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UNDERSTANDING THE LITERARY TEXT FROM A SEMANTIC MODEL

**The Case of 2nd year English Students at the University of
Annaba**

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INTRODUCTION

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INTRODUCTION

1. Statement of the Problem

In teaching English literature to foreign language classes, the text is a central element if effective studying and understanding of the literary work is the aim. The teaching of English literature has meant the covering of the historical background, the literary genre and the thematic organization of the literary work. Often criticized, such a pure literary focus engendered a neglect of the text which is called up today in the teaching of English literature and should be granted the importance it deserves to achieve better understanding of English literature. Since literary language is a high level of the linguistic competence, i.e. it is not an independent language, it can be said to be particular and therefore difficult to understand, as opposed to conventional language. As such, literary language remains loaded with senses and may restrict the task of the reader for its complexity. For this reason, it is assumed that a focus on the semantic properties of the text can facilitate the understanding task. The importance of teaching the literary text semantically has not been acknowledged in language education in the Algerian Universities. Despite the many advances in the teaching methods of literature during the last decades, the issue of semantic reading has not been given the position it deserves. In that, the learner, as a primary user of the literary text, has never been considered to whether the English literary text is successfully transmitted to him/her or not. The teaching methods act away from the effective transaction between the learner and the text, and remain thus of less help to the learner and eventually a block in the teaching of English literature in general.

Teaching literature has long been approached by the literary approach for teachers' assumption that literature is a set of themes, characters, background and historical context inscribing to a particular genre. In the Algerian context, this way of

teaching broadens the gap between the learner and the literary text because the latter is embodied in a language and culture foreign to this learner. Teaching English literature as such is a process of discovering a whole construct of thought, structures, concepts totally new to the learner and requiring from him/her high cognitive efforts.

In the Algerian Universities, the teaching of English literature as a subject matter has been the concern of language teachers early within the classical system where learners' written productions in examinations deteriorate more and more. In the LMD system, there was an improvement, at least in the syllabus content, but learners' outputs did not meet the planners' expectations. In an evaluation of the English learners' involvement with literature reading, it was found from a diagnostic study¹ that learners still approach the literary text from a general perspective. Second year LMD learners have been interviewed for the aim of answering preliminary research questions relating to the frequency of reading and the type of the read texts. These questions are likely to provide the research with insights on learners' ways of studying the literary text. Besides, they will reveal the pedagogical role in the task of reading. In brief, the questions aim for evaluating the efficiency of the employed method.

This diagnostic phase provided the present investigation with the following criteria:

- 1) High interest in literature study
- 2) High interest in reading English literary texts especially novels and short stories
- 3) Avoidance of poetry and drama
- 4) Low classroom assistance
- 5) Required Assistance in reading (relying on summaries and repetition)

¹ See Appendix 2 for more details on this study.

- 6) Interest in the theme
- 7) Low interest in the language
- 8) Variation in reading

Second year LMD teachers have been too interviewed² for the same sake. Teachers' answers reflect learners' real relation with literature study as they are frequently experiencing their learners' involvement in the classroom. Almost all teachers think that their learners understand lessons with an average level. Teachers' answers provided the following:

- 1) Learners have the tendency to study the historical background of the literary work as well as the text but the content of the syllabus may not always allow them to make use of texts;
- 2) Infrequent reading of English literary texts;
- 3) Need to readjust lessons to students' levels;
- 4) Less individual involvement; and
- 5) Learners' disinterest with reading as well as administrative constraints may not facilitate the employability of texts in the classroom.

If learners and teachers' opinions on literature teaching would point to something it is clearly the chasm with the texts and the limited focus on the traditional literary teaching. Literature taught as theme vs. text is the antecedent of the gap. In relation with the diagnostic investigation, the following constraints are levelled:

- (1) Difficulty of understanding English literary language.
- (2) Difficulty to tackle the text.

The block in the teaching of English literature has always been referred to the learners' difficulty of dealing with texts for the two reasons of lack of reading

² See Appendix 1 for more details on this study.

literary works as well as low language proficiency. Many modern literary theories, to name but a few, the reader-response theory, the content-based approach and the learner-centered approach, have been designed to involve the learner in the reading and understanding task. However, we believe these models to still focus on the literariness of the text and inquire therefore more of literary knowledge yet not available in the learners'. Acknowledging a text-based teaching in the foreign language class is based on the following assumptions:

- (1) The linguistic properties of the text are the key to learners' understanding as the learners already have linguistic competence.
- (2) Literary language is different from ordinary language and needs a cognitive process of reflection on rearranging the text's meaning.
- (3) The teaching of English literature has been subject to failure and incapacities manifested apparently in the chasm between the learner and the text.
- (4) Reading English literary texts semantically makes use of the learner's available linguistic competence.

Research in teaching literature called for applying the linguistic theory in literature understanding. The teaching of literature is embedded in the two extremes of the theory of literature and the theory of language learning resulting in two prevailing opinions: the literary theory calls for teaching literature as text while the learning theory focuses more on literature as a process. The former is the knowing of what the text is and the second how to learn it. Thus, the debate in teaching literature is over content knowledge and procedural knowledge.

2. Aims of the Study

Our prior knowledge in the field of literature teaching, which has been observed from English literature teachers' experience, led us to formulate the research

questions and put them into practice to find out what harms the adequate teaching of English literature. In that, the problematic issues of teaching English literature lead to rethinking the didactics of literature and revising the traditional procedures that are still prevailing in English literature classes. The aim is to improve the teaching of English literature through focusing on the text, as being the centre of attention, as well as involving the learner in the understanding task. The present research does not aim at achieving the generalisation of results because they concern the study of a case. It is, however, possible to generalize the results if other experiments reach the same conclusions in similar contexts. Furthermore, since research is cyclic, it is never complete and other raised questions could not be dealt with in the scope of the research. Other future researches may undertake these questions in further experiments. This will help to consistently draw lines susceptible to be the basis of new pedagogic direction adapted to the Algerian classroom context.

Our research is a practical investigation of an aspect of English literature classroom interaction which is the study of an application of a semantic model in the reading and understanding of English literary texts. It does not aim at covering all the elements of the English literary works as our research is analytic and investigates just one factor being the text's meaning. Though the latter is central in literature study, other literary elements such as narrative, tone, characters, historical background and plot constitute the task but could not be the subject of study because the question of meaning determines the learners' reading and can contribute to the understanding of the other literary elements.

Meaning, whether linguistic or literary, is the task of semantics. For this reason, a semantic model, to be investigated, has been performed in an English literature lesson. The analyses of the taught texts are carried out simultaneously in order to sort

out whether opportunities for text effective understanding are provided to learners to achieve a better understanding of the English literary text. It is important to note that the present research is about teaching efficiency meant to improve the learners' study of English literature through the adoption of a semantic model. Under no circumstances is this research about testing literature teaching.

The aim of the present investigation is twofold. To discover the malfunction in the teaching of English literature and to remedy by suggesting solutions to the pedagogic snags identified. It is a descriptive and quasi-experimental research involving one class from the department of English at the University of Annaba. Our research is a case study which allows an in-depth and detailed description of variables pertaining to teaching literature via the application of a semantic approach. Our research concerns the same group of English learners taught by two different teachers, one applying a traditional literary method while the other the semantic method.

This Descriptive and Quasi-experimental research is conducted according to the Kemmis and McTaggart cycle. Qualified as "clinical", this cycle involves ABAB phases where each phase involves a corpus of a transcribed videotaped lesson, which undergoes a description and analysis:

- 1- **Phase A:** Diagnosis of potential malfunctions in the teacher's literary traditional method along the canons of Descriptive Methodology which generates recommendations in the form of hypothesis based on the identified malfunctions. This research is heuristic in the objective, for it purports to discover whether preconceived hypotheses are all eligible for experimentation, or a selection of some of them has to be made. It must be mentioned that the outcome of the diagnosis must be analysed before any changes are proposed and introduced in the teaching method.

