest and the highest score values.

To begin with the pilot pre-test, the researcher finds out the following:

- The score values in the pilot pre-test range from 3 to 10 with the dominance of the score 6.
- 13 scores <10 and 2 scores are equal to the average 10.
- The score 6 is the highest score frequency whereas the other scores 5, 7, 9 and 10 have two frequencies and the scores 3, 4 and 8 have only one frequency in the pilot pre-test.
- The range here is 7 (the range is the difference between the two extreme scores- the highest and the lowest).

- The median (the value that is found in the centre) is 6 and the mode (the value that has the highest frequency) is 6.

As far as the pilot post-test is concerned, Table 7.3 shows the following:

- The score values in the pilot post-test range from 6 to 12 with the dominance of the scores 7 and 10.
- 10 scores <10 and 5 scores >10
- The scores 7, 8, and 11 are the highest scores frequency whereas the scores 9 and 12 have only one frequency in the pilot post-test.
- The range here is 6 (the range is the difference between the two extreme scores- the highest and the lowest).
- The median is 8 and the two modes are 7 and 11, and thus the data set is bi-modal.

7.1.3 Statistical Calculations of the Pilot Pre-test

In order to determine the difference between the pilot pre-test and the pilot post-test performances in a complete statistical description, the researcher gathers the quantitative data, mainly through calculating of the mean, the variance and the standard deviation to verify to what extent the data are alike and the degree to which data vary (Miller, 1996).

a. The Mean

The mean is the commonly used measure of likeness and it represents the average of a number of numerical data (numbers). \bar{X} as a symbol is employed to stand for the mean. The formula of the mean is the following (Cohen et al, 2007):

$$\text{Mean: } \bar{X} = \frac{\sum FX}{N}$$

In which \bar{X} is the mean, Fx is the score frequency, N is the number of scores, and Σ is the sum.

b. The Standard Deviation

The standard deviation *SD* is used to measure the dispersion of the mean for calculating the extent to which a number of scores vary in relation to the mean (Fisher & Foreit, 2002). The formula of the *SD* is as follows (Miller, 1996):

$$SD = \sqrt{S^2}$$

In which S^2 stands for the variance. The variance formula is the following:

$$\text{Variance: } S^2 = \frac{\sum FX^2}{N} - \bar{X}^2 =$$

$$\text{So, the standard deviation: } SD = \sqrt{\frac{\sum FX^2}{N} - \bar{X}^2}$$

The calculation of the \bar{X} and *SD* of the pilot pre-test is explained below in Table 7.4:

Score (X)	f	X ²	fX	fX ²
3	1	9	3	9
4	1	16	4	16
5	2	25	10	100
6	4	36	24	576
7	2	49	14	196
8	1	64	8	64
9	2	81	18	324
10	2	100	20	400
11	0	121	0	0
12	0	144	0	0
	N= 15	645	$\sum FX = 101$	$\sum FX^2 = 1685$

Table 7.4: Statistical Calculations of the Pilot Pre-test

In this case, the mean of the pilot pre-test is calculated as follows:

$$\bar{X}_{pre} = \frac{101}{15} = 6.73$$

$$\text{Variance: } S^2 = \frac{\sum FX^2}{N} - \bar{X}^2 = \frac{1685}{15} - (6.73)^2 = 67.04$$

$$\text{So, the standard deviation: } SD = \sqrt{\frac{\sum FX^2}{N} - \bar{X}^2} = \sqrt{\frac{10201}{15} - (6.73)^2} = 8.18$$

Statistical Calculations of the Pilot Pre-test:

$$\bar{X}_{pre} = 6.73$$

$$SD = 8.18$$

7.1.4 Statistical Considerations of the Pilot Post-test

Table 7.5 below displays the calculations of the mean and the standard deviation of the pilot post-test scores.

Score (X1)	f	X ²	fX	fX ²
3	0	9	0	0
4	0	16	0	0
5	0	25	0	0
6	2	36	12	144
7	4	49	28	784
8	3	64	24	576
9	1	81	9	81
10	0	100	0	0
11	4	121	44	1936
12	1	144	12	144
	N= 15	645	$\sum FX = 129$	$\sum FX^2 = 3665$

Table 7.5: Statistical Calculations of the Pilot Post-Test

X stands for score

f stands for frequency

$$\text{Mean: } \bar{X}_{\text{post}} = \frac{\sum FX}{N} = \frac{129}{15} = 8.60$$

$$S^2 = \frac{\sum FX^2}{N} - \bar{X}^2 = \frac{3665}{15} - (8.60)^2 = 170.37$$

$$\text{So, the standard deviation: } SD = \sqrt{\frac{\sum FX^2}{N} - \bar{X}^2} = \sqrt{\frac{3665}{15} - (8.60)^2}$$

Standard Deviation: $SD = 13.05$

Statistical Calculations of the Pilot Post-test:

$$\bar{X}_{\text{post}} = 8.60$$

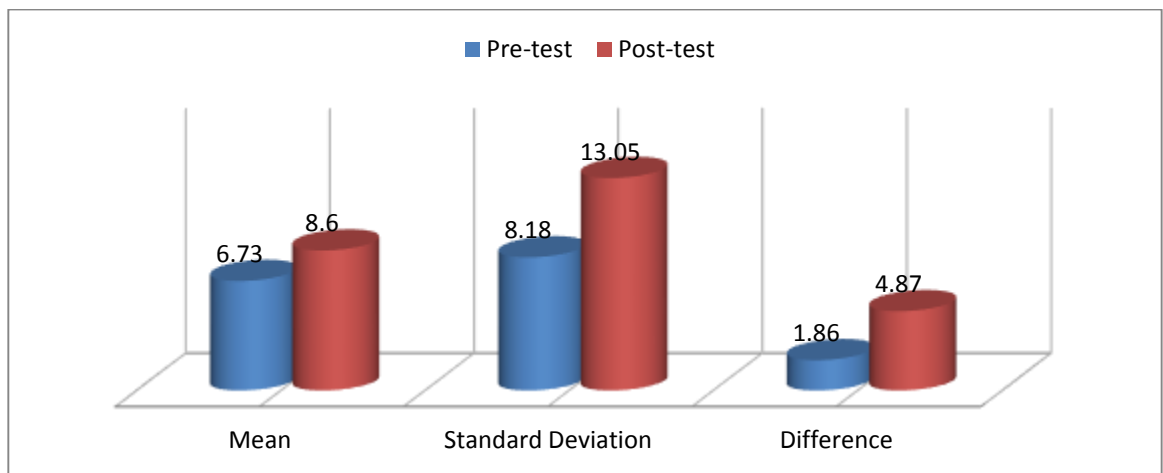
$$SD = 13.05$$

Comparing the two tests' descriptive statistics in Table 7.6 explains the expected differences between them:

Descriptive Statistics	Pilot Pre-test	Pilot Post-test	Difference
Mean	6.73	8.60	1.86
Standard Deviation	8.18	13.05	4.87

Table 7.6: Pilot Phase Tests' Means and Standard Deviation Compared

To represent graphically the above statistics, a histogram is used to show the difference in the means and standard deviation of the two tests:



Graph 7.4: Pilot Phase Tests' Descriptive Statistics Compared

According to the results presented in Table 7.6 and Graph 7.4, the researcher can maintain that the treatment session which the (15) students had led to the enhancement of their achievement in the post-test. The researcher argues that the stylistic approach (the suggested treatment) led to better achievement and performance of the students in the post-test. The difference in the means of the two tests (1.86) and the *SD* are a proof of the subjects' improvement in their scores. Moreover, the differences in the descriptive statistics strengthen the research hypothesis which claims that applying stylistics to teaching literature boosts students' performance in understanding, analysing and interpreting literary texts.

7.1.5 T-test of the Pilot Phase

The *t-test* is the appropriate test used to compare two means (Miller, 1996). It aims at knowing whether there are statistically significant differences between two tests (ibid.). In order to get the *t* value, the formula below is applied (Cohen et al, 2007: 543):

$$t = \frac{\text{Sample one mean} - \text{sample two mean}}{\text{SE of the difference in means}}$$

$$t = \frac{(\bar{X}_1 - \bar{X}_2)}{SE}$$

Where t stands for the t-test and SE stands for the standard error of the difference in means.

The SE formula is as follows:

$$SE = SD / \text{sq root of } N = \frac{SD_{post} - SD_{pre}}{\sqrt{N}}$$

Where SD stands for standard deviation and N stands for the number of the sample.

The following data are taken into consideration to calculate the value of the t-test:

\bar{X}_1 : Post-test mean

\bar{X}_2 : Pre-test mean

SD_{pre} : Standard Deviation of the pre-test

SD_{post} : Standard Deviation of the post-test

In this case,

$$SE = \frac{SD_{post} - SD_{pre}}{\sqrt{N}} = \frac{4.87}{\sqrt{15}} = 1.25$$

Using the previously mentioned formula of the t-test, the researcher gets the following:

$$t\text{-test} = \frac{(\bar{X}_1 - \bar{X}_2)}{SE} = \frac{1.86}{1.25} = 0.31$$

7.2 Final Experimental Study

After the pilot experiment, the researcher got fruitful feedback from the fifteen students using a questionnaire as an evaluation form given to them after sitting for the pilot post-test. Therefore, she made some changes and modifications to conduct the final version of the experiment. The pilot experimental design aims at establishing reliability and validity (Wallace, 1998). The participants' comments were about the content, the delivery and the structure of the session. The students' suggestions indicate their commitment and concern with the treatment.

For instance, the students proposed reducing the length of the selected literary texts to ease the understanding of them. Also, they suggested adding glossaries to the

texts explaining any odd or difficult words or phrases. The researcher further focused more on pair and group work to create a good learning atmosphere and to reinforce the learner-centred approach of the new LMD syllabus of literature in EFL Departments. Taking into account all the given comments, the researcher conducted the final experiment which is composed of two phases.

7.2.1 Phase One of the Final Experiment

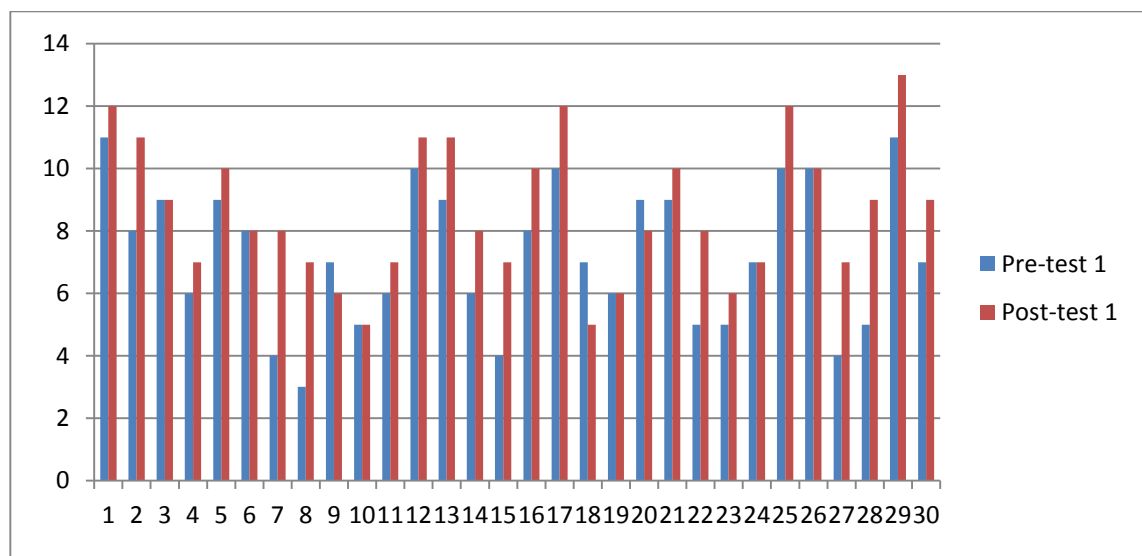
The first phase has two stages. Stage one consists of a traditional lecture followed by a pre-test. Stage two is composed of the stylistic approach based session followed by a post-test. The scores of the two tests are as follows:

Student (Subject)	Score of the Pre-test	Score of the Post-test	Mean
1	11	12	1
2	8	11	3
3	9	9	0
4	6	7	1
5	9	10	1
6	8	8	0
7	4	8	4
8	3	7	4
9	7	6	1
10	5	5	0
11	6	7	1
12	10	11	1
13	9	11	2
14	6	8	2
15	4	7	3
16	8	10	2
17	10	12	2
18	7	5	2
19	6	6	0

20	9	8	1
21	9	10	1
22	5	8	3
23	5	6	1
24	7	7	0
25	10	12	2
26	10	10	0
27	4	7	3
28	5	9	4
29	11	13	2
30	7	9	2
Sum of Scores ($\sum X$)	218	259	41
Mean of Scores (\bar{X})	7.26	8.63	1.63

Table 7.7: Students' Scores in the First Pre-test and Post-test

To present graphically the first phase tests' scores, the following histogram is used:



Graph 7.5: Histogram Representing the First Phase Tests' Scores

Table 7.7 and Graph 7.5 reveal the following:

- There is a noticeable progress in the subjects' scores from the pre-test to the post-test.
- The sum of scores in the post-test is larger than the sum of scores in the pre-test.
- The mean of scores in the post-test is larger than the mean of scores in the pre-test.

Comparing the means of scores clarifies the statistical representation of the students' scores in the two tests. The first pre-test mean shows the following data:

N : Number of subjects = 30

$\sum X$ = The sum of scores = 218

\bar{X} = The mean

$$\bar{X} = \frac{\sum FX}{N} = \frac{218}{30} = 7.26$$

Whereas, the first post-test mean is calculated as follows:

N = 30

$\sum X$ = 259

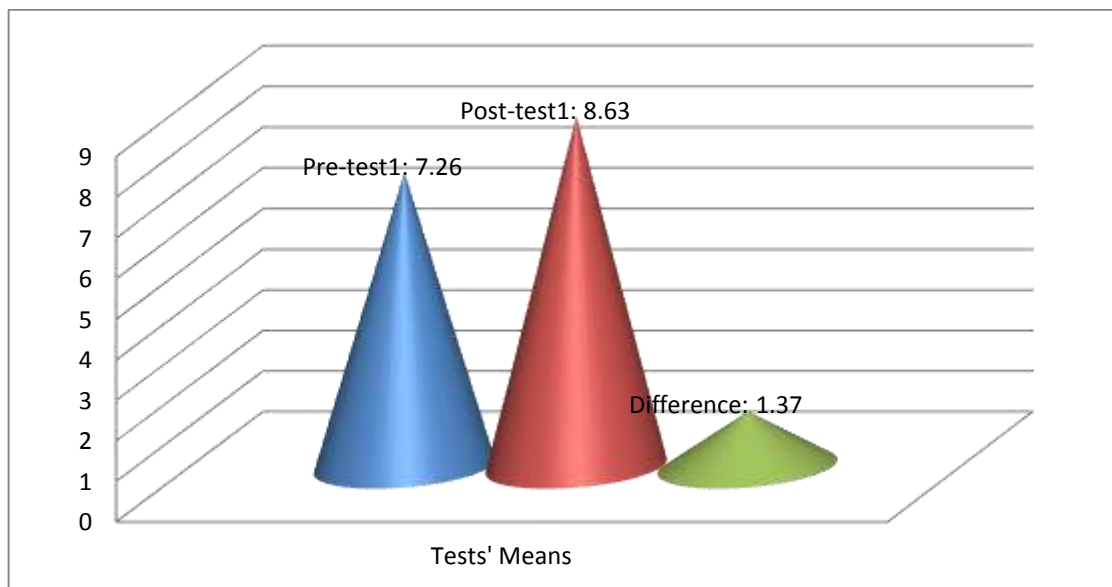
$$\bar{X} = \frac{\sum FX}{N} = 8.63$$

The difference in means between pre-test1 and post-test1 is put as follows:

Tests	Means
Pre-test 1	7.26
Post-test 1	8.63
Difference	1.37

Table 7.8: First Phase Tests' Means Compared

These statistics are presented in the following graph:



Graph 7.6: First Phase Tests' Means Compared

The results showed in Table 7.8 and Graph 7.6 reveal the noticeable difference in the scores of the subjects from pre-test 1 to post-test 1, that is very clear in the difference in the scores' mean (1.37), and this shows the students' improvement in the post-test. Thus, the researcher makes an initial claim that this progress is the outcome of the suggested treatment.

Therefore, it is essential to highlight the important role of stylistics in enhancing the subjects' performance in post-test 1 in order to know the reason behind the over-scoring. Integrating stylistics helps the students to understand how language works in context and to make their intuitions come true for reaching a fruitful interpretation of the selected text. The researcher can thus make a preliminary claim that the progress in the first post-test's scores reinforces the alternative hypothesis (H_1) put for the research, which maintains that applying the stylistic approach into teaching literature in EFL classes boosts students' understanding and interpretive abilities.

7.2.1.1 Analysis and Interpretation of the First Phase Results

Descriptive statistics of the first phase tests require the calculation of the frequency distribution of the obtained scores, the mean, the variance and the standard deviation, and computing the t-test to verify the validity of the results. Descriptive statistics and graphic representations are needed in any statistically-based experimental research in order to get the logic behind any experiment conducted on case study approach (Wallace, 1998). Thus, it is recommended to account for the frequency distribution of the subjects' scores: the researcher has to check out the number of students who have the same score in each test (ibid.). The following table shows the frequency distribution of the first phase tests' scores (the scores are ordered from the lowest to the highest):

Pre-test 1		Post-test1	
Score (X_{pre1})	Frequency (f)	Score (X_{post1})	Frequency (f)
3	1	3	0
4	3	4	0
5	4	5	2
6	4	6	3
7	4	7	6
8	3	8	5
9	5	9	3
10	4	10	4
11	2	11	3
12	0	12	3
13	0	13	1

Table 7.9: Frequency Distribution of Scores in the First Phase Tests

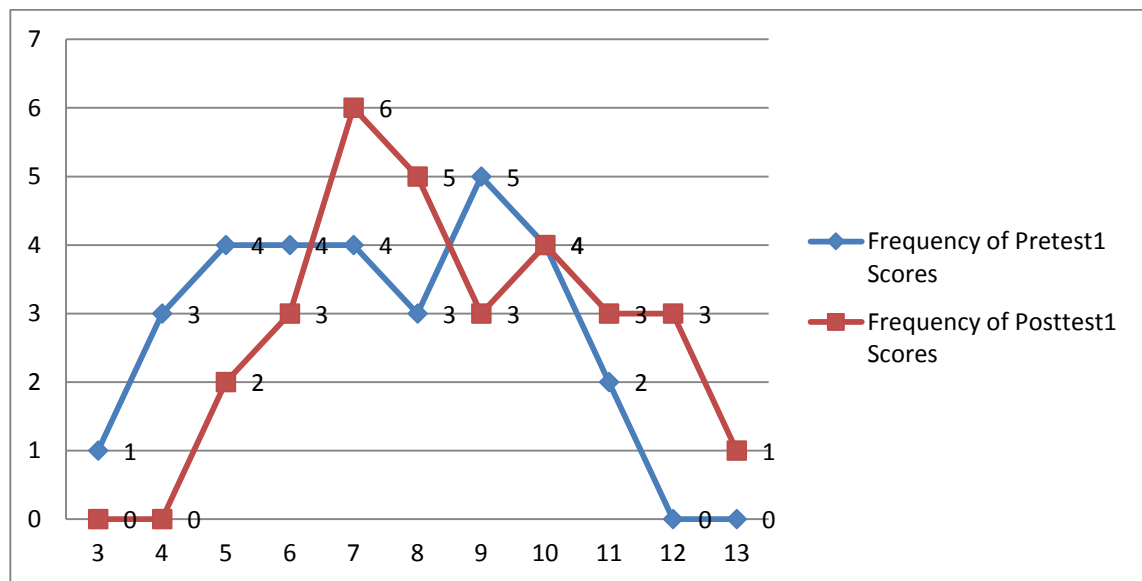
Therefore, the researcher finds out the following:

The scores' values range from 03 to 13

1- The Pre-test: 24 scores <10/ 4 scores= 10/ 2 scores >10.

2- The Post-test: 19 scores <10/ 4 scores=10/ 7 scores >10.

The following graph shows the distribution of the first phase scores:



Graph 7.7: Frequency Polygon for the First Phase Tests' Scores

The frequency distribution polygon (Graph 7.7) clearly reveals the following:

To make the calculation of the descriptive statistics, the researcher should first find out the scores' range, the mode and the median. The aim of getting such results is to reach some relevant implications of the tests' scores taking into consideration the proposed treatment the students have gone through. The researcher thus finds out the following results:

- The values of scores 9, 5, 6, 7 and 10 are the most frequent in the first pre-test, whereas the values of scores 7, 8 and 10 are the most frequent in the first post-test.
- The range is (8) in the pre-test, and it is (8) in the post-test as well (the range is the difference between the two extreme scores- the highest and the lowest).
- The mode of the pre-test is (9), whereas the mode of the post-test is (7).
- The median of the pre-test is (7), but the median of the post-test is (8).

7.2.1.2 Statistical Considerations of the First Phase Tests

To start with, the researcher computes the mean, the variance and the standard deviation of the pre-test and then she moves to the post-test to make use of all the raw data she has got in order to find out the logic behind these score values.

a- Pre-test 1:

Table of score frequency, and calculating the mean and the standard deviation are all done here:

Statistical Calculations of Pre-test 1:

Score (X)	<i>f</i>	X^2	<i>FX</i>	fX^2
3	1	9	3	9
4	3	16	12	144
5	4	25	20	400
6	4	36	24	576
7	4	49	28	784
8	3	64	24	576
9	5	81	45	2025
10	4	100	40	1600
11	2	121	22	484
12	0	144	0	0
	N= 30		$\sum FX = 218$	$\sum FX^2 = 6598$

Table 7.10: Statistical Calculations of the First Pre-test

X represents the score

F represents frequency

$$\text{Mean: } \bar{X}_{\text{pre1}} = \frac{\sum FX}{N} = 7.26$$

$$\text{Variance: } S^2 = \frac{\sum FX^2}{N} - \bar{X}^2 = \frac{6598}{30} - (7.26)^2 = 167.22$$

$$\text{Standard Deviation: } SD = \sqrt{\frac{\sum FX^2}{N} - \bar{X}^2} = \sqrt{167.22} = 12.93$$

Statistical Calculations of Pre-test 1:

$$\bar{X}_{pre1} = 7.26$$

$$SD = 12.93$$

b- Post-test 1

Table of score frequency, and computing the mean and the *SD* are done below:

- Post-test 1 Statistical Calculations:

Score (X)	F	X ²	fX	fX ²
3	0	9	0	0
4	0	16	0	0
5	2	25	10	100
6	3	36	18	324
7	6	49	42	1764
8	5	64	40	1600
9	3	81	36	1296
10	4	100	40	1600
11	3	121	33	1089
12	3	144	36	1296
	N= 30		$\sum fX = 255$	$\sum fX^2 = 9069$

Table 7.11: Statistical Calculations of the First Post-test

X: score

f: frequency

$$\text{Mean: } \bar{X}_{post1} = \frac{\sum fX}{N} = 8.63$$

$$\text{Variance: } S^2 = \frac{\sum fX^2}{N} - \bar{X}^2 = \frac{9069}{30} - (8.63)^2 = 227.82$$

$$\text{Standard Deviation: } SD = \sqrt{\frac{\sum fX^2}{N} - \bar{X}^2} = 15.09$$

Statistical Calculations of Post-test 1:

$$\bar{X}_{post1} = 8.63$$

$$SD = 15.09$$

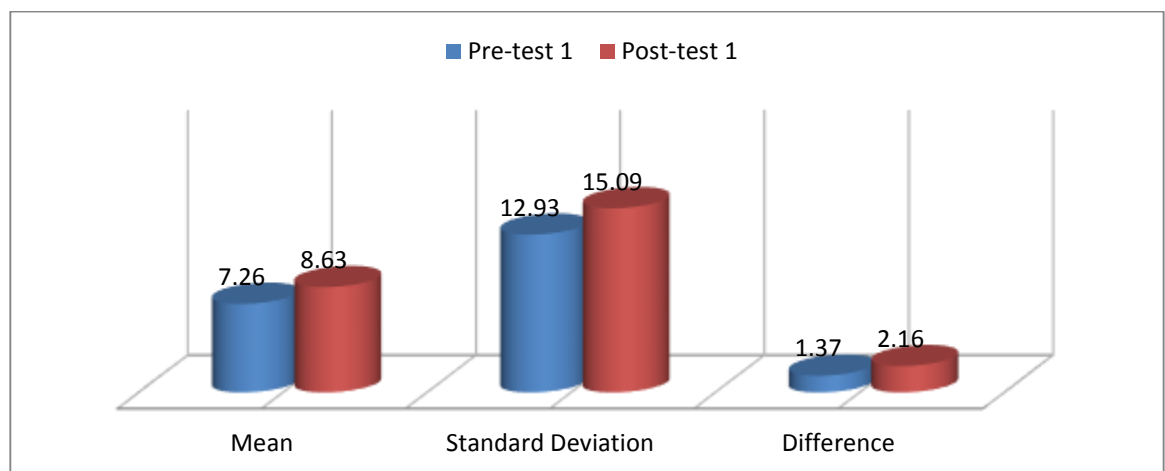
These statistical calculations lead to observing the difference between the two values of the mean and the *SD* of each test

Taking into account the differences between the two tests of the first phase (pre-test1 and post-test1) in descriptive statistics, the following table is put to compare the two means and the two values of *SD*:

	Pre-test One	Post-test One	Difference
Mean	7.26	8.63	1.37
Standard Deviation	12.93	15.09	2.16

Table 7.12: Comparing Means and Standard Deviation Values of the First Phase Tests

The following histogram is used to introduce graphically the above-stated statistics:



Graph 7.8: Comparing Means and Standard Deviation Values of the First Phase Tests

Table 7.12 and Graph 7.8 show that the experiment's treatment has a positive impact on students' scores in the post-test. Nevertheless, the researcher cannot only rely on the descriptive statistics (the means and the standard deviation) of the two tests to

determine the effectiveness of the suggested approach, and therefore she needs to calculate the inferential statistics to find out the *t*-test value to consolidate the obtained results.

The results of the first phase experiment reveal that using the stylistic approach gave its anticipated outcomes. The difference in the means between pre-test1 and post-test1 is an evidence of the post-test better scoring and students' improved performance. Students' performance refers to the ability of comprehension and interpretation of literary texts. Moreover, the significant difference in the standard deviation (2.16) confirms the supposition which maintains that the better results the subjects got in the first post-test 1 are due to the stylistic approach-based session. The differences in the statistical descriptions also support the alternative research hypothesis which maintains that using stylistics in EFL classes of literature improves students' understanding and interpretive abilities in analysing literary texts.

7.2.1.3 T-test of the First Phase: Inferential Statistics

To confirm the present study's hypothesis (H_1), the researcher tries to find out the *t*-test as the most suitable testing procedure in this case. The *t*-test compares the means of the two tests in the first phase.

According to Cohen et al (2007: 543), the formula of the *t*-test is the following:

$$t = \frac{\text{Sample one mean} - \text{sample two mean}}{\text{SE of the difference in means}} = \frac{(\bar{X}_1 - \bar{X}_2)}{SE}$$

Where *t* stands for the *t*-test and *SE* stands for the standard error of the difference in means.

The *SE* formula is as follows:

$$SE = SD / \text{sq root of } N = \frac{SD_{post} - SD_{pre}}{\sqrt{N}}$$

Where *SD* stands for standard deviation and *N* stands for the number of the sample.

The following data are taken into consideration to calculate the value of the *t*-test:

\bar{X}_1 : Post-test mean

\bar{X}_2 : Pre-test mean

SD_{pre} : Standard Deviation of the pre-test

SD_{post} : Standard Deviation of the post-test

In this case,

$$SE = \frac{SD_{post} - SD_{pre}}{\sqrt{N}} = \frac{15.09 - 12.93}{\sqrt{30}} = 0.39$$

Using the previously mentioned formula of the t -test, the researcher gets the following:

$$t\text{-test} = \frac{(\bar{X}_1 - \bar{X}_2)}{SE} = \frac{1.37}{0.39} = 3.51$$

$$t\text{-test} = 3.51$$

7.2.2 Phase Two of the Final Experiment

After the students had finished the first experimental phase, a second phase was conducted. Phase 2 consists of two stages. Stage 3 is composed of a traditional lecture followed by a test (pre-test 2) and stage four is composed of the stylistics based session followed by a test (post-test2).

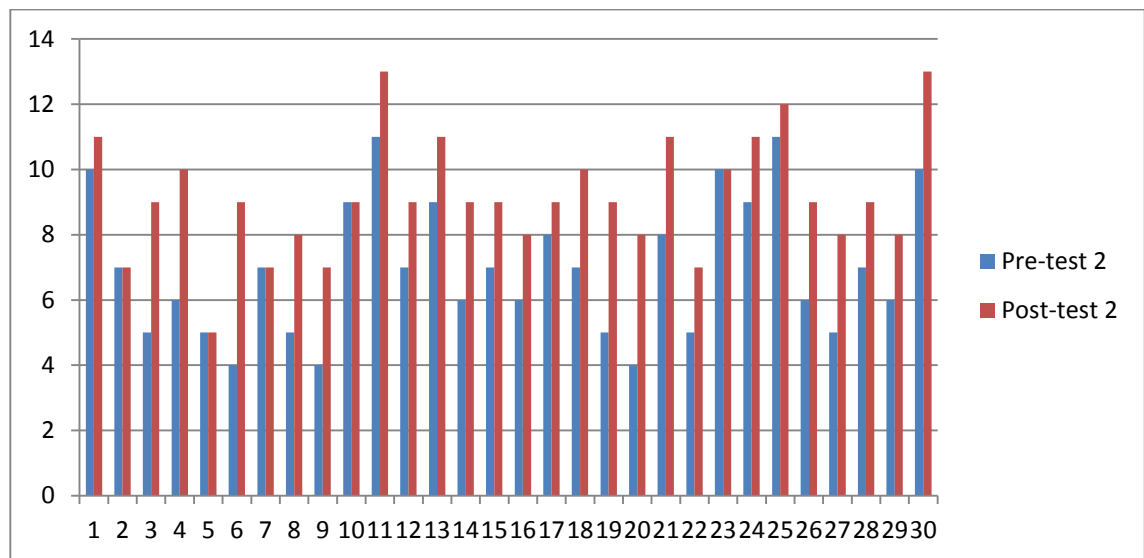
The table of the second pre-test and post-test scores is shown below:

Student (Subject)	Score of the Pre-test	Score of the Post-test	Mean
1	10	11	1
2	7	7	0
3	5	9	4
4	6	10	4
5	5	5	0
6	4	9	5
7	7	7	0
8	5	8	3
9	4	7	3

10	9	9	0
11	11	13	2
12	7	9	2
13	9	11	2
14	6	9	3
15	7	9	2
16	6	8	2
17	8	9	1
18	7	10	3
19	5	9	4
20	4	8	4
21	8	11	3
22	5	7	2
23	10	10	0
24	9	11	2
25	11	12	1
26	6	9	3
27	5	8	3
28	7	9	2
29	6	8	2
30	10	13	3
Sum of Scores ($\sum X$)	209	275	66
Mean of Scores (\bar{X})	6.96	9.16	2.2

Table 7.13: Students' Scores in the Second Pre-test and Post-test

The following histogram graphically describes the participants' scores in the second phase:



Graph 7.9: Histogram Representing the Second Phase Tests' Scores

Table 7.13 and Graph 7.9 show the following:

- There is a clear improvement in the students' scores from the second pre-test to the second post-test.
- The summation of scores in the second post-test is larger than the summation of scores in the second pre-test.
- The mean of scores in the second post-test is bigger than the mean of scores in the second pre-test.
- Comparing the means of scores clarifies the statistical representation of the students' scores in the two tests.

Using these scores, the following data are obtained:

First, the second pre-test mean is computed as follows:

Pre-test 2

N : Number of subjects = 30

$$\sum X = 209$$

$$\bar{X}_{pre2} = 6,96$$

After stage 3, the randomly chosen subjects had the treatment session. After that, they sit for the second post-test. The second post-test mean is calculated as follows:

Post-test 2

$$N = 30$$

$$\sum X = 275$$

$$\bar{X}_{post2} = 9,16$$

The two means of the second phase tests are as follows:

Tests/Differences	Means
Pre-test 2	6.96
Post-test 2	9.16
Difference	2.20

Table 7.14: Difference in Means of the Second Phase Tests

These statistics are presented in the following graph:



Graph 7.10: Second Phase Tests' Means Compared

Table 7.14 and Graph 7.10 reveal that the scores of subjects in the pre-test are lower than the scores of the post-test after the treatment session. In phase 2, the

difference in means is 2,20. The mean of pre-test 2 is 6,96 and the mean of the post-test 2 is 9,16. Therefore, one can say that EFL students' rate of understanding and interpretation of literary texts has retrieved when the treatment is withdrawn.

The difference in means of phase 2 reveals that the subjects got high grades (scores) in post-test 2. This significant difference may be attributed to the adopted stylistic approach that aims at enhancing students' understanding and interpretation of literary texts.

7.2.2.1 Analysis and Interpretation of the Second Phase Results

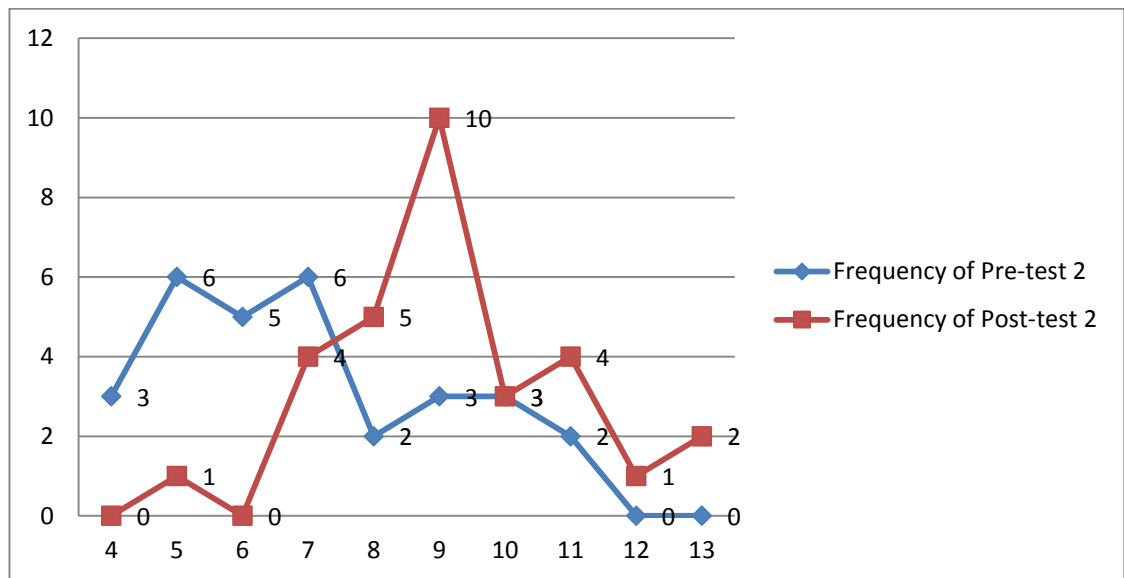
Any experimental study based on statistics needs spotting light on the way participants scored in each test by means of descriptive statistics and graphs in order to understand the relationship between the experiment's variables (Cohen et al, 2007). Descriptive statistics of the second phase tests include the calculation of the frequency distribution of the tests' scores, the variance and the standard deviation, and then checking the validity of all these results having recourse to the *t*-test. The frequency distribution of the second phase tests' scores is displayed in the table below, arranging the scores from the lowest to the highest:

Pre-test 2		Post-test 2	
Score (X_{pre2})	Frequency (f)	Score (X_{post2})	Frequency (f)
4	3	4	0
5	6	5	1
6	5	6	0
7	6	7	4
8	2	8	5
9	3	9	10
10	3	10	3
11	2	11	4
12	0	12	1
13	0	13	2

Table 7.15: Frequency Distribution of Scores in the Second Phase Tests

- The scores' values of the second phase tests range from 4 to 13.
- Pre-test 2: - 2 scores >10 - 25 scores <10 - 3 scores = 10
- Post-test 2: - 7 scores >10 - 20 scores <10 - 3 scores = 10

The following graph shows the distribution of the second phase scores:



Graph 7.11: Frequency Polygon for the Second Phase Tests' Scores

The above-designed graph reveals the following facts:

- The most frequent scores in the second pre-test are 5, 6 and 7.
- The most frequent scores in the second post-test are 8, 9 and 11.
- The range is 7 in the pre-test, but it is 8 in the post-test (the range is the difference between the two extreme scores- the highest and the lowest).
- The modes of the pre-test are 5 and 7, whereas the mode of the post-test is 9.
- The median of the pre-test is 7, but the median of the post-test is 9.

7.2.2.2 Statistical Considerations of the Second Phase Tests

The second phase is composed of two stages: stage 3 and stage 4. The third stage consists of a traditional lecture followed by the second pre-test, whereas the fourth stage consists of the stylistics-based session followed by the second post-test.

Here are the calculations of the second phase tests:

Pre-test 2:

Score (X)	F	X ²	fX	fX ²
4	3	16	12	144
5	6	25	30	900
6	5	36	30	900
7	6	49	42	1764
8	2	64	16	256
9	3	81	36	1296
10	3	100	30	900
11	2	121	22	484
12	0	144	0	0
13	0	169	0	0
	N= 30		$\sum fX = 218$	$\sum fX^2 = 6644$

Table 7.16: Statistical Calculations of the Second Pre-test

X score

f frequency

$$\text{Mean: } \bar{X}_{\text{pre2}} = \frac{\sum fX}{N} = 6.96$$

$$\text{Variance: } S^2 = \frac{\sum fX^2}{N} - \bar{X}^2 = \frac{6644}{30} - (6.96)^2 = 173.02$$

Standard Deviation:

$$\text{Standard Deviation: } SD = \sqrt{\frac{\sum fX^2}{N} - \bar{X}^2} = 13.15$$

Statistical Calculations of the Second Pre-test:

$$\bar{X}_{\text{pre2}} = 6.96$$

$$SD = 13.15$$

Post-test 2:

Score (X)	F	X ²	fX	fX ²
4	0	16	0	0
5	1	25	5	25
6	0	36	0	0
7	4	49	28	784
8	5	64	40	1600
9	10	81	90	8100
10	3	100	30	900
11	4	121	44	1936
12	1	144	12	144
13	2	169	26	676
	N= 30		$\sum fX = 275$	$\sum fX^2 = 14165$

Table 7.17: Statistical Calculations of the Second Post-test

X: score

f: frequency

$$\text{Mean: } \bar{X}_{\text{post2}} = \frac{\sum fX}{N} = 9.16$$

$$\text{Variance: } S^2 = \frac{\sum fX^2}{N} - \bar{X}^2 = \frac{14165}{30} - (9.16)^2 = 388.26$$

$$\text{Standard Deviation: } SD = \sqrt{\frac{\sum fX^2}{N} - \bar{X}^2} = 19.70$$

Statistical Calculations of the Second Post-test:

$$\bar{X}_{\text{post2}} = 9.16$$

$$SD = 19.70$$

7.2.2.3 Comparison of the Means and Standard Deviation Values of the Second

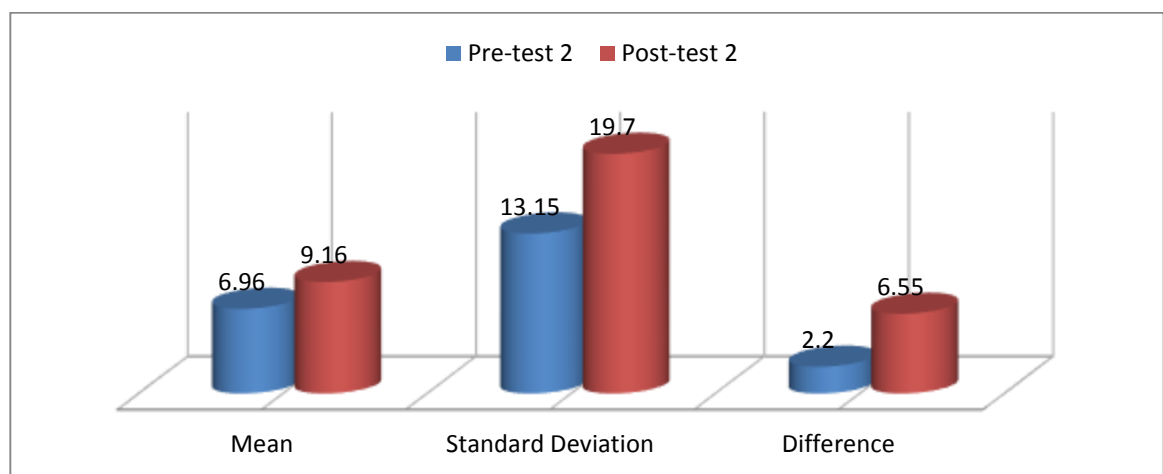
Phase Tests

In order to know about the differences between the two tests' descriptive statistics in phase 2, the following table is introduced:

	Pre-test Two	Post-test Two	Difference
Mean	6.96	9.16	2.20
Standard Deviation	13.15	19.70	6.55

Table 7.18: Comparison of the Means and Standard Deviation Values of the Second Phase Tests

The following histogram is used to present the above-stated statistics:



Graph 7.12: Comparison of the Means and Standard Deviation Values of the Second Phase Tests

The results of the second phase experiment reveal that applying the stylistic approach gave its expected outcomes. The difference in the means in pre-test 2 and post-test 2 is a proof of the post-test improved scoring and performance (students' understanding and interpretation of literary texts). The difference in the standard deviation (6,55) comes to confirm the fact that the better scores got by the thirty subjects in the second post-test are due to the treatment (the suggested approach) introduced by the researcher.