- 2- **Phase B:** First experimentation with recommendations –obtained in Phase A- to check whether learners’ level of text understanding has increased or not. Phase B is carried out along the canons of Quasi Experimental Research Methodology because it seeks to test “consolidated” a-priori hypothesis, obtained in Phase A, in real classroom situation where learners are assigned to general group for the purpose of our research.
- 3- **Phase C:** Third experimentation with the first teacher presenting a lesson with his literary method. Therefore, outcome of Phase C should confirm outcome of Phase A. Phase C is carried out along the canons of Quasi Experimental Research Methodology for the reasons developed in Phase B.
- 4- **Phase D:** Third experimentation with a re-introduction of the semantic approach to check whether the level of learners’ understanding of the taught text has increased again to relatively recover that of Phase B. Therefore, outcome of Phase D should confirm outcome of Phase B. Phase D is carried out along the canons of Quasi Experimental Research Methodology for the reasons developed in Phase B, C and D.

If Phase D happens to relatively confirm the positive impact of the introduced semantic method and consequently on learners’ level of participation, then only at this moment can we envisage the replication of the experimentation with other teachers facing the same problem in class. Obviously, this mission will be collectively put in concrete form with the help of other teachers from different departments of English in Algeria. This awareness-raising approach applied to solve some of the problems related to teaching English literature to improve the teaching method.

3. Data Identification, Types and Collection Procedure

The data that the research stands on include all the behaviours observable during the text's discussion in the classroom. The collection of data relates with the approach and the objectives of the research. The approach is analytical and sets off hypothesis from the study in the aim of discovering what happens in the understanding task if a text-based approach is applied, and what further hypotheses can be generalised.

The procedure is embedded in the applied method and conditions therefore the quality of data. We aimed in the experimental method to have learners' verbalizations very reflecting of their real involvement by implying them in the discussion. Such a procedure is already defined in the applied semantic method as it is designed on the basis of communicativeness and contextualisibility. The teacher's literary method, however, was not at this same line and its procedure was less interactive.

Our research is Descriptive and Quasi experimental aiming at observing how the teacher teaches the literary text and how learners interact with his lesson and to what extent they understand the text. This is to achieve by relying on the classroom observation which notes the deficient aspects in the controlling stage and their manipulation in the experimental stage.

At the operational level, the research is concerned with the collection tool which helps to describe and understand classroom phenomena (teaching English literature) within the interactive framework (teacher-learner dealing with the text) of the environment where it occurs (classroom reality), without isolating variables (describing at the same time the teaching of the text with learners' reactions to it) and without making pre-data-collection procedures (we said earlier that data-collection

procedure depends on the method of research). The object of this research relates to teacher-learner's interactions to occur in a classroom featured by a "highly structured" organization of teacher-learners' interactions.

Our research does not claim any exhaustiveness because we said earlier in the aims of the study that only one literary element in the study of English literature is covered, we refer to the text's meaning. Other methods may be rather concerned with different questions whether literary or linguistic in scope and can make interesting research topics in themselves. We have deliberately decided to limit the investigation to the semantic model as it appears in the title of the dissertation.

4. Hypothesis

At the conceptual level, our research aims to predict relationship between the semantic model and the understanding of the English literary text. We start from the linguistic assumption that a better understanding of the English literary text is one that draws from a successful interaction between the tripartite of teacher-text-learner. It can be said that any malfunction in teacher's role and learner's role can lead to low understanding of the text's meaning. Therefore, it appears that an element of the above assumption determines learners' understanding of the English literary text. It is the teacher's way of teaching the text. The latter generates independent variables defining the features in the teacher's talk such as amount of talk, classroom mode, questions used, patterns, coherence and measures of subordination.

The dependent variable relates to the level of learners' understanding of the text. Our expectation of facilitating learners' comprehension processing of literary texts by means of semantic reading has led us to the following hypotheses:

First hypothesis

Low understanding of the text may wholly result from the teacher's way of tackling the text.

Second hypothesis

Low understanding of the text may partially result from the teacher's way of tackling the text.

Third hypothesis

Low understanding of the text may not result from the teacher's way of tackling the text.

In other words,

- 1- If diagnosis of learners' understanding of the taught text proves to be "acceptable/good" only at the teacher's way of tackling the text, then hypothesis 1 and 2 will be retained for experimentation.
- 2- If diagnosis of learners' understanding of the taught text proves to be not totally "acceptable/good", then, we shall have to be selective by retaining deficient aspects for further experimental manipulations and eliminating satisfactory ones. Therefore, partially deficient teacher's way of teaching may logically be thought to be potential causes of low understanding of the text by the learners.
- 3- If diagnosis of teacher method proves to be "acceptable/good," then we shall have to look for other reasons why learners' level of understanding is low/absent. New independent variables have to be found, though we think this case to be highly improbable. Risk-taking is part of any research undertaking, which makes it worth the trouble.

5. Method for Analysing Data

After the collected data procedure, the organizing, summarizing and analysing of the results become the product to work on in order to answer the questions raised above.

Since the present research is quantitative, quantitative data analysis techniques are used to deal with numerical data. Descriptive statistics correspond with the quantitative design through the use of frequencies, central tendency measures and correlations. Frequencies will tell us how often a particular behaviour occurs in response to a particular manipulated variable. Central tendency measure is likely to provide information of the average and the typical behaviour in different phases of the experimental study. Correlations, as being another central element in the statistics analysis, examine existing relationships between the understanding efficiency via the literary method and its counterpart, via the semantic method. Correlations, though useful for determining the relationships, need to be supplemented by causation because even with high correlations, causation may not necessarily exist. Therefore, to claim causality, the experimental design requires a repetition of phases A and B.

Thus, the use of statistics makes the research more manageable and more efficient (Seliger & Shohamy, 1989). Consequently, we shall use Chi-square statistics to test significance of variances between the three experimentations, corresponding to phases B, C, and D when compared respectively to the control or diagnosis group, corresponding to phase A. Chi-square tests test significance of variance to appreciate whether change in population, in terms of homogeneity and non homogeneity, is not due to chance.

6. Organisation of the Thesis

This dissertation involves two parts, one theoretical and one practical. The theoretical part includes chapters 1, 2 and 3 while the practical one chapters 4 and 5.

The first three chapters cover the research with the basic theoretical elements whereas the two last ones put into practice the theoretical insights. In this way the dissertation proceeds by chapter one wherein emerge the main problematic issues in the teaching of English literature which are of direct concern with the reading and understanding of literary texts. This chapter has an eye on the commonality characterization that English literature teachers have adopted in the teaching of literature and which came down the specificity of the literary texts, rendering the classroom literary task a finite product, having learners only to consume it. Chapter one ends with raising the necessity to reconfigure the teaching-reading-understanding method via a tool that finds a way out of the limits of the traditional teaching.

Chapter two responds to the previous issues by contrasting between the literary analysis and the linguistic analysis at several levels aiming all to raise the need to consider the linguistic contribution. The levels of contrast are: literary vs. linguistic competence; objectivity vs. specificity of treatment; generality vs. specificity of scope; and understanding vs. interpretation. This chapter also raises the importance of the linguistic analysis but with reviewing how different linguistic schools interacted with literary meaning and what could they add to previous less advantaged models.

Chapter three proceeds more specifically than the previous chapters in talking about the semantic theories of literary texts. This chapter reviews from the literature the relation between semantics and theories of literature. In that, it states how the different semantic schools dealt with literary meaning. But since our research adopts a semantic method aiming at the vertical reading, chapter three states the characteristics of this semantic model, being “signalled words”, “projection”, and “vertical reading”. Illustrations are varied for the sake of supplementing the model

with different applications, aiming all to cover the different literary forms including poetry, prose, novels and drama. Applying the semantic model to literature reading is not all efficient and applicable in all situations; in that there are instances where the model meets ends and which is the duty of the research to level. This is covered by a section dealing with constraints on the semantic analysis. The chapter ends with a last section which, contrary to the previous one, deals with the relevance of the semantic analysis vis-à-vis other models.

Chapter four discusses the nature of the corpus collected in Phase A and describes the data collected along the teacher's literary method by providing information about the participants, the teacher's experience, the setting, the corpus size, lessons suitability, the classroom materials used by the teacher, detailed information about transcripts and how it will be concretely segmented into transactions. Then, follow descriptions, analyses and recommendations of teacher talk under the light of the identified independent variables. This chapter will come out with the appropriate hypothesis adapted to the talk of the teacher under scrutiny. It ends with recommendations as to which of the independent variables will be retained for experimentation.