7.2.2.4 T-test of the Second Phase: Inferential Statistics

To check the researcher's hypotheses, the most suitable testing and statistical procedure is the *t*-test. The latter is regarded as an appropriate test to be held to compare two means (Miller, 1996). The question the *t*-test tackles is whether the means are statistically different. A *t*-test which is a statistical hypothesis test is applied to find out if two sets of data are significantly unlike, and is usually used when the test statistic would follow a common distribution if the value of a scaling term in the test statistic was known (ibid.). When the scaling term is not known and is changed by an estimate based on the data, the test statistic (under some conditions) follows students' *t* distribution (ibid.). The *t*-test assesses whether the means of two tests in each phase are statistically different from each other. This analysis is suitable when comparing the means of two tests, and particularly proper as the analysis for the post-test in the experimental design (Good, 2000; Gonick & Smith, 1993).

The *t*-test is the best test used to make a comparison between two means in order to check if there are significant statistical differences between two groups or two tests. In order to compute the *t*-test value (*t*), the researcher applies the following formula:

$$t = \frac{(\bar{X}_1 - \bar{X}_2)}{SE}$$

The *SE* formula is as follows:

$$SE = SD / \text{sq root of } N$$

Where *SD* stands for standard deviation and *N* stands for the number of the sample.

The researcher takes into account the descriptive statistics obtained:

\bar{X}_1 : Post-test mean

\bar{X}_2 : Pre-test mean

SD_1 : Post-test standard deviation

SD_2 : Pre-test standard deviation

N = Sample number

In this case,

$$SE = \frac{SD_{post} - SD_{pre}}{\sqrt{N}} = \frac{19.70 - 13.15}{\sqrt{30}} = 1.19$$

Using the previously mentioned formula of the t -test, the researcher gets the following:

$$t\text{-test} = \frac{(\bar{X}_1 - \bar{X}_2)}{SE} = \frac{2.20}{1.19} = 1.84$$

7.3 Validity of the Treatment

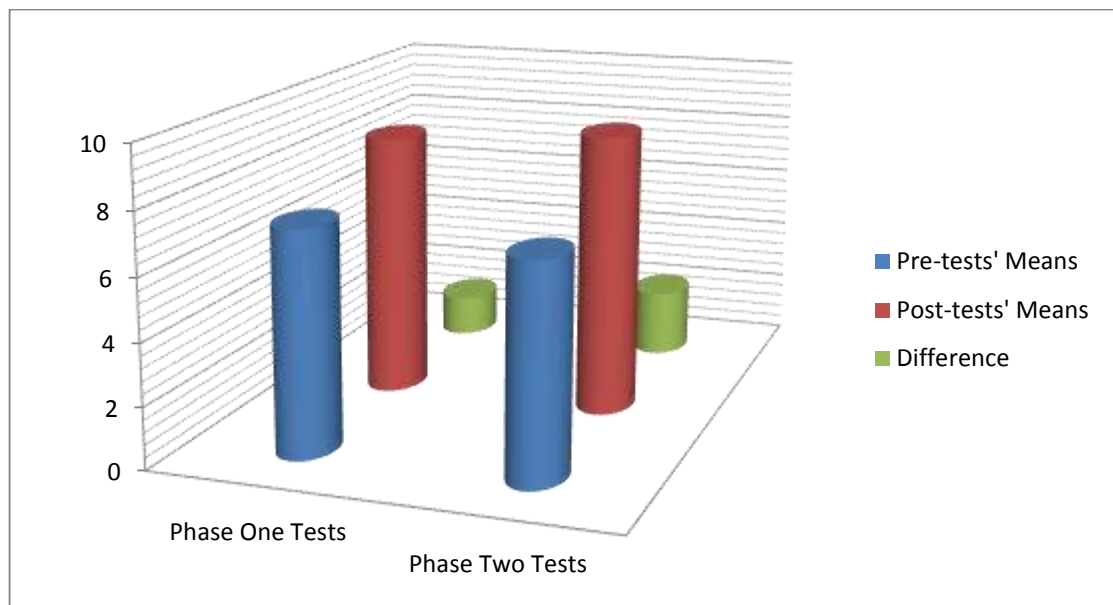
To examine statistically the difference between the tests of the first and the second phases, the following procedures ought to be made: finding out the means, the standard deviation and the degree of freedom, having the observed statistics, getting the critical values and hypotheses' testing. These procedures help the researcher to decide on to what extent the data are the same and the degree to which the data differ (Miller, 1996).

In order to get a clear idea about the scores of all stages of the final experiment, the following table summarizes the means of the four tests of the two phases:

Test	Mean	Difference
Pre-test 1	7.26	1.37
Post-test 1	8.63	//
Pre-test 2	6.96	2.20
Post-test 2	9.16	//

Table 7.19: Means and Differences of the Two Phases

The previously-stated statistics in Table 7.19 are graphically described in the following histogram:



Graph 7.13: Means and Differences of the Two Phases

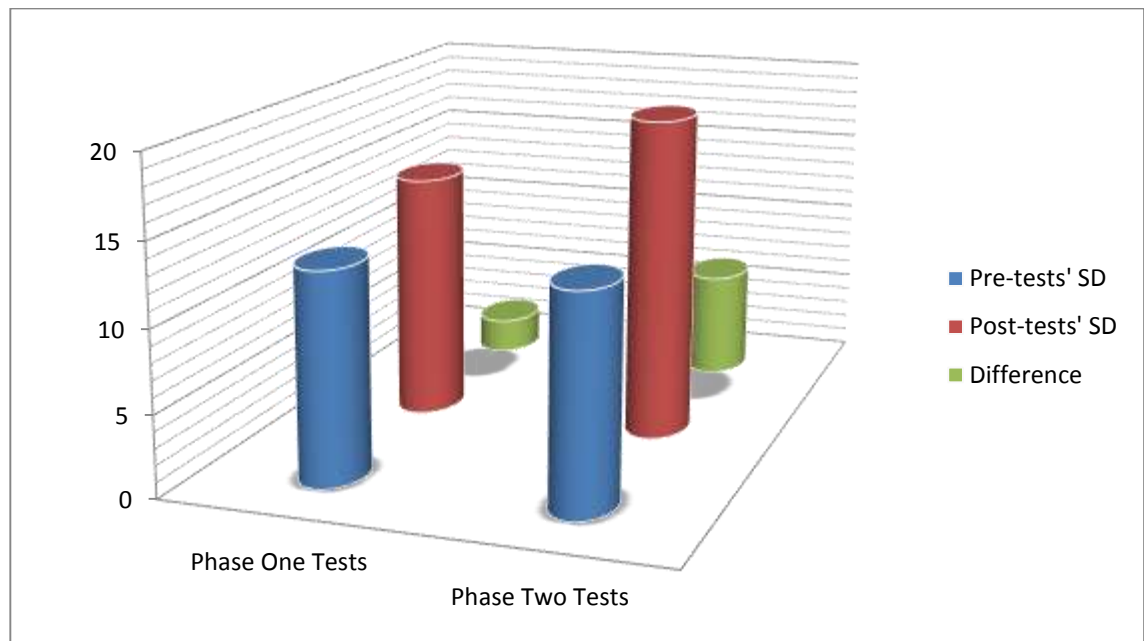
Table 7.19 and Graph 7.13 reveal that the scores of subjects in the two pre-tests are lower than the scores of the two post-tests after the treatment sessions. In phase 1, the difference in means is 1.37, and in phase 2 this difference is 2.20. The mean of pre-test1 is 7.26 and the mean of pre-test 2 is 6.96. Therefore, one can say that EFL students' rate of understanding and interpretation of literary texts has retrieved when the treatment is withdrawn. In the present experiment, the means of the post-tests are larger than the means of the two pre-tests. In phase 2, the researcher withdraws the treatment and thus the mean decreases to approximate the first mean before introducing the suggested approach.

The standard deviation values of the two phases are compared to confirm the validity of the treatment and this is shown in the following table:

Test	<i>SD</i>	Difference
Pre-test 1	12,93	2,16
Post-test 1	15,09	//
Pre-test 2	13,15	6,55
Post-test 2	19,70	//

Table 7.20: Standard Deviation Values of the Two Phases

All these statistics in Table 7.20 are described in the following histogram:



Graph 7.14: Standard Deviation Values of the Two Phases

According to Cohen et al (2007), in ABAB experimental designs, each time the treatment is withdrawn, the subjects' performance level retrieves and regains the first level that is identified in pre-tests. In phase one, the *SD* of the pre-test is 12,93 and it rises to 15,09 in the post-test after the treatment. In phase two, the *SD* of the pre-test is 13,15 and it rises to 19,70. All the previously-mentioned facts lead the researcher to claim the validity of the treatment, the stylistic approach to analyse literary texts in literature classes at university which if applied appropriately enhances the students' understanding and interpretation of literary materials.

7.4 Statistical Significance and Hypothesis Testing

a) Degree of Freedom

Taking into consideration Miller's vision (1996), the degree of freedom df for the t-test of the sample size is the following:

$df = N_1 - N_2$ for the two groups (a control group and an experimental group)

$df = N - 1$ for paired or matched group (a single group)

Thus, the df of the experiment's sample size is as follows:

$$df = N - 1 = 30 - 1 = 29$$

b) Alpha Decision Level

The alpha decision level is often set at $\alpha < 0.05$ or at the more conservative $\alpha < 0.01$ in language experimental researches (Brown, 1995). In the present experiment, the researcher sets the alpha level at $\alpha < 0.05$, so in this case only 5% chance of error can be tolerated. Since there is a logic to expect that one mean is higher than the other in the experiment, the test is one tailed (directional); the one-tailed test makes suppositions on the population and the direction of the results (Cohen et al, 2007). Taking into account having a one-tailed test, the researcher expects that the subjects' scores in the post-test are better than their scores in the pre-test (ibid.).

To test the significance, the researcher needs to set a risk level (called the alpha level). In most social research works, the alpha level is set at 0.05 (Miller, 1996). This means that five times out of a hundred the researcher would find a statistically significant difference between the means even if there was none (i.e., by chance). To test the hypotheses, the researcher sets the alpha decision level in advance. She decides to set α at 0.05 and this means that only 5% of the research's results might have occurred by chance and 95% of the results occurred because of the conducted experiment.

c) Setting the Critical Value

$$\alpha < 0.05; df = N - 1 = 30 - 1 = 29$$

t_{crit} : Critical value

$t_{crit} = 1.69$ (According to Fisher & Yates (1995), the level of significance for one-tailed test is equal to 1.69)

Having $\alpha < 0.05$ for one tailed test and the df value, the corresponding critical value for t in Fisher and Yates's table of critical values (See the t Distribution in Appendices) is 1.69.

In this case:

$t_{obs} > t_{crit}$ ($3.51 > 1.69$ and $1.84 > 1.69$) in the two phases of the final experiment.

Since the observed value t_{obs} is larger than or equal to the critical value t_{crit} , the null hypothesis will be refused in favour of the alternative hypothesis (Miller, 1996). Thus, the researcher comes to the conclusion that the independent variable affected the dependent variable.

d) Hypothesis Testing

Hypothesis testing involves the use of statistics to settle on the probability that a particular hypothesis is true (Cohen et al, 2007). The common process of hypothesis testing consists of four stages (ibid.):

1. Formulating the null hypothesis (H_0) which states that the observations are usually the consequence of pure chance, and the alternative hypothesis (H_1) which states that the observations generally demonstrate a true effect pooled with an element of chance variation.
2. Identifying a test statistic that can be used to assess the truth of the null hypothesis.

3. Calculating the p-value, which is the probability that a test statistic at least as significant as the one observed would be obtained assuming that the null hypothesis was true. If the p-value gets smaller, the evidence against the null hypothesis will be stronger.
4. Comparing the p-value to a tolerable significance value (the alpha value). If the observed effect is statistically significant, the null hypothesis is ruled out, and in this case the alternative hypothesis is valid.

Hence, the researcher takes into account the following statistical hypotheses:

$$H_0: \bar{X}_1 \leq \bar{X}_2$$

$$H_1: \bar{X}_1 > \bar{X}_2$$

H_0 is the null hypothesis

H_1 is the alternative hypothesis

Thus, if the mean of the post-test is inferior to the mean of the pre-test, the null hypothesis can be accepted and the research will stop (Brown, 1995). If the mean of the post-test is larger than the mean of the pre-test, the null hypothesis will be refused and then research continues accepting the alternative hypothesis.

The First Phase

Alpha Level $\alpha < 0.05$

Observed Statistics $t_{obs} = 3.51$

Critical Value $t_{crit} = 1.69$

Degree of Freedom: $df = 29$

The researcher notices that the observed statistic is larger than the critical value ($3.51 > 1.69$). Thus, the null hypothesis is refused. Rejecting the null hypothesis H_0 , the alternative hypothesis H_1 is then accepted. Therefore, there is only 5% probability that the observed mean ($\bar{X}_1 > \bar{X}_2$) happened by chance.

The Second Phase

Taking into account the following data:

Alpha level $\alpha < 0.05$

Observed Statistics $t_{obs} = 1.84$

Critical Value $t_{crit} = 1.69$

Degree of freedom: $df = 29$

The researcher gets the following results:

Since the critical value is less than the observed statistic ($1.84 > 1.69$), the null hypothesis is refused. Thus, the alternative hypothesis H_1 is accepted. Therefore, there is only 5% probability that the observed mean ($\bar{X}_1 > \bar{X}_2$) happened by chance.

The researcher gathers all the needed information for testing the hypotheses:

Statistical hypotheses: $H_0: \bar{X}_{pre} = \bar{X}_{post}$

$$H_1: \bar{X}_{post} > \bar{X}_{pre}$$

The null hypothesis H_0 states that there is no statistically significant difference between the two tests' means. However, the alternative hypothesis H_1 supposes that there is statistically a significant difference between the means of the pre-test and the post-test.

The alpha decision level $\alpha < 0.05$

One tailed test means one tailed decision

Degree of freedom: $df = 29$

Observed statistics: $t_{obs1} = 3.51$

Observed statistics: $t_{obs2} = 1.84$

Critical statistics: $t_{crit} = 1.69$

7.5 Interpretation of Results

The results the researcher got from the previously mentioned statistics and *t*-tests show that the means in the two phases are significantly different: $\bar{X}_{\text{post1}} > \bar{X}_{\text{pre1}}$ viz. $8.63 > 7.26$ and $\bar{X}_{\text{post2}} > \bar{X}_{\text{pre2}}$ viz. $9.16 > 6.96$. The null hypothesis H_0 is refused at $\alpha < 0.05$. This means that the researcher is 95% sure that the relationship between the dependent variable 'D', the scores of all the tests and the independent variable 'ID' (the stylistic approach) does not occur by chance: it is caused by the impact of the stylistic approach followed in the literature class which contributed a great deal in enhancing the students' understanding and interpretation of literary texts.

Statistical significance and the Effect Size of the Tests

The null hypothesis H_0 is not supported at $\alpha < 0.05$ because $t_{\text{obs}} > t_{\text{crit}}$ ($3.51 > 1.69$). Since H_0 is rejected, the alternative hypothesis H_1 is then accepted. In fact, there is only 5% probability that the difference in means ($\bar{X}_{\text{post}} > \bar{X}_{\text{pre}}$) occurred by chance, or 95% probability that this observed difference was the result of other factors rather than chance factors. Since the null hypothesis is rejected, the researcher is 95% sure that the relationship between the post-test scores (the dependent variable *D*) and the suggested treatment (the independent variable *ID*) did not happen by chance, and thus she confirms the alternative hypothesis H_1 which maintains the causal relationship between the two variables and which states that the participants' better scores (the output) are affected by the suggested teaching approach (the treatment; the input).

However, the researcher should find out the 'the effect size' of the treatment because the statistical significance of the tests' results is numerically argued, and this makes chance an unlikely explanation (Kirk, 1999, quoted in Cohen et al, 2007: 522). The effect size (Eta squared) formula for a paired sample *t*-test is as follows:

$$\text{Eta squared} = \frac{t^2}{t^2 + (N_1 - 1)}$$

So in phase1: Eta squared = $\frac{t^2}{t^2+(N1-1)} = \frac{3.51^2}{3.51^2+(29)} = 0.29$

In phase 2: Eta squared = $\frac{t^2}{t^2+(N1-1)} = \frac{1.84^2}{1.84^2+(29)} = 0.10$

Referring to Cohen’s guidance (1988), the effect size values in the two phases indicate that there is a high effect of the input (x) on the output (y), in which the input is the suggested approach as a treatment and the output is the participants’ scores of the post-test. The Eta squared in statistics shows the substantial difference between the scores in the two tests of each phase which is because of the treatment proposed to know the effect of applying the stylistic approach to literature teaching in EFL classes on students’ performance.

7.6 Results and Analysis of Students’ Questionnaire: Evaluating the Effectiveness of the Experiment

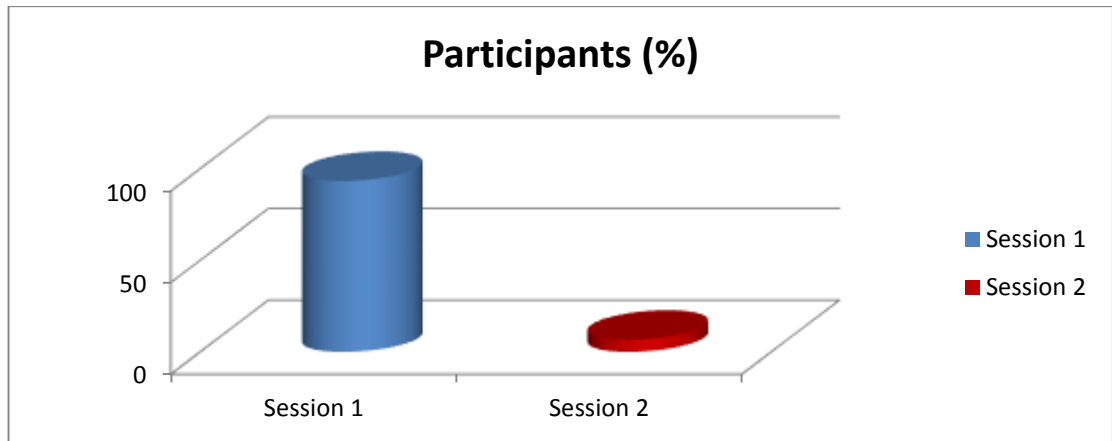
The questionnaire consists of twelve questions that are put as follows:

Question One: Which session was the most boring? Why?