Chapter five deals with statistical analyses and interpretations of the results obtained at the end of the three experimentations corresponding to phases B, C and D. This chapter checks the reliability of Phases A and B through repeating the same experiments and evaluating learners' understanding.



The conclusion revisits the questions raised in the introduction and more importantly the results obtained in chapters four and five.

CHAPTER ONE

ENGLISH LITERATURE IN THE LANGUAGE CLASSROOM

Introduction

The Importance of Literature Teaching in the EFL Classroom

Pedagogical connections

Interrelated Competence

Linguistic Competence

Communicative Competence

Strategic Competence

Intercultural Communicative Competence

Literary Competence

Literature in the Classroom

The Intersection of Literature and Language Teaching

Teaching Literature Methodologies

Content-based Approach

Learner-centered Approach

The Problematics of Teaching English Literature

Testing Literary Competence

Conclusion

1. Introduction

Chapter one states the reasons why the present research is undertaken. It introduces the literature behind the teaching of English literary texts in foreign language classroom. Besides, it addresses issues concerning the teaching of the literary text as they contribute to the problematics of approaching the literary text in language education.

English learners in English classes have contact with English literature mostly in the classroom and do rarely undertake reading tasks individually. If this has to signal something it is the reliance on the classroom as a medium wherein the study of English literature occurs, and indeed, a setting where appropriate methodologies should be provided to make such a task a successful one. Teaching English literature as such is a process of discovering a whole construct of thought, structures, concepts often new to the learner and requiring from him/her high cognitive efforts, to be assisted by the teacher of English literature as h/she is the source of both literary knowledge and the method by which the learner acquires the skill of understanding this knowledge.

2. The Importance of Literature Teaching in the EFL Classroom

2.1. Pedagogical connections

The relevance of literature study to the EFL learner lies in the connections h/she establishes with the literary work. This is similar to a central question raised frequently by literary scholars and methodologists: why study literature? General benefits can be seen as grouped in the following presentation by Thaler (2008):

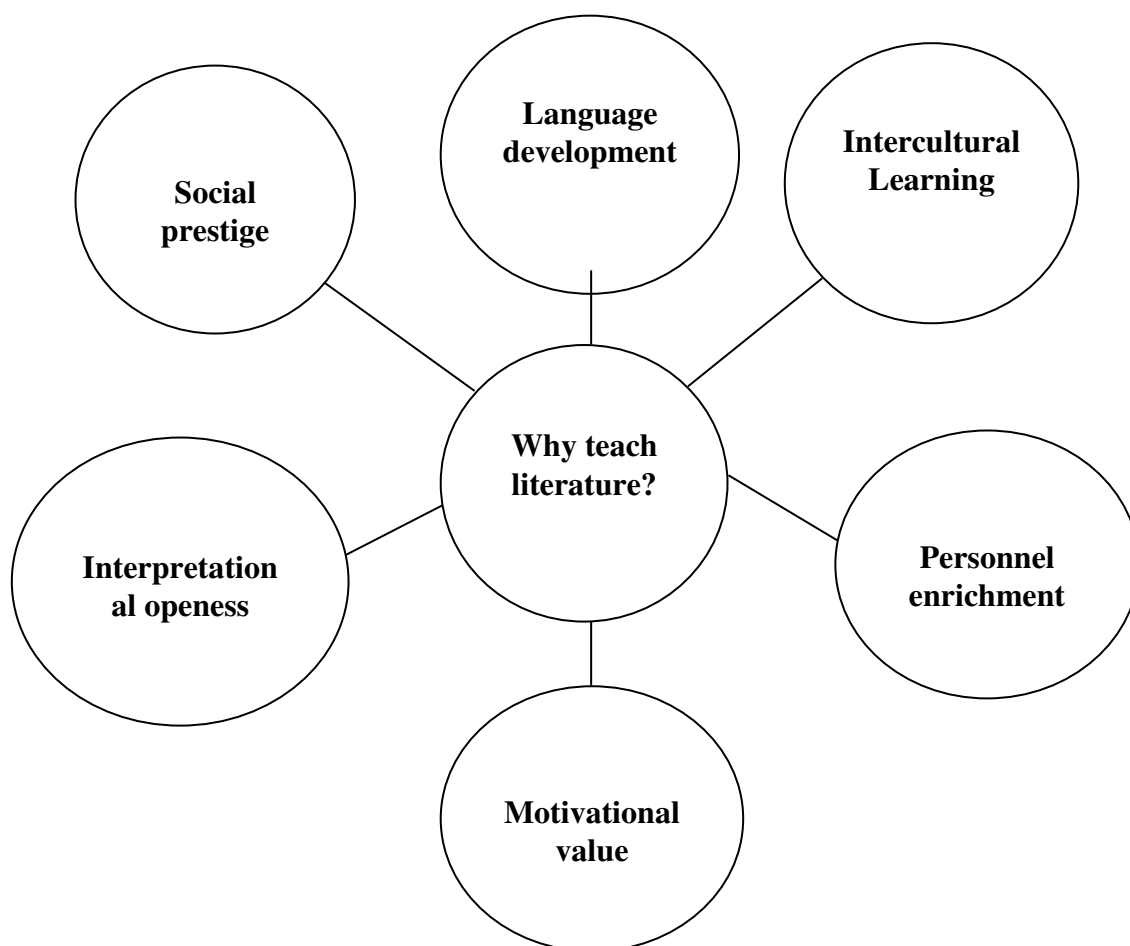


Figure 01: Arguments for Teaching Literature (Thaler, 2008, p. 23)

The learner of English literature will increase his vocabulary range by learning words of the literary discourse. H/she will develop the intercultural competence by getting compared with what is universal and what is not universal. Besides, learners make sense of the narrator's experience:

If we take as our starting point an understanding of the role of literature in daily life, the way in which narratives function in learning, the role of literature and narratives in education, and the language-literature link– all these are important in understanding that literature may have a place in L2 teaching” (Paran, 2008, p.14).

However, the most beneficial in these connections is the interpretational openness. Reading literary texts of different genres makes the reader involved in characters’

lives and modes of thought, which will consequently affect his personality and develop his self concepts, not only for the study of literature itself, but for other related fields as h/she will develop the skill to interpret different occurrences having analogies with what h/she read in literary texts. Sharing the same interests, Chambers & Gregory, (2006, p.11-14) further add:

- (1) The development of the student's mind and knowledge.
- (2) Learners can make connections with literature as embodying conditions of human existence if the teacher successfully transmits the interest of the literary work to his students.
- (3) The most comprehensive of all human strategies for both finding and creating meaning is the telling and consuming of stories.
- (4) Valuing the literary experience for all students.

Besides, Lazar (1993, p.15-19) raised other benefits:

- (1) Motivating material.
- (2) Access to cultural background.
- (3) Encouraging language acquisition.
- (4) Expanding students' language awareness.
- (5) Developing students' interpretative abilities.
- (6) Educating the whole person.

Apart from being a subject matter in the classroom, literature is a pedagogical connection to an efficient learning. The teaching of English literature is an access to a flexible world of knowledge through which the learner builds up a way of thinking and approaching the world.

2.2. Interrelated Competence

With the rise of communicative language teaching, the focus of learning a second and foreign language was much more on the interaction between the linguistic and communicative skills (Hymes, 1972). But with the recent interests' turn to intercultural competence, especially with the influential works of Michael Byram (1997), applied linguists began to voice apprehension about the necessity to interrelate competences.

2.2.1. Linguistic Competence

In the process of language learning, the learner develops competencies of different functions. Grammatical competencies, for instance, cover the mastery of phonological rules, lexical items, morphological rules, and rules of sentence formation. Chomsky (1965) made the distinction between grammatical competence, i.e. the knowledge of the idealized native speaker, and performance, i.e. the actual use of language. The important one, in his theory, is the grammatical competence, which is the innate biological function of the mind that allows individuals to produce the indefinitely large sets of sentences that constitute their language.

2.2.2. Communicative Competence

As the process of language learning has shown a need for considering other competencies, Hymes (1972) extended the concept of competence to include language use and creation because language defines beyond the grammatical components.

2.2.3. Strategic Competence

In an outstanding and re-examining study of communicative competence, Canale and Swain (1980) presented a three-part competence (Figure 02) consisting of grammatical competence, sociolinguistic competence and strategic competence, with

sociolinguistic competence further broken down into sociocultural competence and discourse competence.

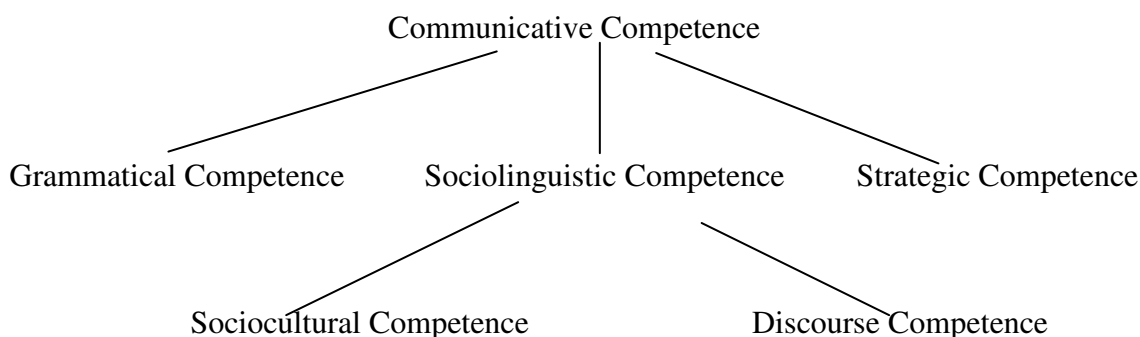


Figure 02: Diagrammatic Representation of Canale and Swain's (1980) components of Communicative Competence

(as cited in Johnson & Johnson 1998: 66)

Sociolinguistic competence covers the mastery of socio-cultural conventions within varying social contexts. Strategic competence involves the mastery of verbal and nonverbal strategies to compensate for breakdowns and to enhance the effectiveness of communication. Discourse competence refers to the knowledge of rules regarding the cohesion and coherence of various types of discourse.

2.2.4. Intercultural Communicative Competence

Intercultural communicative competence comprises skills, knowledge, attitudes and education, which in turn comprise skills of interpreting and relating, skills of discovering and/or interacting, knowledge of self and other, attitudes of relativising self and valuing other. In relation to literary competence, Thaler viewed competence as follows:

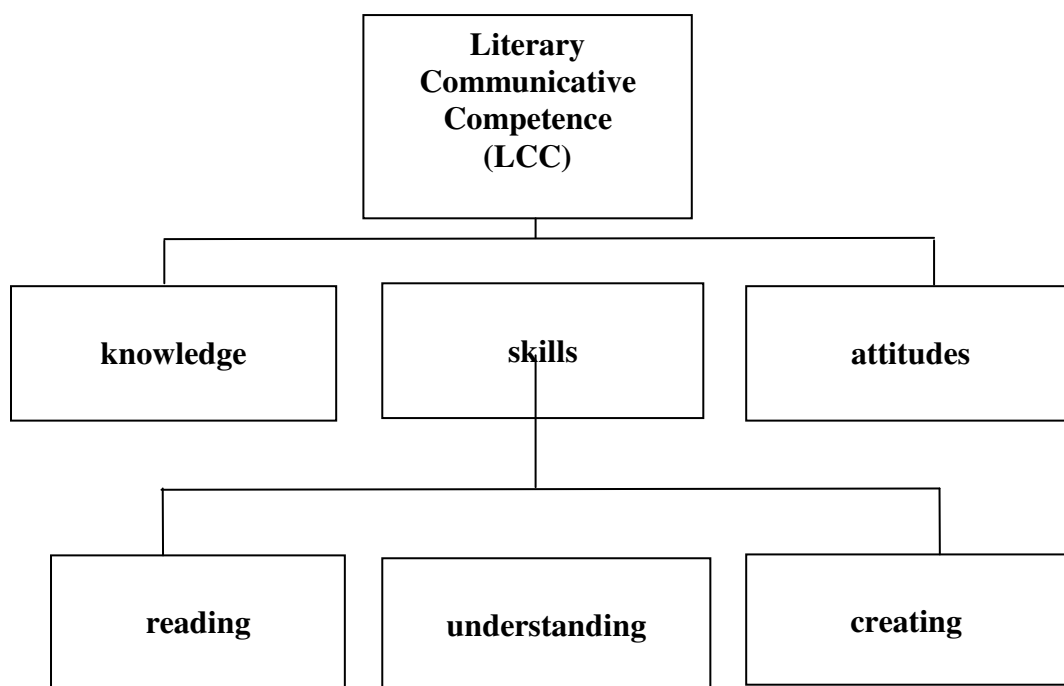


Figure 03: Developing Literary Communicative Competence (Thaler, 2008, p.32)

Literary competence is, therefore, the source of intercultural competence because reading and understanding English literary texts opens up the learner’s window to different cultures and develops in him/her the facility of approaching cultures different from his own. Intercultural competence is today an important factor in the efficient learning of the foreign language.

2.2.5. Literary Competence³

Culler (1975) defines literary competence as “*The existence of implicit knowledge or internalized rules – ‘conventions of reading’ which enable readers to discriminate, read and make sense of literary works* (as cited in Widdowson, 2013, p.99). Literary competence is the capacity which readers develop through time in the study of English literature. It is guided by rules and conventions for the post-structural assumption that the literary text is highly structured and makes a primary use of methodology of reading and understanding.

³ See section 2 in the following chapter for further identification.

The above domains and skills are interrelated and ‘should not be dealt with in isolation, but to foster literature-based communication and negotiation of meaning (Thaler, 2008). To foster the realization of this interrelated competence is to adopt a methodology of efficient teaching of English literature and the one more capable of creating the interactional link between the learner and the literary work’s defining characteristics.

The linguistic competence is the primary source for undertaking any task with language but needs to be supported by other acquired competencies. Intercultural competence facilitates the task of learning as it bridges the gap between the learner and the culture, and leads to more tolerance and facility from the learners. However, the two competencies are brought together with the literary competence which is the gateway between the foreign culture and the learner’s existing knowledge and culture. Literary competence makes a learner of a foreign language equipped with an openness for learning because he/she may have experienced several stories, modes of lives, actions and reactions in his/her readings of different literary texts.

2.3. Literature in the Classroom

The reading of literature can be undertaken in several mediums as far as the literary text is addressed to all types of readers. But the classroom is thought to have a particular role in the efficiency of the task. In that, it is assisted by the presence of the teacher who may bring in more working means than other settings: “*Although changing times have brought with them new conditions to which schools and teachers must adapt, there will always be teachers, students and literature. Bringing them together in the best possible way remains one of the greatest educational challenges facing schools in modern times*” (Kalamees-Ruubela & Läänemets, 2012, p.224).

Several issues make of the classroom more fostering the efficiency of the reading task. The task of reading was seen as being undertaken for pleasure and appreciation, limiting the role of any pedagogical assistance. However, the post-structural theories radicalized this task and shifted the interest from free reading to oriented reading. Derrida, for instance, argued that the reading of literature is rather a navigation to find a meaning which is not clearly put in the text. In his book “*Of Grammatology*” Derrida entitled a chapter “The end of the book and the beginning of the writing⁴” to contrast between the old and modern ways of reading. This is similar to Barthes’s book “*The pleasure of the text*⁵” where the pleasure itself is not in appreciation but in the trials of arriving at the text’s meaning⁶.

For the reading to be a cognitive task designed for the aim of working out meaning, it is to rely on a code or method of reading to be initiated by the teacher in the classroom. The teacher of literature is supposed to have received training in the didactics of literature in order to be able to give to the learners a way of reading the text. The way or the method is termed in semiotics as the code of reading⁷ on which relies the reader to be more oriented and therefore more efficient in his/her task.

Literature is to be studied in the classroom is thus one of the conditions for the efficiency of the reading task. But is the classroom always capable to absorbing the complexity of the literary text and mediates it to the learner? The answer is surely negative by Verdaasdonk, & Rees (1992, p.144-146) who outlined the following constraints:

⁴ Derrida, 1998, *Of Grammatology*, p 6.