Session	Participants	Percentage
Session1	28	93.33 %
Session2	2	6.66 %

Table 7.21: Most Boring Session in the Experiment

Most of the subjects (93.33%) maintained that the first session was boring due to the nature of the activities selected by the teacher. According to them, the second session was rich in various activities that motivated them to participate in the classroom; however, the first session was boring due the selected class activities. The following graph summarizes students’ responses on this question:



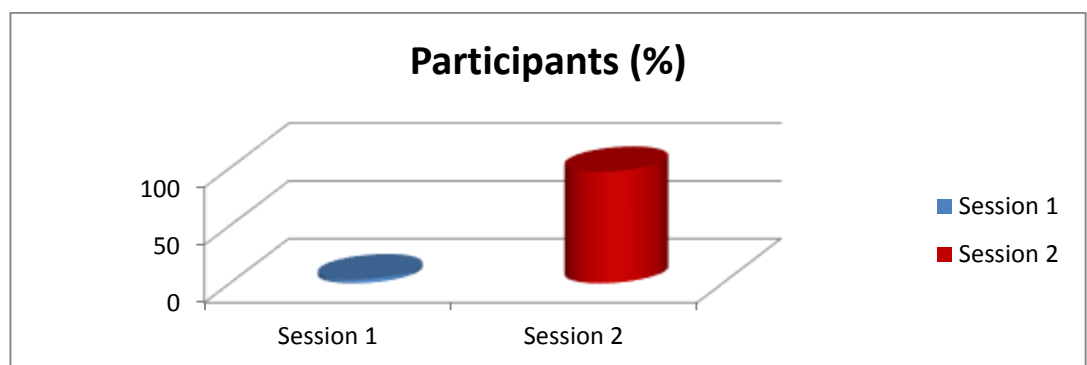
Graph 7.15: Most Boring Session in the Experiment

Question Two: Which session was the most interesting? Why?

Session	Participants	Percentage
Session1	1	3.33 %
Session2	29	96.66 %

Table 7.22: Most Interesting Session in the Experiment

Nearly all the students (96.66%) admitted that they enjoyed the second session rather than the first one. The main reason behind this according to them is the approach followed by the teacher who was very passive in the first session, but very active and more involved in the second one. Grades got higher in the post-test since they could appreciate what they were doing and could understand how to analyse the target literary text. Graph 7.16 reveals the subjects' answers to the raised question:



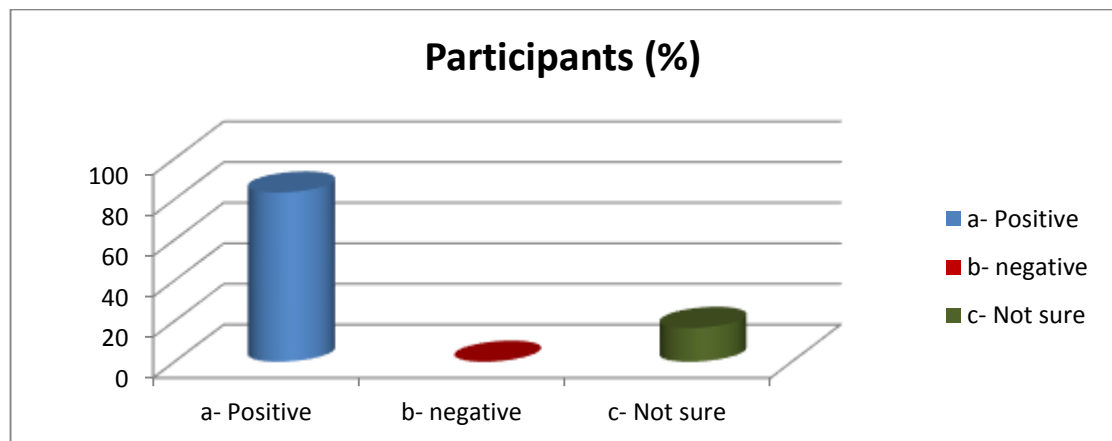
Graph 7.16: Most Interesting Session in the Experiment

Question Three: How would you rate your experience in session 2? Why?

	Participants	Percentage
a) Positive	25	83.33 %
b) Negative	/	/
c) Not sure	5	16.66 %

Table 7.23: Students' Experience in Session Two

Most students (83.33%) admitted that their experience in the second session was positive and very fruitful since it was more inspiring to them. However, (16.66%) of the subjects were not sure how to rate their own experience in the second session. The main reason behind that is, according to the twenty-five subjects, the variety they could observe in session 2. Another reason is having an idea about some useful strategies they can employ in analysing literary texts and understanding their cultural and aesthetic values. Graph 7.17 shows the students' answers to this question:



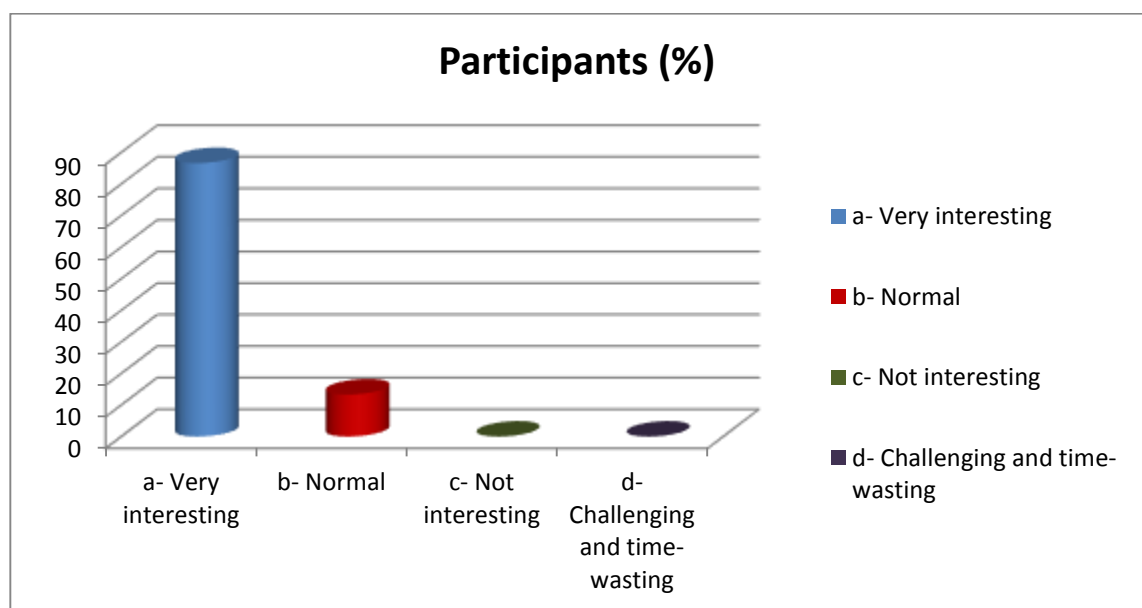
Graph 7.17: Students' Experience in Session Two

Question Four: How would you rate the overall activities in session 2?

	Participants	Percentage
a) Very interesting	26	86.66 %
b) Normal	4	13.33 %
c) Not interesting	/	/
d) Challenging and time-wasting	/	/

Table 7.24: Rating the Activities of Session Two

The majority of students (86.66%) maintained that the activities chosen in the second session were very interesting since they were motivating. They added that the activities selected by the teacher were well-structured and ordered in a good way that saved the allotted time for the session, and this gave the students an opportunity to have enough time to have their own say. However, (13.33%) of the subjects claimed that the choice of activities in session 2 was normal. Graph 7.18 reveals the subjects' responses on this question:



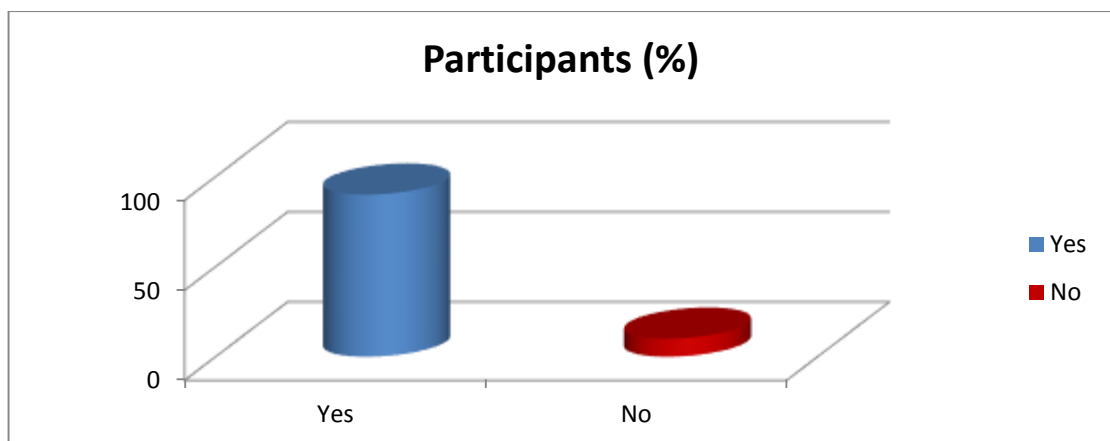
Graph 7.18: Rating the Activities of Session Two

Question Five: Do these activities help you to understand the selected texts in session two? Why?

	Participants	Percentage
Yes	27	90 %
No	3	10 %

Table 7.25: Understanding the Selected Texts in Session Two

Nearly 90% of the subjects maintained that the session’s activities gave them a hand to understand the selected texts because they were well-structured and time-organised. They added that the chosen texts were well-understood and grasped. Most of the subjects (90%) claimed that they could easily decipher meanings of the selected texts and could get an idea about how a text is structured. However, (10%) of the students answered with ‘No’, and they did not see any difference in the choice of activities in the second session. The following graph shows the subjects’ answers to this question:



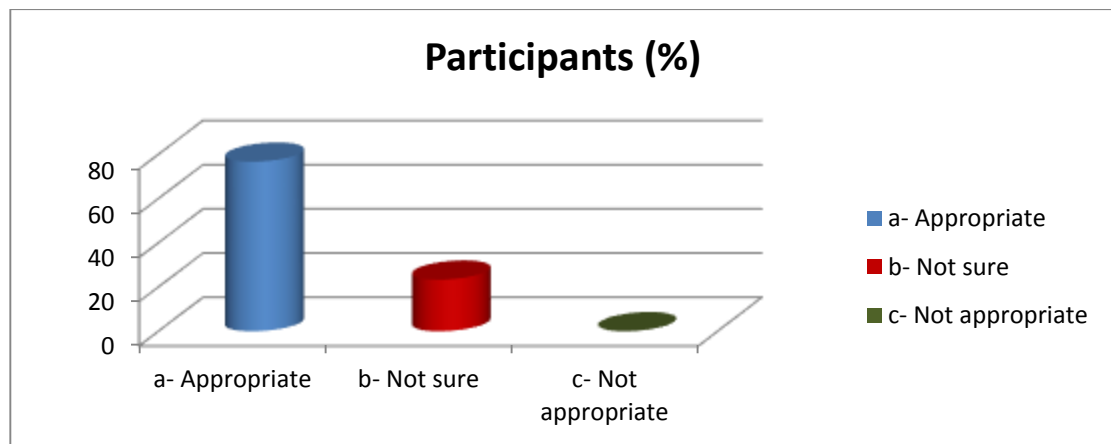
Graph 7.19: Understanding the Selected Texts in Session Two

Question Six: How would you rate the overall selection of literary texts? Why?

	Participants	Percentage
a) Appropriate	23	76.66 %
b) Not sure	7	23.33 %
c) Not appropriate	/	/

Table 7.26: Rating the Overall Selection of Literary Texts

Most subjects (76.66%) saw that the choice of literary texts was appropriate and useful since those texts suit their language abilities and their cultural background. Besides, the choice was based on an outstanding literary figure and this helped the students to interpret the selected texts. However, (23.33%) of the subjects were not sure if the overall selection of the literary texts was appropriate or not. The following graph summarizes the subjects' responses on this question:



Graph 7.20: Rating the Overall Selection of Literary Texts

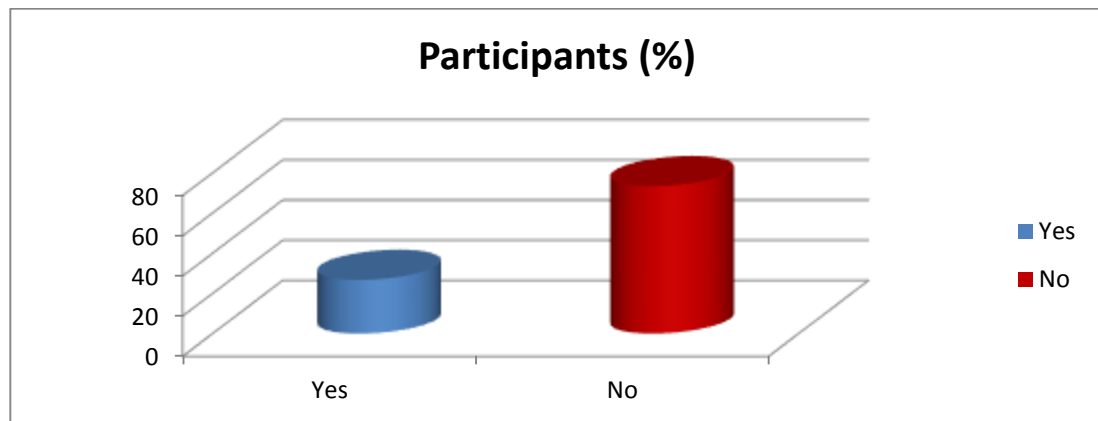
Question Seven: Was any of the texts ambiguous?

Which one? Please specify the reasons.

	Participants	Percentage
Yes	8	26.66 %
No	22	73.33 %

Table 7.27: Ambiguity in the Selected Texts

The majority (73.33%) agreed on the fact that most texts were clear and there was no ambiguity. However, others (26.66%) answered with ‘Yes’ and maintained that they could understand the selected texts just with the teacher’s explanation. Graph 7.21 reveals the students’ responses on this question:



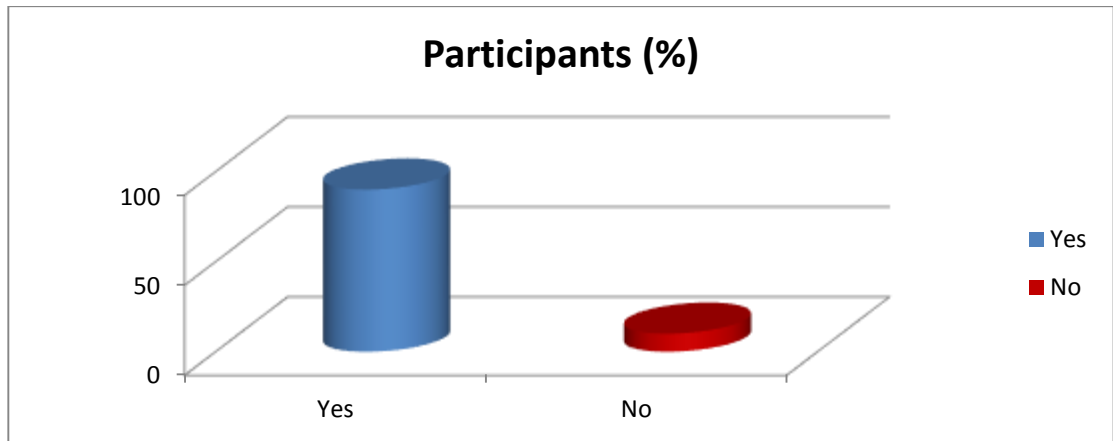
Graph 7.21: Ambiguity in the Selected Texts

Question Eight: Do you like the activities in session 2 because they focus on the language of the text?

	Participants	Percentage
Yes	27	90 %
No	3	10 %

Table 7.28: Activities in Session Two vs. Text’s Language

Most students (90%) liked the activities of session 2 since they were really well-ordered and they focused on the language of the chosen texts. They added that in the second session they could grasp the linguistic features and the stylistic components of the selected texts. Graph 7.22 summarizes the students’ answers to this question:



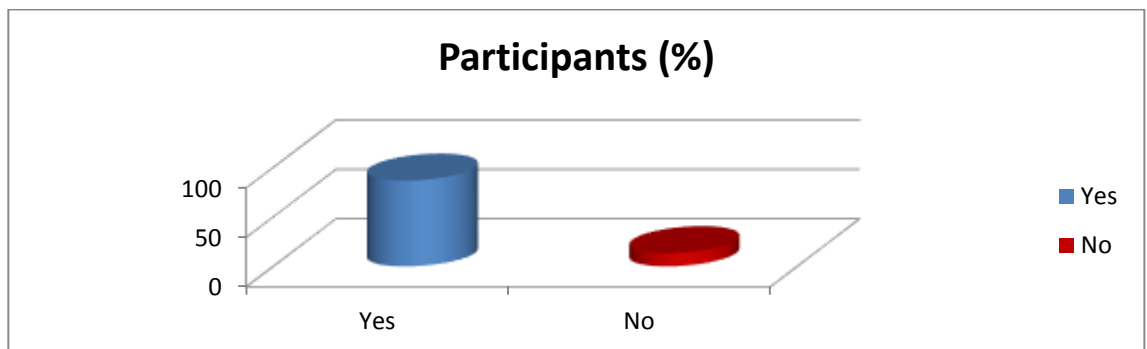
Graph 7.22: Activities in Session Two vs. Text’s Language

Question Nine: Do you feel that you have learned how to read and understand literary texts better than before? Why?

	Participants	Percentage
Yes	26	86.66 %
No	4	13.33 %

Table 7.29: Learning How to Read and Understand Literary Texts

Most students involved in the experiment (86.66%) felt that in the second session they got a clearer idea about how to read and understand literary texts than before. According to them, the order of the activities helped them to grasp the style of the selected writer and the meanings conveyed in the text, and this can help them to grasp and to analyse literary texts in the future. The following graph shows the students’ responses on this question:



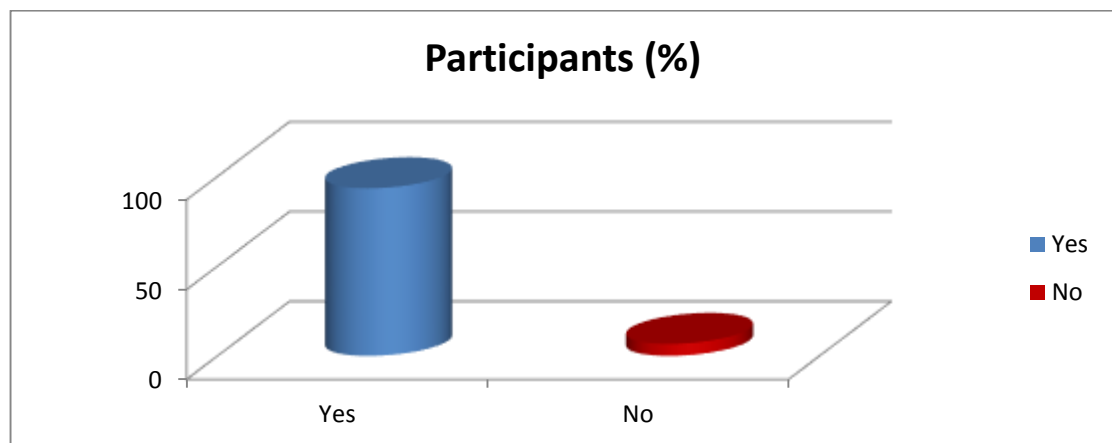
Graph 7.23: Learning How to Read and Understand Literary Texts

Question Ten: Do you think that the second session activities have motivated you to become more interested in learning about literature? Why?