⁵ Barthes, R. (1975). *The Pleasure of the Text*. Farrar, Straus and Giroux.

⁶ See the section “The Nature of the Literary Text” in chapter two for more details.

⁷ See “Intersections” in chapter three which presents with details why a code is necessary for reading literature.

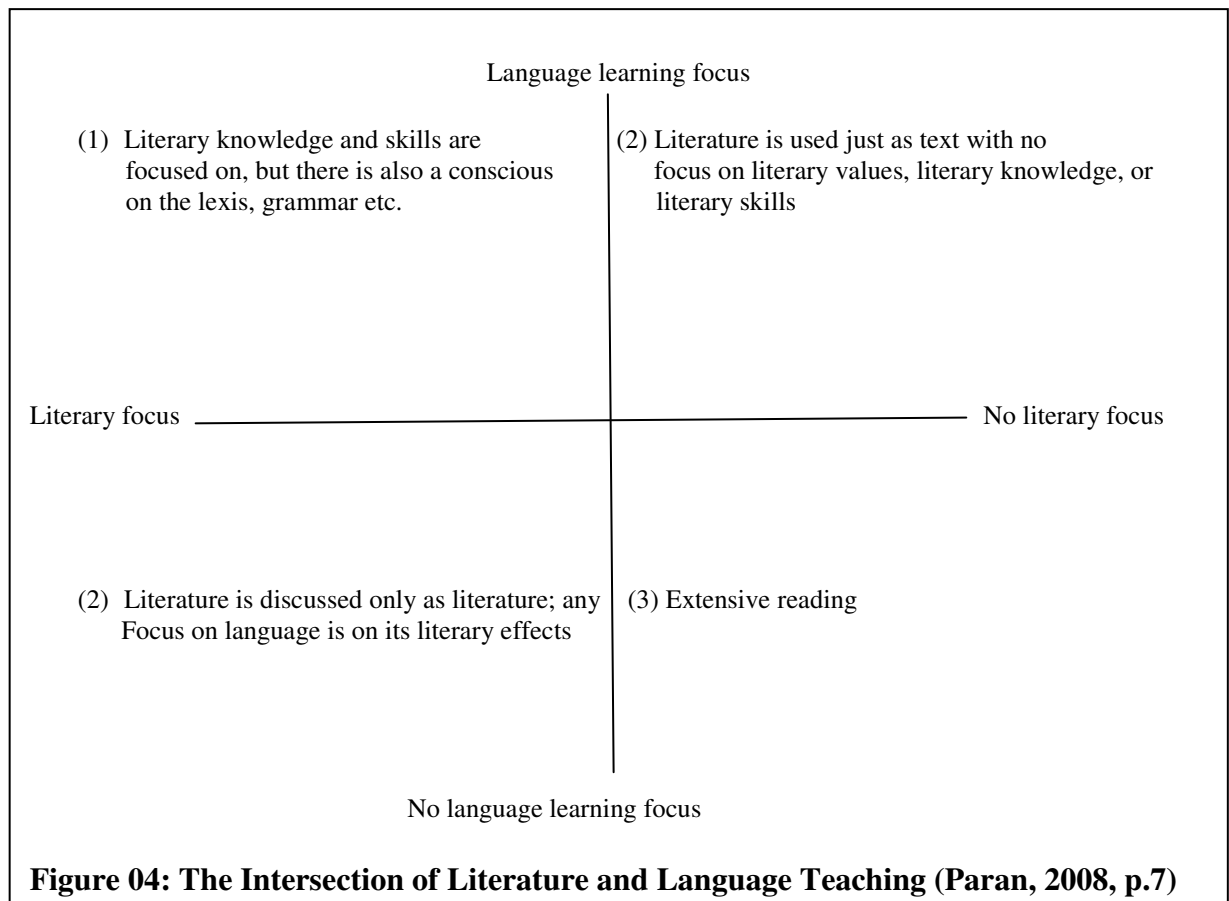
- (1) The study of literature, even at the academic level, has attached little importance to the clear and intersubjective phrasing of the premises on the nature and function of literature and literary techniques.
- (2) For centuries literary research -even at the university level –has focused on the analysis of texts; it owes its continuity to its dependence on conceptions of literature and to the position it takes towards a specific national literary heritage.

These statements reveal the fact that the pedagogical assistance works on a superficial level in the classroom as the latter skips main literary concepts and keeps text-dependent. The teacher of English literature does no more than coping with the literary critics' prescriptive knowledge in the field wherein both have never set this knowledge to evaluation and judgment. Schidmit notes:

The field of literature has seen a development from which literary texts have emerged as highly specific products, made, distributed and evaluated by groups of experts whose competence and authority is socially acknowledged. Neither is it debatable that the audience of literature has to acquire specialized knowledge on literature and that literary critics have tried to codify what they see as the 'proper' way of approaching literary texts (as cited in Verdaasdonk, & Rees, 1992, p.149).

3. The Intersection of Literature and Language Teaching

The relationship between literature and language teaching answers the question of what and how should be taught in the classroom? Research on the interaction between literature and language learning focuses "*on how learners as language learners are able to interact with the text, and on how literary texts influence classroom interaction*" (Paran, 2008, p.19). Paran (2008) represented this relation as follows:



The intersection of literature and language learning depends on the classroom task and when the language learning is the focus, both with the literary focus, literary knowledge and skills are focused on. With the absence of the literary focus, literature is used just as text without a focus on literary values and literary knowledge. By contrast, when language learning is not the focus, literature is discussed as literature.

4. Teaching Literature Methodologies

After having answered the questions “why literature is important?” and “how it relates to language teaching?”, a subsequent question arises therefore around the method of teaching literature? The teaching of English literary texts aims principally to make learners understand literary elements of the text which are expressed beyond the word as the text is featured with allegory. Allegory means that every part of the literary work is represented or acts as referent of something else. Understanding the

text's literary elements helps readers to understand and discuss the writer's meaning which is set beyond the words and literal meaning. This task can resolve around understanding the text's theme, characters, plot, setting, perspective, point of view, personification, tone, irony and mode. This implies that the methods by which the text is taught must be communicative and interactional as it is about discussing content between the reader whose is the learner and the teacher who is supposed to facilitate the reading and understanding task to this learner.

The teaching of literature is embedded in the two extremes of the theory of literature and the theory of language learning. This descends from the traditions of literature teaching which Applebee (1974) outlined as: (1) The ethical tradition in which students through literature should learn those values prized by our society, (2) The classical tradition in which students should develop disciplined minds through close analysis of language in texts, and (3) the non-academic tradition in which students through reading should come to appreciate the joys of good literature (as cited in Hawisher, 1990, p.4).

The literary theory calls for teaching literature as text while the learning theory focuses more on literature as a process. The former is the knowing of what the text is and the second how to learn it. Thus, the debate in teaching literature is over content knowledge and procedural knowledge.

4.1. Content-based Approach

The content-based approach is given much focus for its interest in developing learners' critical skills. Hawisher said about it:

Although their methods were not integrated into the schools until the early 1960s the new critics have perhaps had the greatest of literature during the past twenty-five years in large part because today's high schools teachers received their

education from proponents of new criticism. With its emphasis on meaning residing within a text and its methods of close analysis of the language and form of a text to “find” this meaning, it supplied the rigor that academic reforms saw as lacking in high school curricula of the early 1960s. Thus, although new criticism concerned with how a text means, in educational circles it marked a return to an emphasis on the importance of the subject matter of literature (Hawisher, 1990, p. 5-6).

Teaching literature as content has been central in the last decades as it descends directly from the literary theory, and, also, because the learning theory had not been so developed as the literary theory. This can be seen in the following table by Carroli (2008):

Period	Reasons for the study of Literary Trends	Approaches	Perceptions of Literature
10 th to 20 th	<p>Main reasons advanced to study languages: Literary texts (Classical and Modern literature and modern languages) are the best models of good writing. Literary texts are timeless and carry universal values. Literary texts are qualitative by superior to all other texts.</p>	Traditional	<p>literature as object/ procedure for study; Initiation; Mental reading; Transmission of high cultural heritage;</p>
20 th to 21 th	<p>Cultural enrichment as impersonal Knowledge; Authentic text and context for increasing Language proficiency; Open to multiple interpretations; Language is literature; Literary language pervades every Day language;</p>	Communicative language-based perspective	Literature as topic/ resource
	<p>Activates cognitive processes relevant To language/culture learning</p>	Strategy-based instruction	Literature as process
	<p>Cultural enrichment through comparison.</p>	Intercultural Cross-cultural pedagogy	Literature as discourse and process
	<p>Encourages intersection, reflection on multiple perspectives. Negotiation of meaning/overlaps in Interpretative abilities Dialogic nature of literature Encourages personal growth</p>	<p>Reading Program Intensive reading</p> <p>Hermeneutic Psychological (reader-response)</p>	<p>Process discourse oriented</p> <p>Critical collective process</p>

Figure 05: Literature in Language Education: Periods, Aims, Approaches and Perceptions, Carroli (2008, p.7-8)

The literary text was since earlier times the material in education. The teaching of any discipline could not be undertaken without the long hours of reading old literature whether the subject matter was literary or scientific. Even the Sixteenth century reforms continued in the intensive teaching with the literary texts. This tradition continued till the 20th century wherein the text was the model of good writing and the best form of the language. It was timeless because it was not

important its affiliation in time if compared to its aesthetic form; the more enigmatic texts were the most used in education. However, the 21st century made more effective use of the text in specific subject matter. Important issues such as cultural enrichment and language proficiency were adopted and the teaching of literary texts becomes more contextual by dealing with authentic texts whereby literature becomes a discourse and process.

Literature of the 21st century made a particular focus on text teaching from cognitive perspectives where comes into play concepts of negotiation, multiple meaning, overlap, intersection, reflection and dialogism. These elementary concepts⁸ are the basis of modern literary reading methods as long as text's meaning is an unstable product involving from the reader openness and flexibility in reading and interpretation.

The above percept had indeed defined the most influential reading theories such as “deconstruction”. Therefore, with the rise of the post-structuralist theory of deconstruction, the teaching of literature becomes more centered around the text study. Deconstruction is a philosophical concept lacking any affiliation that can contribute to its meaning, that is, it exclusively relies on the words of the text as holding meaning. Most influential was the French philosopher Jacques Derrida for his overspread view that “*a text undercuts the presuppositions on which it relies on*” (Culler, 2003, p.1). Deconstruction's limited focus on the text derives from the linguistic theory of structuralism wherein De Saussure's notion of representation and significance gains more approval than any time before. Culler says in this respect:

Deconstruction arose in the context of the structuralist movement, which took linguistics as a model for the analysis of human behavior and productions, seeking

⁸ These concepts are the basis for the semantic model that the present research suggests. See chapter three for more detailed discussion.

not just patterns but underlying systems of rules or conventions that make meaning possible. Where there is meaning, there is system; and the structuralist project seeks to identify the structural conditions of possibility (Culler, 2003, p.2).

The principles of deconstruction were taken up for methods and approaches of rebuilding the text's meaning. Several linguistic theories did a turn to the pure focus on the word as holder of meaning⁹.

4.2. Learner-centered Approach

The literary theory has been subject to change from the limited focus on the text to its process of learning. Louise Rosenblatt suggested that it is not so much a question of meaning residing in text or reader but rather one of text and reader –a transaction negotiation between the two (as cited in Hawisher, 1990, p.6). Rosenblatt was influential for her transactional theory which gives much focus to the learner. She distinguished between efferent and aesthetic reading whereby the former is about the conveyed information in the text and the second about the effect on content and form generated by the text (1986). The aesthetic reading is the interaction between the reader and the text which makes the learner not only getting information but involved in its discussion as h/she establishes a transaction with the text.

The main features of Rosenblatt's transaction theory are: (1) the student's social, psychological and cultural world is strongly related to his/her understanding of literature; (2) reading literary texts is always a unique experience; (3) the understanding of literature is an interconnection between the reader and the text; (4) readers are active during the reading process because the text is a stimulus that focuses on the reader's attention so that elements of past experience, concepts linked

⁹ See chapter three for more details on how the principles of deconstruction are adopted in the semantic theories of literature.

with verbal symbols are activated; and (5) the text is important and lacks a single static meaning.

Rosenblatt (1986) said further:

It is necessary to make a distinction between the text and ‘the meaning’ that a particular reader evokes from it during the reading. The text is a set of signs. The Poem Or Play Is An Event In Time. It is the evocation that happens through a coming-together of a reader and a text. To emphasize their reciprocal relationship, I term it a transaction (p.70).

The literary text requires a model of reading which is not a one on how narrated events will end, neither on how characters behave towards each other but rather a one that enables the reader to establish a transaction and be engaged in the reading and negotiation of why a particular word has a particular occurrence: *“A text is no longer a timeless aesthetic object but rather an unfolding temporal experience grasped through a series of changing viewpoints”* (Bredella & Delanoy, 1996, p.42).

The approaches of teaching literary texts are independent from each other, and focus either on the text or on the process of learning, and hence keep their methods independent. Ur (1996, p.141) argued that the integration between the two approaches is necessary:

Bottom-up model	Focus on text	<ul style="list-style-type: none"> • From part to whole • From letters to words to paragraphs to sentences to texts
Top-down model	Focus on reader	<ul style="list-style-type: none"> • From whole to part • Reader: expectations, schemata • Background knowledge (word knowledge, topic knowledge)
Interaction model	Focus on integration	<ul style="list-style-type: none"> • Combination of bottom-up and top-down processes

Table 01: Ur’s integrative Model (as cited in Thaler, 2008, p.48)

How to combine the two models is a central issue in our research yet subject to constraints since this task is associated with a plethora of constraints imposed mainly on learners to whom the understanding of the text is still a puzzle.

From the above discussed methodologies, it can be said that a successful teaching method of the English literary text is one that considers the following elements:

- (1) The text as holder of meaning;
- (2) The learners play a major role in the discussion of the text;
- (3) The text's meaning is an experience of reading;
- (4) The text's meaning is negotiated between the teacher and the learner;
- (5) The text's meaning is not to be given as a finite product to the learner;
- (6) Negotiation of the text's meaning is based on raising referential questions;
- (7) The raised questions are the key to a successful interaction with the text.

5. The Problematics of Teaching English Literature

The above expectations cannot be always realized in the classroom because a lot of important points escape to the teacher. The teaching of literature is even considered as an oxymoron (Giorno, 1995) because the text remains an obstacle for the learner and much of the work is done at the external level of the text which is the literary background and to which the classroom task allocates much focus. Abandoning the reading of classics in favor of less difficult works led to a change in the methods of teaching literature where the focus becomes more on individual elements being the study of the background, characters, plot, and themes. These recurrent elements decrease the reader's want for knowing about literary works because the latter are selected to be less tiring and time saving indeed.

Teachers' interest in literature becomes more on the literary work as a finite product equipped with a finite meaning. Taught as such, the text is less beneficial to

the learner who is supposed to understand the literary work as a set of themes, characters and background inscribed in a literary genre. Literary texts need rather to be considered from their skin which is the text or the language from which creep the well-put meanings. Moreover, the simplified way of teaching literature breaks learners' will for reading whereby related items like comments or summaries of the work avail. In that, the teacher usually does not ask learners to explain or look for meaning but h/she just provides them with right answers resulting in less cognitive efforts by the learner and indeed less negotiation of meaning. The right interpretations and answers came not from students' thought or questioning, and certainly not from students' opinions. Paran (2008) argued that "*rather than being presented with an analysis of the work (as would happen in a teacher centered approach), here learners need to construct their own analysis of the poem, making this an analytic approach to learning*" (p.48). Moreover, Chambers & Gregory (2006) argued that teachers' use of flexible learning methods, virtual seminars, video-taped lectures and get-it-right tasks result in less focus on the content of the text (p.12). Speaking about the teacher who is always a conditioning factor leads also to discuss his role in the learning task. "*The teacher should play a significant role in orchestrating and supporting both student interaction with the text and interaction with other students*" (Kim, 2004, p.163, as cited in Paran, 2008, p.30). Teachers are not directly trained in using literary texts since the knowledge they received in literature is on the teaching of the literary work as theme not as text.