	Participants	Percentage
Yes	28	93.33 %
No	2	6.66%

Table 7.30: Students' Interest in Literature in Session Two

Nearly all the respondents (93.33%) agreed on the fact that the activities designed in the second session motivate them to know more about literature. They added that session (2) makes them more interested and more motivated to learn more about the variety of literary texts. Graph 7.24 reveals the students' responses:



Graph 7.24: Students' Interest in Literature in Session Two

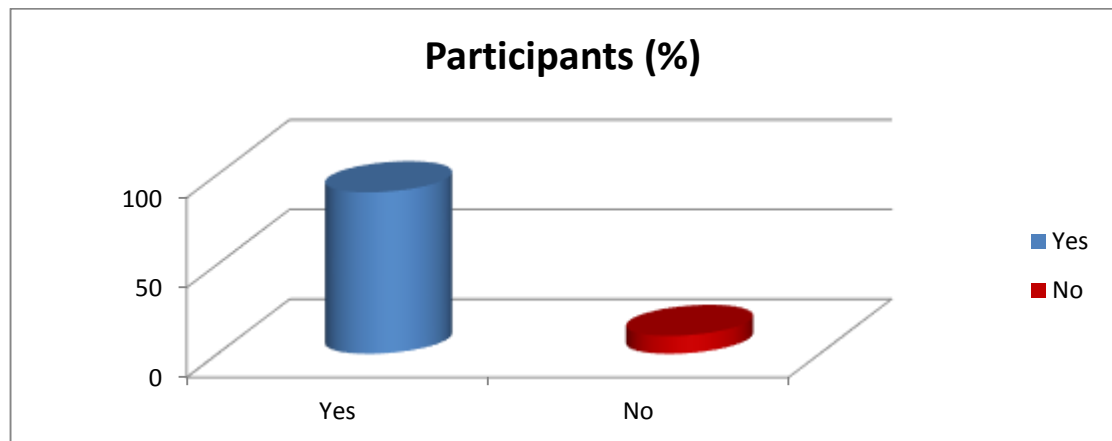
Question Eleven: Do you prefer integrating the suggested approach as a tutorial to your sessions of literature? Why?

	Participants	Percentage
Yes	27	90 %
No	3	10 %

Table 7.31: Integrating the Suggested Approach as a Tutorial

Almost (90%) of the students preferred the integration of the proposed approach as a tutorial into the course of literature. Their main argument is that teachers find a

difficulty to deal with classes of literature that do not give students an opportunity to ask about and discuss the raised issues in the allotted time and this does not improve the teaching learning process. The following graph reveals the subjects' responses on this question:



Graph 7.25: Integrating the Suggested Approach as a Tutorial

Question Twelve: What do you suggest to help you in understanding literature?

Some students maintained that having more literature courses would surely help them to understand and interpret literary texts. Some others suggested using a variety of authentic materials like video aids in literature classes.

7.7 Presenting the Findings of Students' Questionnaire

Most students agreed that the second session was more interesting than the first one that was tedious. The main reason behind having such an opinion is that the activities chosen by the teacher in session 2 were more organised and so clear and they also focused on the main elements of literary texts. According to the target subjects, the teacher succeeded in involving them in the lesson from the beginning till the end.

The majority of the thirty students admitted that their experience in the second session was positive. They agreed that the questions of the second session's activities are comprehensible, direct and well-stated. Therefore, they could easily understand the given tasks and interpret the selected texts.



Thus, the researcher comes to the conclusion that having recourse to stylistics can assist students to understand the characteristic features of the literary text. As a result, EFL students can improve their critical thinking, and thus their interpretive abilities.

7.8 Discussing the Findings of the Experiment

Integrating the stylistic approach into the teaching of literature can boost students' understanding and interpretation of literary texts. Analysing texts stylistically, students will be aware of the way language works in the different literary genres. Following this approach, EFL learners can improve their critical thinking skills. In this case, they will be able to develop an overall analysis of any literary text. It is the approach followed by the teacher that can create motivation and interest among students.

EFL teachers of literature can work on a number of activities that help their classes make a fruitful stylistic analysis. Students ought to be exposed to a variety of activities that enhance their critical thinking skills. They should be given the opportunity to express their knowledge and their understanding. Traditional teaching approaches do not succeed to attract students' attention. Therefore, introducing new approaches is a necessity in EFL classes of literature to create motivation and engagement among learners.

Conclusion

The sample of thirty students from a population of second year LMD students of English at the University of Ouargla throughout the experimental treatment received alternative sessions in literature to improve their understanding and interpretive abilities in analysing literary texts. The findings confirm the alternative hypothesis (H_1) put earlier at the beginning. Therefore, the researcher finds out that using the stylistic



approach enhances EFL students' understanding and interpretive capabilities in literature classes, and thus their achievement. Analysing a literary text stylistically, students can improve their critical thinking.

The statistical validity of the study tests' results makes the researcher more self-confident to confirm again the hypothesis of the undertaken research work (H_1). In a nutshell, the statistical analysis and the differences in means of all tests of the experiment show that using the suggested approach enhances the thirty students' grades, and this fact reinforces the effectiveness of having recourse to innovative approaches in teaching literature at Algerian universities.



General Conclusion

Literature is considered as a complex field which makes it unapproachable to the EFL students who lack the sophisticated knowledge of the target language. Since literature taps what learners are acquainted with and who they are, it is a mainly inviting context for learning any foreign language. As a consequence, teachers of literature should simultaneously have recourse to various teaching activities in their classes. Literature can improve students' language skills because it exposes language learners to different styles and genres. EFL teachers ought to have recourse to the best literature accessible as a model of language usage since language and literature will never be divorced. Teaching the target language in separation from literature will not shift the learner towards the mastery of the language skills.

Therefore, teaching literary texts in EFL classrooms is a challenging task. The challenges met in this case may be due to a variety of reasons. For example, the emblematic use of language in literary works differs from that of conventional standard language. In literature, lexicon and grammar are manipulated to have specific figurative features and to create particular effects. Linguistic limitations and lack of analytical and critical thinking skills of the EFL students who are not equipped to overcome the complexity of understanding a text make literature a controversial issue to tackle. Another reason is that students when reading literature find it difficult to get the text's meanings that are totally different from the readers' cultural context.

Literature should be given further attention since it can be used to broaden EFL learners' understanding of other cultures, promote their linguistic knowledge and generate an opportunity for personal expression. Carrying out an empirical investigation



on teaching literature can be informative in this regard and it needs to consider the choice of literary texts, EFL learners and their cultural context, and the teacher.

Literature is one of the most important components in the EFL curriculum at the Algerian university. It is considered as an important tool to learn English. Teachers at university can use literature to create a number of activities that help their students to get an idea on how language works. Literary texts are regarded as a very useful authentic material. However, teaching literature in higher education is still a controversial issue that needs more investigation and research.

Therefore, the present study came to shed light on the impact of using stylistics in EFL classes of literature on learners' understanding and interpretation of literary texts in the Department of English at the University of Ouargla, taking second year students as a case study. The researcher first started with making an interview session with teachers of literature to get their views and their visions on both the status of literature teaching and their students' achievement in this course. The interview revealed that teachers advocate the use of innovative approaches and techniques and they like the idea of introducing stylistics as a teaching approach in literature classes since they need to make a balance between literary criticism and linguistics, and their students need to have a clear overview on how different linguistic and grammatical structures are related to each other to convey literal and figurative meanings. Thus, a questionnaire was conducted to get more insights from the Department's teachers of literature about their course syllabi, and their suggestions and recommendations.

After reviewing the questionnaire findings, a quasi-experimental study was conducted. The quasi-experiment involved a group of thirty students at the end of the semester; fifteen students of them held the pilot study. The subjects were randomly chosen to carry out the two phases of the experiment. After each stage in each phase, the

subjects sit for a test. When finishing all phases, the researcher compared the tests' scores to validate the conducted experiment and the alternative research hypothesis (H_1).

The present study showed that applying stylistics to teaching literature can help students' understanding and comprehension of literary texts. Following the stylistic approach, teachers can facilitate the task of analysing literary texts for their learners. Literature is rich in its themes and styles; hence, EFL teachers can have recourse to this authentic material in order to give their students the required means to overcome the difficulties they may face in the learning process.

The experiment's subjects showed their progress throughout the four stages since their scores in the post-tests are higher than their scores in the pre-tests. In fact, there are a variety of approaches and methods for teaching literature in EFL classes. However, teachers ought to select what is accessible and practical, taking into consideration their teaching context.

Applying a variety of approaches helps the literature teaching and increases students' motivation in analysing literary texts. Literature is full of different topics and linguistic devices. Therefore, it is a good source for both the teacher and the student to get new meanings and to enrich their linguistic and cultural knowledge. Stylistics links the two different fields, literature and linguistics. Using this approach in EFL classes of literature gives students an opportunity to be involved in class participation.

Reconsidering the module of literature in the new LMD curriculum of English (2013), tutorials seem to be an adequate method for presenting knowledge so that students can read and interpret literary texts easily. The main reason is that students need to work together in pairs and in groups. EFL teachers of literature are



recommended to promote active learning and to encourage their students to read, understand and interpret literary texts. Characteristics of the literary text's language help both the teacher and the learner to process literature effectively and then enhance their comprehension. Throughout the present study, the researcher considered the artistic features of literature, its linguistic structure and some strategies of reading, analysing and interpreting literary texts.

Therefore, EFL teachers of literature need to work more on their lesson plans to enhance their students' understanding of literary materials, focusing on both content and language. Thus, the present study tried to give an overview on the main approaches to teaching literature in EFL. Applying stylistics to literary analysis in the EFL classroom was highly considered in this research work. This stylistic approach suits any literary genre (prose, poetry and drama).

The researcher designed a lesson plan based on stylistics for the literature course. The increasing enhancement and the improvement observed in the subjects' level of comprehension of literary texts after the suggested treatment led the researcher to highlight the importance of applying the stylistic approach to literary analysis in EFL classes of literature.

The main objective behind carrying out the present study was to propose some teaching strategies teachers of literature can use to design lesson plans based on stylistics for their tutorial sessions. If lessons of literature are carefully designed and if literary texts discussed in the classroom are thoughtfully selected, students' understanding and interpretation of literary materials will be improved. In this case, classes will be more learner-centred than teacher-centred.



A number of recommendations and suggestions after finishing conducting the teachers' questionnaire and the experiment at the University of Ouargla are introduced. These suggestions would hopefully help teachers to carry out successful tutorial sessions of literature. Thus, teachers of literature will find a way to follow to settle some critical issues in their classes. These issues usually make the teaching task challenging and hard since teachers find it difficult to involve all students in the classroom discussion; hence, most students' comprehension of literary materials will be decreased. Therefore, reconsidering the literature course is strongly supported so that EFL learners can enjoy their lessons and appreciate literary works.

To meet the objectives of any literature course, EFL teachers are required to help their students acquire linguistic and cultural loads of literary texts. EFL teachers should work on their students' interests and attitudes towards the course of literature. Literary works give students a chance to express themselves and to have their own say. Thus, literature is considered as a fertile land to discuss and to study literary language. Students if guided correctly in any class of literature can get the necessary skills to improve their level in EFL.

Therefore, teachers are required to motivate their learners to express and write about their understanding and interpretations. A number of carefully designed activities were proposed by the researcher to give teachers of literature an aid to enhance their students' interpretive abilities and to evaluate their critical thinking skills. However, learners ought to be given the needed tools and enough time to read, understand and then interpret literary texts in the classroom. Hence, teachers should avoid providing their students with any ready-made literary analyses and interpretations.



After conducting the quasi-experiment, observing its impact on EFL students at the University of Ouargla and analysing the results, the researcher confirms the effectiveness and the utility of the proposed teaching approach of literature. Accordingly, the null hypothesis (H_0) is rejected, and the alternative hypothesis (H_1) is confirmed.

The present study presented some teaching strategies for teachers who are eager to explore new issues in the EFL classroom of literature. It looked at various approaches to using literature with EFL students and it suggested some criteria for selecting and evaluating materials for classroom use. It also identified the main distinctive features of novels, short stories, poems and plays so that these genres can be successfully dealt with in any class of literature, and it provided a range of practical ideas and activities for improving students' interpretive capacities.

Furthermore, the researcher encouraged the assessment of lessons of literature. The study aimed at guiding teachers of literature who want to develop their professional expertise by investigating their own teaching in an organised way, and helping them to think about some ideas and a number of activities that can create variety in the classroom.

The germ of the present research work sprang from different conversations on the importance of literature in the EFL classroom. In this study, the researcher tried to devise ways of making literature a more significant part of the EFL curriculum at university to improve students' critical thinking skills. The researcher also supported the use of literature in EFL at an earlier stage: the sooner students start to enjoy literature in the target language, the better.



The present research work introduced a number of practical ideas to practicing teachers of literature. It offered them a variety of techniques and activities for integrating stylistics into literature teaching. Teachers at university should be trained on teaching literature and should be introduced to the various approaches available to teach this course. In this case, teachers of literature will be able to create a variety of activities that can help them to hold a successful session of literature. One of these teaching approaches is stylistics which can be used to enhance students' understanding of literary texts and to make them aware of the link between linguistic analysis and literary criticism.

Stylistics gives both teachers and students a chance to know about how language works in a literary text. Being aware of the different grammatical structures and rhetorical expressions literature is rich in can improve students' interpretive abilities and critical thinking skills as well.

In short, applying the stylistic approach to teaching literature can be a good tool teachers may have recourse to in order to engage their students in the classroom discussion and to motivate them to read and appreciate literary texts. In addition to other teaching approaches of literature that can be used in EFL classes, stylistics is regarded as a valuable source to know about the target language and to understand the way literary language works. The experiment's findings inferred from the descriptive and the inferential statistics proved the effectiveness of stylistics as a teaching approach for classes of literature. Stylistics is applied to improve the students' understanding and interpretation of literary texts, and this will help them to limit their access to any ready-made literary analysis available in books or on the net. Accordingly, teachers of literature at the Algerian university are recommended to use stylistics to analyse literary texts in their classes.



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Appendix 1

Teachers' Interview

I would like to inform you that all the information you will give in this interview will be strictly kept confidential and will only be used for the purpose of this research. This interview will focus on your attitudes towards literature courses. If you do not understand any of the questions, please feel free to ask or interrupt me during the interview.

1. Have you received any training on teaching literature before?

If yes, what have you done in the training? And how do you feel about it?

2. How is your experience in teaching literature?

3. What kinds of texts do you use in your class of literature?

4. How do you select these texts?

5. Do you face any problems when using literary texts in your class? If so, what are they? What are the main causes of these difficulties?

6. What are your main motives behind using various literary texts in your class?

7. How do students respond to your class of literature?

8. In your opinion, does literature play an important role in EFL? Can you give your reasons?

9. Do you feel that you would like to continue or to start using stylistics as a teaching approach to analyse literary texts in your literature classes, so that your students' understanding and interpretations will be improved?

10. Is there anything else that you would like to say before we end this interview?



Appendix 2

Traditional Lecture Design

- The teacher uses the handouts to teach his/her students.
- The teacher introduces the historical era of the highlighted literary figures.
- The teacher explains the lecture and focuses on the main points in the handouts.
- The teacher adds a text to the lecture to support the explained points.
- The teacher discusses with students the themes of the text, the plot and the language.
- Students can have their own say on the target text.
- The teacher sums up the lecture, shedding light on the main themes of the writer.
- The teacher asks students to read other literary works written by writers of the same literary period.



Appendix 3

Pilot Teachers' Questionnaire

Dear Colleague,

This questionnaire is a part of a research work. Please, tick the appropriate box or give a full statement when required. I would surely appreciate your cooperation, and the time and effort you give to complete the questionnaire that is anonymous and strictly confidential. Thank you very much for your co-operation.

Section One: Background Information

1. Degree held:

MA

MA Postgraduate

PhD

2. How long have you been teaching literature?

- 1-2 years

- 2-5 years

- More than 5 years

3. Are you a member of a research unit/laboratory?

Yes

No

If Yes, specify

4. Have you received any in-service training to teach literature?

Yes

No

If Yes, specify

Section Two: New LMD Syllabus of Literature and Teachers' Approaches and Techniques

5. Does the new LMD syllabus of literature fulfil your teaching objectives?

Yes

No

Why?.....
.....
.....
.....



6. Does the new LMD syllabus of literature satisfy your students' needs?

Yes

No

Why?.....
.....
.....
.....

7. Do you think that having TD sessions (tutorials) for the literature course helps your students' understanding?

Yes

No

Why?.....
.....
.....
.....

8. Do you think that literature as a module is sufficient to enhance the learners' critical thinking skills to be able to make a good literary analysis?

Yes

No

Why?.....
.....
.....
.....

9. What does your course syllabus of literature contain?

a- Figurative language

b- Lexical choices in literary texts

c- Semantic choices in literary texts

d- Graphology of literary texts

e- Text analysis

f- Text reading

g- Literary criticism

h- History of literature

i- Other elements?



10. What are the main difficulties you face when selecting appropriate literary texts for your class?

.....

11. Do you use different genres of literary texts in your class of literature?

Yes

No

Why?.....

.....

12. What are the sources you rely on to select literary texts for your students?

.....

13. Do you prepare your lesson plans before coming to your class?

Yes

No

Why?.....

.....

14. Do you follow any reading strategy to deal with literary texts in your class?

Yes

No

If yes, what is it?



.....
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.....

15. Do you ask your students to prepare their own notes on the literary texts taught in the class?

Yes

No

Why?.....
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.....

16. Do you assign questions with the literary texts you suggest for analysis?

Yes

No

Why?.....
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17. What are the most frequently used questions with the literary texts you suggest for analysis?

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.....

18. In teaching a literary text, do you stress on its meaning and significance rather than on the use of language in it?

Yes

No

Why?.....
.....
.....



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.....

19. Do you ask your students to analyse literary texts inside the classroom?

Yes

No

Why?.....
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.....

20. Do you give your students an opportunity to answer the questions about the literary texts to be analysed?

Yes

No

Why?.....
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.....
.....

21. When faced with the interpretation of a literary text, do you generally give your students the standard interpretation of the text by literary critics?

Yes

No

Why?.....
.....
.....
.....

22. Is the active participation of the students in your class of literature (by way of prior preparation and offering suggestions) poor?

Yes

No

Why?.....
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.....
.....



23. How do you evaluate your students' progress in analysing literary texts?

.....
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.....

24. What are the main teaching approaches you might want to implement to analyse literary texts in your class in addition to those you are using now?

- a- New Criticism Approach
- b- Structuralism Approach
- c- Language-based Approach
- d- Stylistic Approach
- e- Reader-response Approach
- f- Critical Literacy Approach

25. Do you think that the use of authentic materials in the classroom helps students get over their difficulties in understanding literary texts?

Yes

No

If yes, how?

.....
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.....

Section Three: Stylistics in the EFL Classroom

26. What kind of activities do you use to prepare your students for the stylistics of any literary text?

.....
.....
.....
.....

27. According to you, what best defines "stylistics"?

- c) Making a bridge between literature and linguistics.
- d) The study of the language of a text

If it is not 'a' or 'b', how can you define it?



.....

28. Do you think that stylistics should be taught separately as a module?

Yes

No

Why?.....

29. What are the main difficulties that EFL learners may encounter in making the stylistic analysis of literary texts?

.....

30. Do you think that applying a stylistic approach is of a great importance to any literary analysis task?

Yes

No

Why?.....

31. Do you think that making a stylistic analysis can help your students comprehend literature appropriately?

Yes

No

Why?.....



32. Can you illustrate how stylistic devices apply to the analysis of literary texts?

.....
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.....
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.....

33. Would you add any further comments or suggestions regarding your experience in teaching literary texts?

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.....

Thank You!



Appendix 4

Teachers' Questionnaire (Final Version)

Dear Colleague,

This questionnaire is a part of a research work. Please, tick the appropriate box or give a full statement when required. I would surely appreciate your cooperation, and the time and effort you give to complete the questionnaire that is anonymous and strictly confidential. Thank you very much for your co-operation.

Section One: Background Information

1. Degree held:

a- MA Postgraduate in literature

b- PhD

2. How long have you been teaching literature?

- 1-2 years

- 2-5 years

- More than 5 years

3. Are you a member of a research unit/laboratory?

Yes

No

If Yes, specify

4. Have you received any in-service training to teach literature?

Yes

No

If Yes, specify

Section Two: New LMD Syllabus of Literature and Teachers' Approaches

5. Does the new LMD syllabus of literature fulfil your teaching objectives?

Yes

No

Why?.....
.....
.....
.....



6. Does the new LMD syllabus of literature satisfy your students' needs?

Yes

No

Why?.....
.....
.....
.....

7. Do you think that having tutorials in the course of literature helps your students' understanding?

Yes

No

Why?.....
.....
.....
.....

8. Do you think that literature as a module is sufficient to enhance students' critical thinking skills to be able to make a good literary analysis?

Yes

No

Why?.....
.....
.....
.....

9. What does your course syllabus of literature contain? (You can have more than one choice.)

a- Lexical choices in literary texts

b- Semantic choices in literary texts

c- Figurative language and literary devices

d- Text analysis

e- Literary criticism

f- Other elements?



10. What are the main difficulties you face when selecting appropriate literary texts for your class? (You can have more than one choice.)

- a- The time needed for the preparation of the text selection
- b- The time needed for teaching the selected text
- c- The lacking knowledge of the language and the poor vocabulary of students
- d- The lack of students' interest
- e- Others?

11. Do you use different genres of literary texts in your class of literature?

Yes No

Why?.....

12. What are the sources you rely on to select literary texts for your students?

.....

13. Do you prepare your lesson plans before coming to your class?

Yes No

Why?.....

14. Do you ask your students to read literary texts inside the classroom?

Yes No



Why?.....

15. Do you ask your students to prepare their own notes on the literary texts taught in the class?

Yes

No

Why?.....

16. Do you assign questions with the literary texts you suggest for analysis?

Yes

No

Sometimes

Why?.....

17. Do you give your students enough time to answer the questions about the literary texts to be analysed?

Yes

No

Why?.....

18. What are the most frequently used questions with the literary texts you suggest for analysis?

.....



.....

19. In teaching a literary text, do you stress on its meaning and significance rather than on the use of language in it?

Yes

No

Why?.....

20. When faced with the interpretation of a literary text, do you generally give your students the standard interpretation of the text made by literary critics?

Yes

No

Why?.....

21. What are the sources you rely on to get the explanation of the selected literary texts?

a- Guide books

b- Doing the explanation by yourself

- a & b

22. Is the active participation of students in your class of literature (by way of prior preparation and offering suggestions) poor?

Yes

No

Why?.....

23. Do you follow any particular teaching approach to analyse literary texts in your literature course?

Yes

No



If Yes, what is it?

.....
.....
.....
.....

24. Do you think that the use of authentic materials in the classroom helps students get over their difficulties in understanding literary texts?

Yes

No

Why?.....
.....
.....
.....

Section Three: Stylistics in the EFL Classroom

25. According to you, what best defines “stylistics”?

- a. Making a bridge between literature and linguistics.
- b. The study of the language of a text

If it is not ‘a’ or ‘b’, how can you define it?

c.....
.....
.....

26. What kind of activities do you use to prepare your students for the stylistic analysis of any literary text?

.....
.....
.....

27. Do you think that stylistics should be taught separately as a module?

Yes

No

Why?.....
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28. What are the main difficulties EFL students may encounter in making the stylistic analysis of literary texts?

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29. Do you think that applying stylistics is of a great importance to any literary analysis task?

Yes

No

Why?.....
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30. Do you think that making a stylistic analysis can help your students comprehend literature appropriately?

Yes

No

Why?.....
.....
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.....

31. Do you focus on one particular stylistic device rather than many in making the stylistic analysis of literary texts inside the classroom?

Yes

No

Why?.....
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32. Would you add any further comments or suggestions regarding your experience in teaching literary texts?

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Thank you for your time!



Appendix 5

Students' Interview

I would like to inform you that all the information you will give in this interview will be strictly kept confidential and will only be used for the purpose of this research. This interview will focus on your attitudes towards literature. If you do not understand any of the questions, please feel free to ask or interrupt me during the interview.

- 1- Do you feel that you are motivated to analyse literary texts? Yes/No- Why?
- 2- Which literary genre do you prefer to analyse? Short stories/ Novels/ Plays/ Poems?
- 3- What is your impression on literature courses? They are interesting? / They are boring?
- 4- Why do you read literary works? For enriching your language diction/cultural knowledge?/ For pleasure?
- 5- When do you read literature? Just when your teacher asks you to do that?/ You read by yourself?
- 6- What kind of difficulties do you encounter when reading any literary text? Language?/ Culture?
- 7- Does literature play an important role in EFL? Yes/No- Why?

Appendix 6

Checklist: Elements of Literary Style

- 1. Sentence Structure**

 - ✓ Are the sentences long or short? When and why do they change?
 - ✓ Are they run-ons or fragments?
 - ✓ Are the words in normal order or have they been “mixed up”?

- 2. Pace**

 - ✓ Is the writing heavily descriptive, emphasizing setting and atmosphere?
 - ✓ Or does it focus on action and plot movement?

- 3. Diction**

 - ✓ Is the writing tight and efficient?
 - ✓ Or elaborate and long-winded?
 - ✓ When does the author change diction, and why?

- 4. Vocabulary**

 - ✓ Are the words simple or fancy?
 - ✓ Are they technical, conversational, brainy, sarcastic, obscure (etc...)?

- 5. Figures of Speech**

 - ✓ Are there any metaphors, similes, or symbols?
 - ✓ Are there any other uses of figurative language (personification, hyperbole, imagery, etc)?

- 6. Use of Dialogue**

 - ✓ How often does dialogue tell the story?
 - ✓ Do we see whole conversations or just fragments?
 - ✓ Does the conversation use slang or is it formal?
 - ✓ Does it appear natural or artificial?
 - ✓ Does the dialogue give a sense of pacing, of pauses, of the unsaid?
 - ✓ How much does it substitute for narration?



- 7. Point of View** ✓ Possibilities: first, second, third, omniscient, limited omniscient, multiple, inanimate, free indirect discourse.
- 8. Character** ✓ How does the author introduce characters, and how do we see their evolution in the story?
✓ What is their function and motivation?
✓ What kinds of characters are they? Full/round? Stock characters? Archetypes? Stereotypes? Caricatures?
- 9. Tone** ✓ What is the author's attitude?
✓ What is the mood of the story?
✓ Does the author seem sarcastic? Aggressive? Wistful? Pessimistic? In love? Philosophically detached? Hopeful? Ironic? Bitter? (etc...)
✓ Whatever the tone, where is it visible in the narrative?
- 10. Word Sound** ✓ Do the words call attention to or benefit from the quality of their sound (through alliteration, assonance, consonance, rhythm, unusual word choice, etc?)
- 11. Idea
Organization** ✓ Are paragraphs very short, or are they enormous blocks running across many pages?
✓ How many are there, how are they organized, and why is this important?
- 12. Chronology** ✓ How does the author organize the chronology of events?
✓ To what effect?
✓ What is the work's structural rhythm?
- 13. Allusions** ✓ How and how often does the author refer to other texts, myths, symbols, famous figures, historical events, quotations, etc?



- 14. Language Experimentation**
- ✓ Are there any unusual techniques, such as stream-of-consciousness, mixing styles and genres, unusual layout on the page, breaking rules of grammar and form, odd or unstable narrative perspectives, onomatopoeia, etc?
- 15. Metafictional techniques**
- ✓ Does the author call attention to his or her own process of narration?
 - ✓ Are the narrator's position, role, and thoughts as a storyteller mentioned explicitly in the text?
 - ✓ What function does this serve?

Adapted from: <http://teachers.lakesideschool.org/us/english>



Appendix 7

The Final Experiment

Phase One- Stage One

The Victorian Novel

Aim: By the end of the lecture, students will know about the most famous novelists during the Victorian era.

- The teacher tries to read the handouts she has given to her students:

Introduction:

The Victorian age refers to the era of Queen Victoria's reign (1837-1901). Victorian England is known of the Industrial Revolution. By 1850, England was the first industrial nation in the world. Although it may have been an era of achievements and industry, the Victorian age was also an era of doubt and anxiety.

During this era, members of humble origins moved to wealth and government, and members of the working class were forced into the overcrowded cities where they worked in bad conditions for low wages. This situation led several Victorian writers to describe a real scene of their society. Through many of their works, these writers revealed their commitment towards their social environment during the nineteenth century.

Victorian Novelists:

Victorian writers tried to fulfill their commitment turning their attention to the 'condition-of-England question'. They tried to show the Victorian reader that there were many abuses behind that fascinating scene of their social environment. The Victorian



era is an age of intense activity in literature, mainly by novelists, essayists and philosophers.

The novel became the main form in the Victorian era. The successful novels of Sir Walter Scott created a fashion for the series novels. They were usually historical like many of Scott. Then, Charles Dickens (1812-1870) changed the theme of the novel, focusing on the social abuses of that time through his different works.

Dickens wrote various novels, beginning with *Sketches by Boz* (1836) and ending with *The Mystery of Edwin Drood* (1870). He is often regarded to be one of the greatest English novelists and one of those few authors whose works remain known after their death. Most of Dickens' novels are full of characters, either fully or briefly drawn. Through his various novels, Dickens tries to describe and to attack different kinds of characters (bad schoolmasters), dirty schools and houses and even government.

Dickens learned from and inspired other writers, who continued to deal with social concerns. Through *The French Revolution* (1837), Thomas Carlyle (1795-1881) criticizes mainly the Victorian economic tendency. He believed in the rule of the strong, but not in equality among men.

Elizabeth Gaskell (1810-1866) was one of the most known literary figures supported by Dickens. In her novels, *Mary Barton* (1848) and *North and South* (1855), Gaskell tries to describe the reality of the Victorian times.

Moreover, the three Brontë sisters, Charlotte, Emily and Anne, were able to change the way the novel introduces the female character. They wrote about women and their struggles in the Victorian society. Charlotte's works include *Villette* (1853) and her finest novel, *Jane Eyre* (1847). Besides, Charlotte's sister, Emily, wrote one of the greatest English novels, *Wuthering Heights* (1847). The youngest sister, Anne Bronte,



wrote *The Tenant of Wildfell Hall* (1848) with an unusual female character involving strange relationships.

Another woman novelist is George Eliot who dealt with issues of women and of the whole society. She wrote *Adam Bede* (1859), *The Mill on the Floss* (1860) and *Middlemarch* (1872) and other novels.

Further, novels of sensation or detective stories became known in the Victorian times. Collins (1824-1889) often wrote in this genre; he wrote *The Women in White*. The most known detective novel is *Sherlock Holmes* (1887) by Arthur Conan Doyle (1859-1930); Holmes is the main character of a series of fictional stories.

Thomas Hardy (1840-1928) is considered to be one of the most known novelists who wrote about several abuses of the Victorians in the late nineteenth century. Through his different novels, including *The Mayor of Casterbridge* (1886), *Tess of the D'Urbervilles* (1891) and *Jude the Obscure* (1895), Hardy tackles the conflict between traditional values and modern ones. All these works deal with the successful community that denies the strangers. In Hardy's novels, nature has an essential role; it is in itself a character. In a nutshell, the Victorian novel was successful in setting connections with some of the main interests of the era.

The teacher then introduces the selected literary text:

The Text Used in the Lecture:

***HARD TIMES* – by Charles Dickens**

HARD TIMES – The Story

Hard Times is a novel of social protest which attacks utilitarianism, Bentham's theory which only considered factual concerns for happiness but ignored emotional, spiritual and moral values. Thomas Gradgrind is a leading citizen of Coketown, a fictitious industrial city in the



North of England in the mid-1800s. It has been said that Coketown has the characteristics of real factory towns like Manchester. Thomas Gradgrind is a retired businessman who runs a school where education must be strictly functional; he believes that life should only centre around practical matters and that the use of imagination is a time-wasting distraction from the serious world of factual reality. Arts and literature are totally excluded because they have no use, and pupils must learn nothing but facts, to the detriment of their imagination. His efforts to bring up his five children according to these principles, however, meet with disaster. His daughter's marriage to a much older man, Mr Bounderby, which he strongly encouraged, collapses, while his son leaves the country in disgrace, having robbed the local bank. Gradgrind finally admits that his theories on life and how to bring up children have been proved wrong.

BOOK THE FIRST - SOWING

CHAPTER I - THE ONE THING NEEDFUL

‘NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!’

The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders, - nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was, - all helped the emphasis. ‘In this life, we want nothing but Facts, sir; nothing but Facts!’

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

- The teacher explains the text, and then involves the whole class in the discussion and in finding out the main themes and issues tackled by the writer. She also asks them to



comment on the language of the text in general. After that, the teacher tries to give her students an idea about the novel as a whole (its plot, its main themes and its language)

- The explanation given by the teacher:

Plot

The story opens in the Gradgrind's school where Thomas Gradgrind is presented addressing his pupils, insisting on the importance of facts. It is ironic that on his way home to Stone Lodge, Mr Gradgrind passes the circus and discovers that Tom and Louisa are peeping into the tent. Sissy Jupe is the only 'little vessel' in this school that is not filled with facts. Another pupil, Bitzer, shows off his ability to recite all the physical characteristics of a horse.

Thomas Gradgrind ascribes his children's (Louisa and Tom) delinquency to the influence of Sissy, a circus performer's daughter. Therefore, he decides to tell Mr Jupe (the girl's father) that his daughter could no longer attend his school. The circus people tell him that Jupe has run off and deserted both the circus and Sissy. Hence, Mr Gradgrind offers to take Sissy into his home if she will promise to cut herself off from the circus; Sissy tearfully agrees. However, he is warned of the result of this decision by his friend, Josiah Bounderby-a rich man who is fond of Louisa. He marries her earlier in the novel. Although he is older than her, Louisa accepts such a marriage only to please her brother, Tom, who is seeking to work at Bounderby's bank.

A short time passes, Bounderby, the industrialist manufacturer, agrees to meet a workman called Stephen Blackpool at his mill. The workman is unhappy with his unsuccessful marriage. Stephen has been married for nineteen years. He gets fed up with his alcoholic wife and her unfaithfulness. Stephen asks his employer for advice on how to get rid of his wife. Bounderby and his housekeeper, Mrs Sparsit, refuse the idea



of divorce and offer no help instead. In fact, Stephen falls in love with another woman, named Rachael and is worried to marry her.

Later on, the reader meets Rachael nursing Stephen's wife in the impoverished lodgings. Coming back home, Stephen meets an old woman called Mrs Pegler, Bounderby's mother. After Bounderby's marriage, Mrs Sparsit moves to reside in Bounderby's bank, while the couple takes a house in the country. An idle man of a good family, James Harthouse, who is interested in politics, visits Bounderby in the country.

The main characters' list is now complete. Then, the story changes from a study of an industrial society into a kind of detective story. Tom robs the bank and tries to put the blame on poor Stephen. At that time, Stephen decides to leave Coketown after his disagreement with his workmates. In addition, the relationship between Louisa and James becomes closer. Stephen is made free from the blame in a very dramatic scene, and the chase turns to the real thief, Tom Gradgrind. At these moments, Louisa escapes from Harthouse and looks for her father's help.

At the end of the novel, Dickens, briefly, introduces the future of his main characters. The future shows Bitzer rising in business, Bounderby dying of a fit in the street, Gradgrind adopting the philosophy of faith, hope and love, Tom dying penitent abroad, Sissy marrying and raising a loving family, and Louisa, remaining unmarried, loving Sissy's children.

Themes

Through the first chapters of the novel, Dickens tries to find out the principles on which much of the education of those days was based. He emphasizes more on the acquisition of facts and the total neglect of sensibility and imagination. He describes the grim picture of the Victorian environment of the school and home to show the reader



that such an experience of childhood will bear no good fruit in adulthood. The opening chapters show the evils of the educational philosophy to which the children are subjected. This philosophy allows no access to the world of wonder, but it insists on the pragmatic and statistical proofs.

Dickens compares this picture with the happy and imaginative life of the circus folk. The circus philosophy of fancy maintains that the power of love and imagination offers hope and amusement. The main theme of the novel is the conflict between fact and fancy in children's education. The failure of adulthood is clearly the result of the abuses of childhood's experiences. Industrialism is another theme dealt with in *Hard Times*. The industrial environment and the bad living conditions of the working class are grimly depicted. The author introduces a society concerned only with facts and statistics, neglecting any human aspect of affection.

Language

The language of the text is simple. In *Hard Times*, there are several instances of the main characteristics of Dickens's style. Some of his language features that are used in the text are repetition, diction, detail on detail, irony, humour, imagery and simile (The teacher tries to give her students some examples in brief).



Pre-test 1:

- **Question:** Read the following text carefully, and then discuss what it suggests to you.

***HARD TIMES* – By Charles Dickens**

BOOK THE FIRST - SOWING

CHAPTER I - THE ONE THING NEEDFUL

‘NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!’

The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders, - nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was, - all helped the emphasis. ‘In this life, we want nothing but Facts, sir; nothing but Facts!’

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

Pre-test 1 Key

Hard Times is regarded as both a tragic story of human oppression and a dazzling work of political satire. It depicts Coketown that is a red-brick industrial city of the North. In its schools and factories, children and adults are enslaved, with no personal freedom until their spirit is broken. The story opens in the Gradgrind's school



where Thomas Gradgrind is presented addressing his pupils, insisting on the importance of facts. Harsh regimes are enforced by the likes of Gradgrind, the censorious disciplinarian. Dickens condemns Thomas Gradgrind from the beginning by his calculated description of the physical features of the man. The writer investigates the premises on which much of the education of the day seems to have been based. There appears to have been too much emphasis on the acquisition of facts and a total neglect of the development of sensibility. The opening chapter of the novel shows the evils of the educational philosophy to which the children are subjected. This philosophy allows no access to the world of wonder, but it insists on the pragmatic and statistical proofs. The grim picture the writer draws of the environment of the school and home does much to persuade us that such early experience will bear no good fruit in adult life.



Phase One (Stage Two)

The Treatment

Aim: By the end of the lesson, students should be able to carry out a stylistic analysis of a literary text.

Stage One: Warming-Up (10 minutes)

T-S & S,S,S

The teacher hands out copies of the selected passage. The warming-up aims at involving students in the lesson by generating their responses, reminding them of the Industrial Revolution in the Victorian era in Britain. In addition, it aims at making a connection between the given knowledge of students and the new lesson. The teacher here makes a brief note on the Victorian literature, reaching the fact that Dickens who is one of those Victorian writers attempts to describe his society through many of his works, mainly his *Hard Times*.

Stage Two: Understanding the General Meaning of the Selected Text (20 minutes)

T-S/S,S,S & S-S

The second stage is the investigation of the chosen extract. Students skim through the text carefully. The teacher advises her students to underline sentences that confuse them. After that, she asks students to express their first impressions and comments on this passage. The teacher guides students and gives them sometimes some clues which can help them to answer the given questions for comprehension. These questions are as follows:

- Read the title of the text. What does it suggest? Ss answer.

- Read the brief introduction provided with the text. What is it about? Ss answer.

Students are also asked to give their general knowledge about the context of the novel from which the text is taken. The teacher will check the accuracy of the information provided by her students. Students are expected to introduce the following elements:

- The main historical events and characters to which the text refers.

- Political, social or historical background against which *Hard Times* was written.

- Themes tackled in *Hard Times*.

Students with the help of their teacher come to the following:

- The novel was written by Charles Dickens (1812-78) and first published in a serial form in 1854.

- Dickens is a Victorian author whose style is often considered as unique. He is regarded as the representative figure of the literary tradition of British realism during the nineteenth century.

- The author invents certain characters and objects that represent real people and objects in the Victorian society during the Industrial Revolution. For example, Bounderby (a character) represents the Victorian manufacturer and Gradgrind's model school clarifies the picture of the Victorian educational system, which is based only on facts, neglecting any kind of imagination.

- The main themes of *Hard Times* are the conflict between facts and fancy and industrialism.



Another technique of checking comprehension used by the teacher is to ask students to clarify to each other what they have understood in pairs. The objective here is to make learners comprehend the broad meaning of the passage. In this case, the teacher asks her students (working in pairs) to make a general summary.

Stage Three: Understanding the Language of the Selected Text and Discussing the Use of Stylistic Devices (25 minutes)

T-S/S,S,S & S-S/GG

At this stage, the teacher gets to grip with strange or new words in the text. She checks how many unfamiliar words students meet. The teacher then gives them some clues to get their meanings. The teacher also focuses on particular elements of style that the writer uses in the text. She tries to remind students of the importance of studying unusual linguistic forms to understand the language norms. Students here work in pairs.

The following step is scanning the style of the text. In groups of six, the teacher asks students to find at least four examples of the stylistic devices used in the text. Each member of the group becomes a specialist on one element of the writer's style. The teacher circulates among students as they work, offering support and feedback. Students read again the selected passage and outline the stylistic choices that the writer has made. They look at the context and meaning to determine the significance of using of these stylistic devices.