Both the content-based approach and the learner-based approach have been applied in the teaching of literature and have been of help to the learners' task. However, the question of meaning is less covered by both of them and serves less the classroom practise because "*When English pedagogy takes the form of a display of*

professorial reading skills, interpretation appears a matter of personal sensibilities or insights rather than shared presuppositions or acquired skills” (Makaryk, 1993). Both approaches have extreme insights and their independent application may not satisfy learners’ understanding of meaning because as Hawisher says, “[...]knowledge and skill do not exist independently, that a competent performance comes from a considered plan, that the acquisition of knowledge is a precondition for competent action” (as cited in Hawisher, 1990, p.1). Probst argued that “such a reconception would pay attention to the literary heritage –the great works and the great authors and the themes that they dealt with –and to the interests and abilities of the students, and to the nature of the transaction between the student and the texts” (ibid, p.7).

Within the two approaches, the efficacy of grasping the text may not be covered. The literary text is after all a language saying more than the ordinary language and thus needs to be read in its literary shape especially in the case where the audience is not native. In the foreign language classroom, the teaching and comprehension of literary texts differ a great deal from the native language class for the issue of language. The learner has the language as foreign in terms of linguistic system and cultural dissimilarity, both leading to a modest proficiency as the access to the literary text is different to the non-native learner.

The teaching of English literature in foreign language contexts is still far away from the literary approaches’ purposes for it is still coping with the traditional methods:

It is helpful if the teacher actually models this process for the students-showing them by taking them through (...) the way she goes about the task of reading and understanding a representative text or selection of text; and especially how she

negotiates a way through ‘unfamiliar’ references of all kinds, always keeping her eye on the main line of argument as it develops. Then, at least, the students will begin to understand what kind of text they are faced with, may have more appropriate expectations of it and will have some clue as to how to go about the job of reading, assimilating and applying it (Chambers & Gregory, 2006, p.73).

The traditional methods provide a general cover to the literary work, considering the native reader the same as EFL learner whose inadequate target language proficiency and limited cultural knowledge impedes him/her from approaching the text efficiently.

In Algeria, the teaching of literature as a subject matter has been the concern of language teachers since times of the classical system where learners’ written productions in examinations deteriorate more and more. In the LMD system, there was an improvement, at least in the syllabus content, but learners’ outputs did not improve. Literature taught as theme vs. text is the source of learners’ unwillingness, and rethinking the method of teaching may create more interest in learners’ involvement. Teachers of English literature seem to adopt the traditional literary method which centers attention over the literary facts surrounding the literary work, such as the historical background and the work’s literary genre.

Salvatori reminds the literature teacher that the text study is rather of much relevance to the learners’ success:

[So] the questions I ask as teacher are the distillation of any understanding of reading as a process involving difficult moments, which I see not as a sign of inadequacy on the reader’s part, but rather as signs that the reader has sensed and/or identified a textual difficulty that she needs to capture and engage, interpret

and respond to. (Salvatori, 2002, p. 84, as cited in Chambers & Gregory, 2006, p. 60).

The problem of literary comprehension is worth studying whereby the present dissertation works out a semantic model aiming to cover both the text as content and process. Within the LMD system the teaching of English literature has not improved as the same problems of reading and understanding still persist. Learners need to be more involved in text study because literature is expressed via language.

6. Testing Literary Competence

Concern in literary research has been on testing literary proficiency though few empirical studies tackled this issue. A main reason in this limited interest is the dominance of literary criticism which does not yet provide readers with clear statements in literature:

The reader is credited with implicit knowledge that literary theory is quite unable to make explicit. To the same effect, the substantial lack of referential adequacy of statements about literary texts is masked somewhat by literary scholars' appeal to the literary text itself as actively providing cues as to the conditions under which the reader should employ the aforementioned tacit knowledge (Verdaasdonk & Rees, 1992, p.143).

The idea to set literature to an empirical paradigm is twined with the idea that literature is science and can be studied empirically and thus set even to psychological tests. Schmidt¹⁰ (1980) argued that explicit and reliable procedures should be used in assessing meaning in literary texts¹¹. This task is not an easy one as psychology and literature do not meet in similar lines. Verdaasdonk & Rees outline three main issues:

¹⁰ Siegfried Schmidt is among the first linguists who called for incorporating semantics in the study of literature.

¹¹ As cited in Verdaasdonk & Rees, 1992.

- (1) Cognitive psychology studies verbal behavior outside the field of literary texts. One might then ask in what respects the processing of literary texts differs from that of non-literary ones.
- (2) Cognitive psychology is essentially a tool for obtaining insights into the process of meaning assignment to literary texts.
- (3) The study of literature intends and is able to make significant contributions of its own to our knowledge of the human mind (1992, p.147).

Literary competence undergoes levels of literary proficiency and since literature can be undertaken by psychology, the testing of the reader's knowledge becomes then one of the central tasks in these intersections. However, this task is not an easy one because the literature on testing literary competence is very rare as it is not yet recognized to have a place in language education for the fact that literature's academic status is still situated between reading for appreciation and reading for historical and cultural enrichment.

Literary competence and its assessment is a very important part in education not only for the purpose of learners' reading but also to help the learner in his/her language proficiency level which is assisted by meaning negotiation in the literary texts. But since literary meaning is taught the most from a socio-historical context, its teaching is less appreciated vis-à-vis the writer's intended meaning.

Literary proficiency as a concept is not a direct concern of the reader who, whatsoever is his status, does not impose his conception and works with a literary pre-conceived view:

People in different functions may at various moments be concerned with assessing the meaning and value of texts: reviewers, critics, historians of literature, teachers, etc. None of them aims at interpreting and evaluating texts

with a view to putting his or her conception of literature to test. However, it is thanks to the joint efforts of these people that at any given moment a consensus is reached about the position which should be attributed to a text within a nation's literary heritage. Such a consensus is most often the provisional result of a long-term process (Verdaasdonk & Rees, 1992, p.145).

From the literary side, the proficiency in literature is a quantitative proficiency valuing the reader's level in terms of the number of literary works he/she read and rarely the meanings he could get from the text. At least, this is the way literature is treated in the Algerian Universities.

Teachers test literary proficiency as a simple task following the lesson and designed on a particular point in the lesson, not necessarily for testing literary meaning. There are tests designed particularly for literary meaning but they are designed to learners wanting to enter schools of literature and be specialized. These schools examine the candidate's capacity of understanding literary meaning¹².

The methodology of assessing literary competence is not a widely applied task but remains school-based; that is, methods are designed in those schools and Universities that require from the learners a standard level of literary competence to join certain levels required for entering specialized literary schools. It is almost absent as a test for literature understanding in language education schools.

The assessment of literary proficiency is necessary and must be integrated in the English literature lesson if the aim is the full study of the literary text: "(...) *many teachers are wary of testing or assessing literary competence, and for many years they were able to limit assessment to formal, summative examinations* (Brumfit, 2001, 8). Schmidt claimed that explicit and reliable procedures should be used in

¹² Literature in English Test: Practice Book, for instance, is a practice book designed for graduate record examinations.

assessing meaning in literary texts (as cited in Verdaasdonk & Rees, 1992, p.147). In that the tests have to be designed in the way that they give an account of the read literary text as every literary text, even if short, is an instance of meaning.

The assessment of literary competence is not an easy task and is even seen a dilemma since the object in question is a literary language and not a simple language to which tests apply without restrictions. Paran (2010) outlined the following six dilemmas along this task:

Dilemma 1: To test or not to test?

Dilemma 2: Testing language or testing literature?

Dilemma 3: Testing knowledge or testing skills?

Dilemma 4: Testing private appreciation of literature or testing public knowledge about/of literature?

Dilemma 5: Authentic/genuine tasks or pedagogic tasks?

Dilemma 6: Should we require metalanguage? (p.144-153)

The testing of literature is a new concept in the teaching of literature as the two are methodologically separate. The first dilemma debates the inclusion or the exclusion of testing from teaching. Paran (2010) said that “*Teaching has its aims as cluster of internal goals the development of the individual in affective and intellectual terms; personal growth; developing private appreciation of literary works*”. Testing is rather “*is an external activity with an external goal, often some sort of gate-keeping – for example, entrance to university, progress to the next level of a course*” (p. 143).