The teacher hands out copies of the elements of literary style checklist (See Checklist of Elements of Literary Style in Appendices). She explains that in their groups students should seek examples of stylistic features in the chosen extract and discuss the potential reasons why the writer has recourse to these features. The teacher



demonstrates how to find out the purpose of the target stylistic devices using the selected passage. After that, the teacher mixes up the groups and asks each expert to discuss his/her findings. This activity is similar to a jigsaw technique.

The teacher reviews the activity with students and answers any questions. She then gives some students a chance to complete their exploration of the passage. Once all students have worked through the reading passage, the teacher asks them to search through the text to find additional examples and note down the details. In addition to recording stylistic devices, students should think how the writer’s stylistic choices affect the text.

After that, students share observations about the activity. The following questions are used to generate discussion:

- What kind of sentence patterns does the writer use?
- How do the words and sentence patterns relate to the characters involved in the passage?
- How would you describe the writer’s style?

Students are expected to give a list of the noticeable stylistic devices in the text. Then, the teacher makes the following table, asking students to note down examples of the text’s stylistic characteristics listed before:

Stylistic Device	Example
Repetition
Irony
Imagery
Simile



All these features have been known and introduced to students. However, the teacher tries to remind her students of the notions of these devices in a general way.

Students complete the table, relying on the extract given to them. The teacher motivates them to comment on each instance, providing her feedback after that. Students are encouraged to reach an acceptable interpretation of the text bearing these features in mind.

Stage Four: Finding out the Most Frequently Used Figure of Speech in the Text (25 minutes)

T-S/S,S,S & S-S/GG

At this stage, the teacher asks students to find out the most frequently used figure of speech in the selected text. After the class discussion about the writer's style and his figurative language, students will reflect on their exploration of the passage. To help them get started, the teacher asks students to answer the following questions:

- What is the frequently used figure of speech in the text? Ss answer simile.
- How many times is it used in the text?
- Analyse the structure of the similes you have found out in the text.
- What are the motives of the writer behind using such a figure of speech?

The aim here is finding out the most frequently used figure of speech in the text that is simile. The teacher asks students to give their definitions of simile. Some students define simile as a figure of speech in which one thing is explicitly compared to another, using markers such as 'like' and 'as'. Then, the teacher urges students to present the other simile markers that they have met before; she selects only the five

most frequently used markers which are ‘like’, ‘as’, ‘as...as’, ‘as if’ and ‘as though’.

Next, the teacher focuses on the relationship between the two compared items, referring back to an instance of simile taken from the selected passage. The teacher here presents the following terms as the constituent elements of simile:

- The ‘tenor’ (T) which is the literal word usually found in the simile form.
- The ‘vehicle’ (V) that is the metaphorical meaning which is made by the reader/listener.
- The ‘ground’ (G) which is the point of similarity at which the two above elements meet together.
- The ‘topic’ (Tp) that is what the comparison is about.

The teacher urges students to work in pairs to seek the reasons behind the use of this device (simile). Then, students (with the help of the teacher) find out that the writer makes use of simile to add depth to his main themes, to transmit his views and impressions towards his society and to enable the reader to have more details about particular qualities of the characters. Students also add that Dickens attempts to create new meanings to develop his plot and to facilitate access to the narrative of *Hard Times*.

Next, the teacher manifests the two forms of simile (in accordance with Fishelov’s theory), the poetic and the non-poetic, as an additional knowledge that ought to be taken into account:

The non-poetic comes in the normal form of simile, whereas the poetic deviates in the order of the constituent elements, the length or explicitness of the (T), (G), (SM) and (V), or the (Tp). Students then try to note down some instances of the poetic and the non-poetic types.



Stage Five: Follow Up Activities (10 minutes)

T-S/S,S,S & S-S

Relying on the above discussed steps, the teacher asks students to sum up all their answers in a few lines. After that, students read, share and exchange their answers. At the end of the lesson, the teacher initiates a short discussion, aiming at getting students able to reflect on the tasks which they have done and to relate them to the form and content of the novel. The conclusion drawn from there induces students to read more from the author. At that point, the teacher finishes her lesson.

The Text Used in the Session:

BOOK THE FIRST - *SOWING*

CHAPTER I - THE ONE THING NEEDFUL

'NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!'

The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders, - nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was, - all helped the emphasis.

'In this life, we want nothing but Facts, sir; nothing but Facts!'

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.



Post-test 1:

- *Question:* Read the following text carefully, and then discuss what it suggests to you. Consider the writer's figurative language.

BOOK THE FIRST - SOWING

CHAPTER I - THE ONE THING NEEDFUL

'NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!'

The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders, - nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was, - all helped the emphasis.

'In this life, we want nothing but Facts, sir; nothing but Facts!'

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

Post-test 1 Key

The text starts with the booming voice of Mr Gradgrind filling a large classroom with his sentiments about Facts and the need for a pragmatic view of the world. He sees this as the essence of a sound education. At this stage, he is unidentified by name, but carefully described physically as being of a threatening and unattractive appearance. He



is in the company of two other adults, one the schoolmaster, the other totally anonymous. Gradgrind makes an appeal for a materialistic life based on facts. The writer devotes a paragraph to the description of the unique make-up of his speaker: Dickens uses words like 'square' to echo the dark recesses. Besides, there is a repetitiveness in the style which echoes too the insistent repetition of the speaker's bald view of life. For example, 'The emphasis was' is repeated in the opening of four consecutive sentences in the text. Dickens compares the heads of the young children to empty containers which are to be filled. The word 'fact' is, for example, repeated several times in the opening paragraph of the novel to refer to the basis on which the Victorian system of education is built. Dickens makes use of images to describe his characters, appealing to the visual perception of the reader. He uses imagery to describe the physical appearance of Thomas Gradgrind who is shown introducing pupils to his school of facts. Dickens has recourse to simile, portraying Mr Gradgrind when he introduces his model philosophy to his pupils. Through this passage, the author portrays the character of Thomas Gradgrind, focussing on his head. He makes the comparison between two items, 'the hair' and 'the crust of a plum pie'. Both items share the same quality that of 'covering'. The terms, 'tenor' (T), 'vehicle' (V) and 'ground' (G) are often applied to refer to the component elements of simile. Therefore, the (T) is 'the speaker's hair', the (V) is 'the crust of a plum pie', the (G) is 'covering' and the (SM) is 'like'. In addition, the (Tp) is 'a portrayal of Mr Gradgrind'. The way Gradgrind's hair covers his bald head is similar to the one the crust covers the plum pie. Dickens attempts to give every detail about his characters. In this simile, he provides the reader with a full account of Gradgrind's baldness. This kind of portrayal helps to emphasize the nature of such a character as a practical man who only worships facts.



Phase Two- Stage Three

The Victorian Novel

Aim: By the end of the lecture, students will know about the most famous novelists during the Victorian era.

- The teacher tries to read the handouts she has given to her students:

Introduction:

The Victorian age refers to the era of Queen Victoria's reign (1837-1901). Victorian England is known of the Industrial Revolution. By 1850, England was the first industrial nation in the world. Although it may have been an era of achievements and industry, the Victorian age was also an era of doubt and anxiety.

During this era, members of humble origins moved to wealth and government, and members of the working class were forced into the overcrowded cities where they worked in bad conditions for low wages. This situation led several Victorian writers to describe a real scene of their society. Through many of their works, these writers revealed their commitment towards their social environment during the nineteenth century.

Victorian Novelists:

Victorian writers tried to fulfill their commitment turning their attention to the 'condition-of-England question'. They tried to show the Victorian reader that there were many abuses behind that fascinating scene of their social environment. The Victorian era is an age of intense activity in literature, mainly by novelists, essayists and philosophers.



The novel became the main form in the Victorian era. The successful novels of Sir Walter Scott created a fashion for the series novels. They were usually historical like many of Scott. Then, Charles Dickens (1812-1870) changed the theme of the novel, focusing on the social abuses of that time through his different works.

Dickens wrote various novels, beginning with *Sketches by Boz* (1836) and ending with *The Mystery of Edwin Drood* (1870). He is often regarded to be one of the greatest English novelists and one of those few authors whose works remain known after their death. Most of Dickens' novels are full of characters, either fully or briefly drawn. Through his various novels, Dickens tries to describe and to attack different kinds of characters (bad schoolmasters), dirty schools and houses and even government.

Dickens learned from and inspired other writers, who continued to deal with social concerns. Through *The French Revolution* (1837), Thomas Carlyle (1795-1881) criticizes mainly the Victorian economic tendency. He believed in the rule of the strong, but not in equality among men.

Elizabeth Gaskell (1810-1866) was one of the most known literary figures supported by Dickens. In her novels, *Mary Barton* (1848) and *North and South* (1855), Gaskell tries to describe the reality of the Victorian times.

Moreover, the three Brontë sisters, Charlotte, Emily and Anne, were able to change the way the novel introduces the female character. They wrote about women and their struggles in the Victorian society. Charlotte's works include *Villette* (1853) and her finest novel, *Jane Eyre* (1847). Besides, Charlotte's sister, Emily, wrote one of the greatest English novels, *Wuthering Heights* (1847). The youngest sister, Anne Brontë, wrote *The Tenant of Wildfell Hall* (1848) with an unusual female character involving strange relationships.



Another woman novelist is George Eliot who dealt with issues of women and of the whole society. She wrote *Adam Bede* (1859), *The Mill on the Floss* (1860) and *Middlemarch* (1872) and other novels.

Further, novels of sensation or detective stories became known in the Victorian times. Collins (1824-1889) often wrote in this genre; he wrote *The Women in White*. The most known detective novel is *Sherlock Holmes* (1887) by Arthur Conan Doyle (1859-1930); Holmes is the main character of a series of fictional stories.

Thomas Hardy (1840-1928) is considered to be one of the most known novelists who wrote about several abuses of the Victorians in the late nineteenth century. Through his different novels, including *The Mayor of Casterbridge* (1886), *Tess of the D'Urbervilles* (1891) and *Jude the Obscure* (1895), Hardy tackles the conflict between traditional values and modern ones. All these works deal with the successful community that denies the strangers. In Hardy's novels, nature has an essential role; it is in itself a character. In a nutshell, the Victorian novel was successful in setting connections with some of the main interests of the era.

The teacher then introduces the selected literary text:

The Text Used in the Lecture:

***HARD TIMES* – by Charles Dickens**

HARD TIMES – The Story

Hard Times is a novel of social protest which attacks utilitarianism, Bentham's theory which only considered factual concerns for happiness but ignored emotional, spiritual and moral values. Thomas Gradgrind is a leading citizen of Coketown, a fictitious industrial city in the North of England in the mid-1800s. It has been said that Coketown has the characteristics of real factory towns like Manchester. Thomas Gradgrind is a retired businessman who runs a school where education must be strictly functional; he believes that life should only centre around practical matters and that the use of the imagination is a time-wasting distraction from the serious world of factual reality. Arts and literature are totally excluded because they have



no use, and pupils must learn nothing but facts, to the detriment of their imagination. His efforts to bring up his five children according to these principles, however, meet with disaster. His daughter's marriage to a much older man, Mr Bounderby, which he strongly encouraged, collapses, while his son leaves the country in disgrace, having robbed the local bank. Gradgrind finally admits that his theories on life and how to bring up children have been proved wrong.

Hard Times by Charles Dickens Book 1: Sowing Chapter V- The Keynote

COKETOWN, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.

You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there — as the members of eighteen religious persuasions had done — they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between



master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.

- The teacher explains the text, and then involves the whole class in the discussion and in finding out the main themes and issues tackled by the writer. She also asks them to comment on the language of the text in general. After that, the teacher tries to give her students an idea about the novel as a whole (its plot, its main themes and its language)

- The explanation given by the teacher:

Plot

The story opens in the Gradgrind's school where Thomas Gradgrind is presented addressing his pupils, insisting on the importance of facts. It is ironic that on his way home to Stone Lodge, Mr Gradgrind passes the circus and discovers that Tom and Louisa are peeping into the tent. Sissy Jupe is the only 'little vessel' in this school that is not filled with facts. Another pupil, Bitzer, shows off his ability to recite all the physical characteristics of a horse.

Thomas Gradgrind ascribes his children's (Louisa and Tom) delinquency to the influence of Sissy, a circus performer's daughter. Therefore, he decides to tell Mr Jupe (the girl's father) that his daughter could no longer attend his school. The circus people tell him that Jupe has run off and deserted both the circus and Sissy. Hence, Mr Gradgrind offers to take Sissy into his home if she will promise to cut herself off from the circus; Sissy tearfully agrees. However, he is warned of the result of this decision by his friend, Josiah Bounderby-a rich man who is fond of Louisa. He marries her earlier in the novel. Although he is older than her, Louisa accepts such a marriage only to please her brother, Tom, who is seeking to work at Bounderby's bank.



A short time passes, Bounderby, the industrialist manufacturer, agrees to meet a workman called Stephen Blackpool at his mill. The workman is unhappy with his unsuccessful marriage. Stephen has been married for nineteen years. He gets fed up with his alcoholic wife and her unfaithfulness. Stephen asks his employer for advice on how to get rid of his wife. Bounderby and his housekeeper, Mrs Sparsit, refuse the idea of divorce and offer no help instead. In fact, Stephen falls in love with another woman, named Rachael and is worried to marry her.

Later on, the reader meets Rachael nursing Stephen's wife in the impoverished lodgings. Coming back home, Stephen meets an old woman called Mrs Pegler, Bounderby's mother. After Bounderby's marriage, Mrs Sparsit moves to reside in Bounderby's bank, while the couple takes a house in the country. An idle man of a good family, James Harthouse, who is interested in politics, visits Bounderby in the country.

The main characters' list is now complete. Then, the story changes from a study of an industrial society into a kind of detective story. Tom robs the bank and tries to put the blame on poor Stephen. At that time, Stephen decides to leave Coketown after his disagreement with his workmates. In addition, the relationship between Louisa and James becomes closer. Stephen is made free from the blame in a very dramatic scene, and the chase turns to the real thief, Tom Gradgrind. At these moments, Louisa escapes from Harthouse and looks for her father's help.

At the end of the novel, Dickens, briefly, introduces the future of his main characters. The future shows Bitzer rising in business, Bounderby dying of a fit in the street, Gradgrind adopting the philosophy of faith, hope and love, Tom dying penitent abroad, Sissy marrying and raising a loving family, and Louisa, remaining unmarried, loving Sissy's children.



Themes

Through the first chapters of the novel, Dickens tries to find out the principles on which much of the education of those days was based. He emphasizes more on the acquisition of facts and the total neglect of sensibility and imagination. He describes the grim picture of the Victorian environment of the school and home to show the reader that such an experience of childhood will bear no good fruit in adulthood. The opening chapters show the evils of the educational philosophy to which the children are subjected. This philosophy allows no access to the world of wonder, but it insists on the pragmatic and statistical proofs.

Dickens compares this picture with the happy and imaginative life of the circus folk. The circus philosophy of fancy maintains that the power of love and imagination offers hope and amusement. The main theme of the novel is the conflict between fact and fancy in children's education. The failure of adulthood is clearly the result of the abuses of childhood's experiences. Industrialism is another theme dealt with in *Hard Times*. The industrial environment and the bad living conditions of the working class are grimly depicted. The author introduces a society concerned only with facts and statistics, neglecting any human aspect of affection.

Language

The language of the text is simple. In *Hard Times*, there are several instances of the main characteristics of Dickens's style. Some of his language features that are used in the text are repetition, diction, detail on detail, irony, humour, imagery and simile (The teacher tries to give her students some examples in brief).



Pre-test 2:

- *Question:* Read the following text carefully, and then discuss what it suggests to you.

Hard Times by Charles Dickens Book 1: Sowing Chapter V- The Keynote

COKETOWN, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.

You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there — as the members of eighteen religious persuasions had done — they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and



the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.

Pre-test 2 Key

The extract shows Dickens's misgivings about the effects of industrialisation, which led in the 19th century to the building of hundreds of factories, and the growth of towns (especially in northern England) that were almost exclusively devoted to industry. Dickens based Coketown in *Hard Times* on Preston, which he visited in 1854. In this description, he creates the impression of a town dominated by industry, which has polluted the town and reduced its inhabitants to a monotonous, robotic existence. The visual details in the description contribute to this impression: the soot-covered buildings, the continually smoking chimneys, the black canal and the purple river. The ceaseless, repetitive movement of the piston, the sameness of the streets and the endless routine of the people's lives suggest a dreary way of life. In the second paragraph, Dickens's target is utilitarianism, a philosophy developed by Jeremy Bentham (1748-1832). This was the belief that the purpose of all legislation should be 'the greatest happiness for the greatest number'. Associated with this belief was the idea of judging things according to the extent to which they served a practical, measurable function. Everything in Coketown was severely working, and the result is a society in which there is no room for imagination or independence of thought, a society based from cradle to grave- between the lying-in hospital and the cemetery- on hard, material facts.



Phase Two (Stage Four)

The Treatment

Aim: By the end of the lesson, students should be able to carry out a stylistic analysis of a literary text.

Stage One: Warming-Up (10 minutes)

T-S & S,S,S

The teacher hands out copies of the selected passage. The warming-up aims at involving students in the lesson by generating their responses, reminding them of the Industrial Revolution in the Victorian era in Britain. In addition, it aims at making a connection between the given knowledge of students and the new lesson. The teacher here makes a brief note on the Victorian literature, reaching the fact that Dickens who is one of those Victorian writers attempts to describe his society through many of his works, mainly his *Hard Times*.

Stage Two: Understanding the General Meaning of the Selected Text (20 minutes)

T-S/S,S,S & S-S

The second stage is the investigation of the chosen extract. Students skim through the text carefully. The teacher advises her students to underline sentences that confuse them. After that, she asks students to express their first impressions and comments on this passage. The teacher guides students and gives them sometimes some clues which can help them to answer the given questions for comprehension. These questions are as follows:



- Read the title of the text. What does it suggest? Ss answer.

- Read the brief introduction provided with the text. What is it about? Ss answer.

Students are also asked to give their general knowledge about the context of the novel from which the text is taken. The teacher will check the accuracy of the information provided by her students. Students are expected to introduce the following elements:

- The main historical events and characters to which the text refers.

- Political, social or historical background against which *Hard Times* was written.

- Themes tackled in *Hard Times*.

Students with the help of their teacher come to the following:

- The novel was written by Charles Dickens (1812-78) and first published in a serial form in 1854.

- Dickens is a Victorian author whose style is often considered as unique. He is regarded as the representative figure of the literary tradition of British realism during the nineteenth century.

- The author invents certain characters and objects that represent real people and objects in the Victorian society during the Industrial Revolution. For example, Bounderby (a character) represents the Victorian manufacturer and Gradgrind's model school clarifies the picture of the Victorian educational system, which is based only on facts, neglecting any kind of imagination.

- The main themes of *Hard Times* are the conflict between facts and fancy and industrialism.



Another technique of checking comprehension used by the teacher is to ask students to clarify to each other what they have understood in pairs. The objective here is to make learners comprehend the broad meaning of the passage. In this case, the teacher asks her students (working in pairs) to make a general summary.

Stage Three: Understanding the Language of the Selected Text and Discussing the Use of Stylistic Devices (25 minutes)

T-S/S,S,S & S-S/GG

At this stage, the teacher gets to grip with strange or new words in the text. She checks how many unfamiliar words students meet. The teacher then gives them some clues to get their meanings. The teacher also focuses on particular elements of style that the writer uses in the text. She tries to remind students of the importance of studying unusual linguistic forms to understand the language norms. Students here work in pairs.

The following step is scanning the style of the text. In groups of six, the teacher asks students to find at least four examples of the stylistic devices used in the text. Each member of the group becomes a specialist on one element of the writer's style. The teacher circulates among students as they work, offering support and feedback. Students read again the selected passage and outline the stylistic choices that the writer has made. They look at the context and meaning to determine the significance of using of these stylistic devices.

The teacher hands out copies of the elements of literary style checklist (See Checklist of Elements of Literary Style in Appendices). She explains that in their groups students should seek examples of stylistic features in the chosen extract and discuss the potential reasons why the writer has recourse to these features. The teacher



demonstrates how to find out the purpose of the target stylistic devices using the selected passage. After that, the teacher mixes up the groups and asks each expert to discuss his/her findings. This activity is similar to a jigsaw technique.

The teacher reviews the activity with students and answers any questions. She then gives some students a chance to complete their exploration of the passage. Once all students have worked through the reading passage, the teacher asks them to search through the text to find additional examples and note down the details. In addition to recording stylistic devices, students should think how the writer’s stylistic choices affect the text.

After that, students share observations about the activity. The following questions are used to generate discussion:

- What kind of sentence patterns does the writer use?
- How do the words and sentence patterns relate to the characters involved in the passage?
- How would you describe the writer’s style?

Students are expected to give a list of the noticeable stylistic devices in the text. Then, the teacher makes the following table, asking students to note down examples of the text’s stylistic characteristics listed before:

Stylistic Device	Example
Repetition
Irony
Imagery
Simile



All these features have been known and introduced to students. However, the teacher tries to remind her students of the notions of these devices in a general way.

Students complete the table, relying on the extract given to them. The teacher motivates them to comment on each instance, providing her feedback after that. Students are encouraged to reach an acceptable interpretation of the text bearing these features in mind.

Stage Four: Finding out the Most Frequently Used Figure of Speech in the Text
(25 minutes)

T-S/S,S,S & S-S/GG

At this stage, the teacher asks students to find out the most frequently used figure of speech in the selected text. After the class discussion about the writer's style and his figurative language, students will reflect on their exploration of the passage. To help them get started, the teacher asks students to answer the following questions:

- What is the frequently used figure of speech in the text? Ss answer simile.
- How many times is it used in the text?
- Analyse the structure of the similes you have found out in the text.
- What are the motives of the writer behind using such a figure of speech?

The aim here is finding out the most frequently used figure of speech in the text that is simile. The teacher asks students to give their definitions of simile. Some students define simile as a figure of speech in which one thing is explicitly compared to another, using markers such as 'like' and 'as'. Then, the teacher urges students to present the other simile markers that they have met before; she selects only the five

most frequently used markers which are ‘like’, ‘as’, ‘as...as’, ‘as if’ and ‘as though’.

Next, the teacher focuses on the relationship between the two compared items, referring back to an instance of simile taken from the selected passage. The teacher here presents the following terms as the constituent elements of simile:

- The ‘tenor’ (T) which is the literal word usually found in the simile form.
- The ‘vehicle’ (V) that is the metaphorical meaning which is made by the reader/listener.
- The ‘ground’ (G) which is the point of similarity at which the two above elements meet together.
- The ‘topic’ (Tp) that is what the comparison is about.

The teacher urges students to work in pairs to seek the reasons behind the use of this device (simile). Then, students (with the help of the teacher) find out that the writer makes use of simile to add depth to his main themes, to transmit his views and impressions towards his society and to enable the reader to have more details about particular qualities of the characters. Students also add that Dickens attempts to create new meanings to develop his plot and to facilitate access to the narrative of *Hard Times*.

Next, the teacher manifests the two forms of simile (in accordance with Fishelov’s theory), the poetic and the non-poetic, as an additional knowledge that ought to be taken into account:

The non-poetic comes in the normal form of simile, whereas the poetic deviates in the order of the constituent elements, the length or explicitness of the (T), (G), (SM) and (V), or the (Tp). Students then try to note down some instances of the poetic and the non-poetic types.



Stage Five: Follow Up Activities (10 minutes)

T-S/S,S,S & S-S

Relying on the above discussed steps, the teacher asks students to sum up all their answers in a few lines. After that, students read, share and exchange their answers. At the end of the lesson, the teacher initiates a short discussion, aiming at getting students able to reflect on the tasks which they have done and to relate them to the form and content of the novel. The conclusion drawn from there induces students to read more from the author. At that point, the teacher finishes her lesson.

The Text Used in the Session:

Hard Times* by Charles Dickens **Book 1: Sowing Chapter V- The Keynote*

COKETOWN, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.



You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there — as the members of eighteen religious persuasions had done — they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.



Post-test 2:

- **Question:** Read the following text carefully, and then discuss what it suggests to you.

Consider the writer's figurative language.

Hard Times by Charles Dickens Book 1: Sowing Chapter V- The Keynote

COKETOWN, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.

You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there — as the members of eighteen religious persuasions had done — they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild

school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.

Post-test 2 Key

The text has several of the features associated with the Victorian novel, in terms of both style and content. These include interest in childhood; belief in fact; use of language that is simple and direct. Dickens likes to introduce any striking details very quickly. He employs this stylistic trick- detail on detail- to depict Coketown in the second paragraph of the text. The grim reality of the town is ironically treated. The end phrase 'for ever and ever' has a fairy-story ring to it; it is almost as if Dickens were describing gleaming fairy palaces. The writer describes the town in all its horror. He makes an attack on the soulless architecture of the place as well as the irrelevance of the spiritual features of the town. Dickens draws an analogy between the soullessness of Coketown and the bleak rationalism of the Gradgrinds. Another stylistic feature of Dickens's style is repetition. He likes; for instance, to sample single words: the word 'fact' is singled out and used many times for rhetorical effect. Dickens also has recourse to simile. The terms 'tenor', 'vehicle', 'ground', 'marker' and 'topic' are applied to refer to the component elements of simile. In his description of Coketown, Dickens makes the comparison on the basis of the quality shared by two items: "[...] it was a town of unnatural red and black like the painted face of a savage". The tenor is 'Coketown', the vehicle is 'the face of a savage', the ground is 'the darkness', the simile marker is 'like' and the topic is 'a description of Coketown'. Both items share the same colour. Dickens uses this literary device in order to depict the depressing reality of the town. He attempts to give the reader a complete picture of this dark industrial town where his characters live.

Appendix 8

First Phase Tests' Scores

Student (Subject)	Score of the Pre-test	Score of the Post-test
1	11	12
2	8	11
3	9	9
4	6	7
5	9	10
6	8	8
7	4	8
8	3	7
9	7	6
10	5	5
11	6	7
12	10	11
13	9	11
14	6	8
15	4	7
16	8	10
17	10	12
18	7	5
19	6	6
20	9	8
21	9	10
22	5	8
23	5	6
24	7	7
25	10	12
26	10	10
27	4	7
28	5	9
29	11	13
30	7	9

Appendix 9

Second Phase Tests' Scores

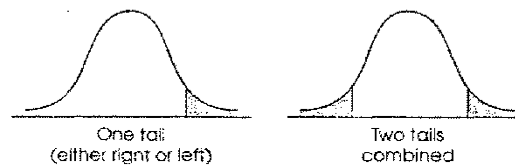
Student (Subject)	Score of the Pre-test	Score of the Post-test
1	10	11
2	7	7
3	5	9
4	6	10
5	5	5
6	4	9
7	7	7
8	5	8
9	4	7
10	9	9
11	11	13
12	7	9
13	9	11
14	6	9
15	7	9
16	6	8
17	8	9
18	7	10
19	5	9
20	4	8
21	8	11
22	5	7
23	10	10
24	9	11
25	11	12
26	6	9
27	5	8
28	7	9
29	6	8
30	10	13

Appendix 10

The *t* Distribution

TABLE B.2 THE *t* DISTRIBUTION

Table entries are values of *t* corresponding to proportions in one tail or in two tails combined.



<i>df</i>	Proportion in One Tail					
	0.25	0.10	0.05	0.025	0.01	0.005
	Proportion in Two Tails Combined					
	0.50	0.20	0.10	0.05	0.02	0.01
1	1.000	3.078	6.314	12.706	31.821	63.657
2	0.816	1.886	2.920	4.303	6.965	9.925
3	0.765	1.638	2.353	3.182	4.541	5.841
4	0.741	1.533	2.132	2.776	3.747	4.604
5	0.727	1.476	2.015	2.571	3.365	4.032
6	0.718	1.440	1.943	2.447	3.143	3.707
7	0.711	1.415	1.895	2.365	2.998	3.499
8	0.706	1.397	1.860	2.306	2.896	3.355
9	0.703	1.383	1.835	2.262	2.821	3.250
10	0.700	1.372	1.812	2.228	2.764	3.169
11	0.697	1.363	1.796	2.201	2.716	3.106
12	0.695	1.356	1.782	2.179	2.681	3.055
13	0.694	1.350	1.771	2.160	2.650	3.012
14	0.692	1.345	1.761	2.145	2.624	2.977
15	0.691	1.341	1.755	2.131	2.602	2.947
16	0.690	1.337	1.746	2.120	2.583	2.921
17	0.689	1.333	1.740	2.110	2.567	2.898
18	0.688	1.330	1.734	2.101	2.552	2.878
19	0.688	1.328	1.729	2.093	2.539	2.861
20	0.687	1.325	1.725	2.086	2.528	2.845
21	0.686	1.323	1.721	2.080	2.518	2.831
22	0.686	1.321	1.717	2.074	2.508	2.819
23	0.685	1.319	1.714	2.069	2.500	2.807
24	0.685	1.318	1.711	2.064	2.492	2.797
25	0.684	1.316	1.708	2.060	2.485	2.787
26	0.684	1.315	1.706	2.056	2.479	2.779
27	0.684	1.314	1.703	2.052	2.473	2.771
28	0.683	1.313	1.701	2.048	2.467	2.763
29	0.683	1.311	1.699	2.045	2.462	2.756
30	0.683	1.310	1.697	2.042	2.457	2.750
40	0.681	1.303	1.684	2.021	2.425	2.704
60	0.679	1.296	1.671	2.000	2.390	2.660
120	0.677	1.289	1.658	1.980	2.358	2.617
∞	0.674	1.282	1.645	1.960	2.326	2.576

Table III of R. A. Fisher and F. Yates, *Statistical Tables for Biological, Agricultural and Medical Research*, 6th ed. London: Longman Group Ltd., 1974 (previously published by Oliver and Boyd Ltd., Edinburgh). Copyright © 1963 R. A. Fisher and F. Yates. Adapted and reprinted with permission of Pearson Education Limited.



Appendix 11

Students' Questionnaire

The overall aim of this questionnaire is to provide us with insights about applying stylistics to teaching literature in EFL classes and to know about your attitudes towards all the activities that you worked on throughout the experiment sessions

1- Which session was the most boring?

Session 1

Session 2

Why?.....
.....
.....
.....
.....

2- Which session was the most interesting?

Session 1

Session 2

Why?.....
.....
.....
.....
.....

3- How would you rate your experience in session 2?

a- Positive

b- Negative

c- Not Sure

Why?.....
.....
.....
.....
.....



4- How would you rate the overall activities in session 2?

a- Very interesting

b- Normal

c- Not interesting

d- Challenging & time wasting

5- Do these activities help you to understand the selected texts in session two?

Yes

No

Why?.....
.....
.....
.....
.....

6- How would you rate the overall selection of literary texts?

a- Appropriate

b- Not Sure

c- Not Appropriate

Why?.....
.....
.....
.....
.....

7- Was any of the texts ambiguous?

Yes

No

Which one? Please specify the reasons.

.....
.....
.....



8- Do you like the activities in session 2 because they focus on the language of the text?

Yes

No

Why?.....
.....
.....
.....
.....

9- Do you feel that you have learned how to read and understand literary texts better than before?

Yes

No

Why?.....
.....
.....
.....
.....

10- Do you think that the second session activities have motivated you to become more interested in learning about literature?

Yes

No

Why?.....
.....
.....
.....
.....

11- Do you prefer integrating the suggested approach as a tutorial to your sessions of literature?

Yes

No

Why?.....
.....
.....



.....
.....

12- What do you suggest to help you in understanding literature?

.....
.....
.....
.....
.....
.....
.....
.....

THANK YOU!

LMD

الجامعة

الكلية

الدرجة: 02

القسم: Lit

المذمبي / الثالث - 2

الجامعة الجزائرية

Setif 2

رقم	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	
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جامعة البليدة
الدراسات والبحوث
05 MARS
جامعة البليدة الجزائرية

الدراسات والبحوث
الاسم Lit

الدرجة الثانية / الثالث - 8

الرقم	النسبة	الاسم	الامتياز	TD	موضوع	مجانسة	بشارة
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Résumé

Le présent travail tente de montrer l'impact de l'intégration de la stylistique dans l'enseignement de la littérature dans les classes d'anglais langue étrangère. Le but principal de cette thèse est d'étudier les réponses des étudiants algériens à l'approche de l'enseignement proposé dont l'objectif est d'améliorer la compréhension, et d'encourager à découvrir les textes littéraires et à les interpréter. L'étude est réalisée selon une méthode quasi-expérimentale (ABAB). Elle est limitée à un groupe expérimental d'étudiants de deuxième année d'anglais, à l'université de Ouargla, soumis à l'approche de l'enseignement proposé. Afin de révéler les réponses des étudiants aux deux approches d'enseignement utilisées dans leurs classes (l'approche traditionnelle et la stylistique), les enquêtes qualitatives et quantitatives des données sont recueillies au moyen d'entrevues, de questionnaires et d'une expérience qui se compose de deux phases. Dans la première étape de chaque phase, un cours traditionnel de littérature est présenté, puis suivi par un pré-test. Cependant, dans la seconde étape de chaque phase, la stylistique est intégrée dans la séance de littérature qui est suivie par un post-test. L'analyse des données révèle des différences importantes dans la nature des réponses des étudiants aux approches d'enseignement qu'ils ont reçues dans les phases de l'expérimentation. Si une amélioration dans les scores des étudiants est observée, cela pourrait être dû à l'intégration de la stylistique. L'expérience est répétée dans une deuxième phase afin de confirmer la validité et la fiabilité du traitement. Pour tester les hypothèses de recherche, le *t*-test et la table de Fisher et Yates des valeurs critiques sont utilisées. On constate qu'il y a une relation significative entre les approches utilisées dans les deux étapes et le niveau de l'engagement et l'appréciation des textes littéraires à l'étude. Les résultats montrent que l'application de l'approche stylistique augmente de manière significative le niveau de la participation des étudiants et favorise leur compréhension et leur interprétation des textes littéraires.

Mots-clés: stylistique, enseignement de la littérature, étudiants, texte littéraire.

ملخص

يحاول هذا العمل النظر في مدى تأثير إدراج الأسلوبية في تدريس الأدب في صفوف اللغة الإنجليزية كلغة أجنبية. ولهذا فإن الهدف الرئيس من هذه الدراسة هو البحث في استجابات الطلبة الجزائريين لنهج التدريس المقترح والذي من المأمول أن يحسن استيعابهم ويشجعهم على تجربة تفسير و تحليل النصوص الأدبية. وأجريت الدراسة وفق المنهج شبه التجريبي (أ ب أ ب)، فهي تقتصر على مجموعة تجريبية واحدة من طلبة السنة الثانية قسم اللغة الإنجليزية بجامعة ورقلة و التي خضعت لنهج التدريس المقترح. و من أجل الكشف عن استجابات الطلبة لأسلوبي التدريس المستخدمين في صفوفهم (النهج التقليدي و الأسلوبية)، تم جمع البحوث النوعية والكمية من البيانات من خلال المقابلات والاستبيانات والتجربة والتي تتألف من دورتين. في المرحلة الأولى من كل دورة، يتم تقديم محاضرة في الأدب بطريقة تقليدية، ومن ثم يليها الاختبار القبلي. و في المرحلة الثانية من كل دورة، يتم إدراج الأسلوبية في حصة الأدب التي يليها الاختبار البعدي. و قد كشف تحليل البيانات عن فروق ذات دلالة إحصائية في طبيعة ردود الطلاب على أساليب التدريس التي خضعوا لها في مراحل التجربة، و إذا لوحظ أي تحسن في درجات الطلاب، يمكن أن يكون هذا راجعاً إلى استعمال الأسلوبية. وتتكرر هذه التجربة في دورة ثانية لتأكيد صدق وثبات الدراسة. و لاختبار فرضيات البحث، استخدم اختبار (ت) و جدول فيشر وبيتس للقيم الحرجة. و قد لوحظ أن هناك علاقة ذات دلالة إحصائية بين أساليب التدريس المستخدمة في كلتا المرحلتين، ومستوى المشاركة والاستيعاب للنصوص الأدبية قيد الدراسة. و قد أظهرت النتائج أن تطبيق النهج الأسلوبي يزيد بشكل كبير من مستوى مشاركة الطلاب ويعزز فهمهم و قدراتهم في تفسير النصوص الأدبية.

الكلمات المفتاحية: الأسلوبية، تدريس الأدب، الطلاب، النص الأدبي.

Abstract

The present work attempts to show the impact of integrating stylistics into teaching literature in English as a foreign language classes. The main focus of this study is to investigate the responses of Algerian students to the proposed teaching approach which is hoped to improve students' understanding and encourage them to experience literary texts' interpretation. The study is carried out upon a quasi-experimental ABAB single case research design. It is limited to one experimental group of second year students of English at the University of Ouargla that is exposed to the suggested teaching approach. To reveal the students' responses to the two teaching approaches used in their classes (traditional approach and stylistics), qualitative and quantitative investigations of the data are gathered through interviews, questionnaires and an experiment which consists of two phases. In the first stage of each phase, a traditional literature lecture is presented, and then followed by a pre-test. However, in the second stage of each phase, stylistics is integrated into the literature session which is followed by a post-test. The analysis of the data reveals significant differences in the nature of the students' responses to the teaching approaches they received in the experiment's phases. If any improvement in the students' scores is observed, it may be due to the integration of stylistics. The experiment is repeated in a second phase to confirm the reliability and validity of the treatment. To test the research hypotheses, t-test and Fisher and Yates's table of critical values are used. It is observed that there is a significant relationship between the teaching approaches employed in both stages, and the level of involvement and appreciation of the literary texts under study. The findings maintain that applying the stylistic approach significantly increases the level of students' involvement and fosters their comprehension and interpretation of literary texts.

Key-words: stylistics, teaching literature, students, literary text.

ملخص

يحاول هذا العمل النظر في مدى تأثير إدراج الأسلوبية في تدريس الأدب في صفوف اللغة الإنجليزية كلغة أجنبية. ولهذا فإن الهدف الرئيس من هذه الدراسة هو البحث في استجابات الطلبة الجزائريين لنهج التدريس المقترح والذي من المأمول أن يحسن استيعابهم ويشجعهم على تجربة تفسير و تحليل النصوص الأدبية. وأجريت الدراسة وفق المنهج شبه التجريبي (أ ب أ ب)، فهي تقتصر على مجموعة تجريبية واحدة من طلبة السنة الثانية قسم اللغة الإنجليزية بجامعة ورقلة و التي خضعت لنهج التدريس المقترح. و من أجل الكشف عن استجابات الطلبة لأسلوبي التدريس المستخدمين في صفوفهم (النهج التقليدي و الأسلوبية)، تم جمع البحوث النوعية والكمية من البيانات من خلال المقابلات والاستبيانات والتجربة والتي تتألف من دورتين. في المرحلة الأولى من كل دورة، يتم تقديم محاضرة في الأدب بطريقة تقليدية، ومن ثم يليها الاختبار القبلي. و في المرحلة الثانية من كل دورة، يتم إدراج الأسلوبية في حصة الأدب التي يليها الاختبار البعدي. و قد كشف تحليل البيانات عن فروق ذات دلالة إحصائية في طبيعة ردود الطلاب على أساليب التدريس التي خضعوا لها في مراحل التجربة، و إذا لوحظ أي تحسن في درجات الطلاب، يمكن أن يكون هذا راجعاً إلى استعمال الأسلوبية. وتتكرر هذه التجربة في دورة ثانية لتأكيد صدق وثبات الدراسة. و لاختبار فرضيات البحث، استخدم اختبار (ت) و جدول فيشر وبيتس للقيم الحرجة. و قد لوحظ أن هناك علاقة ذات دلالة إحصائية بين أساليب التدريس المستخدمة في كلتا المرحلتين، ومستوى المشاركة والاستيعاب للنصوص الأدبية قيد الدراسة. و قد أظهرت النتائج أن تطبيق النهج الأسلوبي يزيد بشكل كبير من مستوى مشاركة الطلاب ويعزز فهمهم و قدراتهم في تفسير النصوص الأدبية.

الكلمات المفتاحية: الأسلوبية، تدريس الأدب، الطلاب، النص الأدبي.