The second dilemma –Testing language or testing literature?- is a second problematic point in the task of testing for the dependence of literature on language and the difficulty of their split. Literature is an artistic field realized through language. The testing of the latter is confused with the testing of the former mainly

due to the appearance of the two terms of “testing language competence” or “testing literary competence”.

The third dilemma relates to testing knowledge or testing skills. In other words, the question is whether teachers test literature as knowledge or as skills to acquire literary competence?

The fourth dilemma is about testing private appreciation of literature or testing public knowledge about/of literature? In other words, is the testing of efferent or aesthetic meaning?¹³

The fifth dilemma is on authentic/genuine tasks or pedagogic tasks? Authentic refers to the effect that the literary work exercises upon the reader after they have read the text.

Now for the sixth and last dilemma, the use of metalanguage, is a very important element in testing literary meaning as the latter enables the learner to make generalizations on what he/she read.

From the above dilemmas, it can be said that the testing of literary meaning is designed to include all the constituent elements of literary meaning being testing literature as embodying language, testing both language and skills, testing efferent meaning and work on metalanguage.

Having presented issues and principles of literary competence testing, a subsequent question is which test methodology must be adopted for the purpose of our research which is the experimentation of a semantic model through literary meaning tests. Our choice has been on the methodology that covers one task in the assessment work: literary meaning. The latter has been well covered in the SAT¹⁴ which is a literature testing manual designed for covering literary meaning from

¹³ Section 4.2. Learner-centered approach has discussed Rosenblatt’s distinction between efferent and aesthetic meaning.

¹⁴ Further discussion is provided in chapter five on the construction of the literary meaning test.

seven areas fitting the above purposes. These are the writer's purpose, the effect of a work, levels of meaning, the parts versus the work as a whole, the subject and main idea, the dramatic conflict and meaning in conclusion (Myers-Shaffer, 2009, p. 59-70).

7. Conclusion

Teaching literature as text or as process involves necessarily the text study wherein the text's meaning is a major source as learners' difficulties in literature understanding are not on how to perform successfully in the classroom task but rather how to develop the capacity of understanding the literary text of all sorts and of all difficulties, in and out of the classroom. Of course, this is not the tackle of all learners especially that ours in the Algerian Universities still struggle with the language of the text given that the native reader is not the same as the EFL learner whose inadequate target language proficiency and limited cultural knowledge impedes him/her from approaching the text efficiently (Davis, 2007). Still, interrogating the transaction between the text and the learner is believed to increase learners' interest and understanding and do better than the individual learning that our students make use of.

After raising all the discussed issues in the present chapter, we will explore further these problematic points and canvass a range of possible solutions, and then propose a framing approach to understanding the literary text that seems to us to address at least some of the students' difficulties because it aims for the integrative model.

CHAPTER TWO

LITERATURE, LINGUISTICS AND LITERATURE UNDERSTANDING

Introduction

Linguistic Competence vs. Literary Competence

Objectivity of Linguistics vs. Subjectivity of Literature

Generality of the Literary Analysis vs. Specificity of Linguistics

Literature Understanding vs. Literature Interpretation

The Nature of the Literary Text

Surface vs. Deep Structure

Text as System

The Distinction between Understanding and Interpretation

Constraints of the Literary Analysis

Linguistic Maxims

Meaning Attribution in Literature

Literature as Text

Literature as Discourse

Linguistics and Literary Meaning

Characteristics of Literary Meaning

Passive Communication

Deconstructed Compositionality

The Unmotivatedness of the Linguistic Sign

Disconformity between the Reader's and writer' codes

Conclusion

1. Introduction

Since our main concern in the present dissertation is to argue against the literary traditional teaching methods, we suggest in the present chapter a theoretical discussion on the differences between the methodological frameworks of both the literary and linguistic perspectives.

Both linguistics and literature proclaim the description of literary meaning along their methodological trajectories. Literature is a language-based discourse characterized by a high level of semantisation. It addresses messages complete and significant at least for the producer of the text. The meaning of the latter can too be complete and significant to the reader if he can disclose the way by which the writer obtains meaning. Linguistics assumes that literary language is approached by means of formal analysis as far as the linguistic competence's mental aspect displays the capacity to account for novel sentences¹⁵. Literary criticism, too, assumes the same role standing on the rational that since literature is intuitive and subjective, only a model with equal characteristics can undertake the openness and looseness of literary texts. The two approaches differ from each other ontologically and methodologically. For these differences, the present chapter examines the two approaches along a comparison aiming principally at stating the strong and weak points of both in order to point to the most accountable approach for understanding literary meaning. Eventually, the chapter ends with outlining the linguistic contribution in the study of literature which is the paradigm that the present dissertation stands on.

2. Linguistic Competence vs. Literary Competence

Literature study has been coined by literary critics whose literary knowledge equips them with a priori experience and competence in understanding literature in

¹⁵ Chomsky, 1965.

general as they develop through time a tradition of understanding literature. Literary critics consider the study of literature limited to the mastery of literary competence which is considered as so different from usual competence or linguistic competence. Both trajectories have methodological differences and keep their methods of understanding literary meaning independent.

Literary competence grows up through time and develops in the form of intuitive capacity as the result of reading and studying different texts. Intuition becomes central in directing the reader towards the text's meaning. In fact, this competence copes with pre-readings and develops in the reader the tradition of analysing texts on the basis of other texts sharing the same features. The literary scholar believes that literature needs competence different from the linguistic: *"This knowledge of the language would enable him to understand phrases and sentences, but he would not know, quite literally, what to make of this range concanation of phrases"* (Ching, 1980, p.2). For linguistics, literary competence is submitted to rules and conventions, as argues Culler (1975) *"The existence of implicit knowledge or internalized rules – 'conventions of reading' which enable readers to discriminate, read and make sense of literary works"* (as cited in Widdowson, 2013, p.99). Literature is distanced from linguistics for the general belief that the literary text transcends its linguistic properties and the linguistic analysis lacks a model that can account for these deformat properties. In the same line of thought, the linguistic analysis is seen to be limited to specified number of occurrences and thus unable to cover the creativity of literary texts. Some of this statement is true while an important part is subject to controversies because the linguistic competence can, too, cover literary meaning. Linguists consider literary language as no different from any other language and set it under the linguistic analysis. Their argument stand on the view that the speaker's

linguistic competence equips him/her with the capacity to account for all sentences: *“The main contribution of a formal system, as Chomsky himself often points out, lies not only in its formal validity –and this in its coherence and unity- but also in its capacity to account for observable truth on the common-sense or intuitive level”* (Pavel, 1980, p.190). Moreover, the linguistic theory assigns to the speaker rules of usage whether his/her sentences are usual or novel: *“A native speaker can produce a new sentence of his language on the appropriate occasion, and other speakers can understand it immediately, though it is equally new to them”* (Chomsky, 1964, 50).

If the linguistic competence can cover novel¹⁶ sentences, it may not do so with the literary. Novel sentences occur in a context known to the reader whereas literary created sentences belong to a context beyond the reader’s reach because literary communication lacks the elementary features of the linguistic communication.

Another argument for the linguistic competence is the capacity of language to occur similarly in different usages. Language has a similar mental property and its occurrence in the varied contexts keeps guided by social conventionalism:

The linguistic features considered especially artistic are also represented in the most habitual communicative uses of language. Even for those features most particularly understood as artistic, such as the metamorphic ornamentation of poetry, rhythm and metrical-strophic divisions, equivalents could easily be found in the principles and tendencies regulating the linguistic standard. [...] Artistic language and the aesthetic properties generally known as literariness and poeticity would be interpreted as phenomena of social conventionalism, as a series of

¹⁶ In the conventional sense of language use, this attribution is governed by a cognitive stability shared among users whereby the attribution of new meanings appears slight and in most of times it is either novelty or coinage. However, this is not the case in the special usages like the literary for example. Words exhibit a higher degree of attribution towards other words radically different from them. De Saussure has raised this systematicity as existing between words expressing different rapports to each other because denotation turns to redefine rather as exemplification.

cultural compromises with no objective basis for any claim to artistic specificity (Berrio, 1992, p.39)

The similarity of occurrence defines within the linguistic theory's capacity to account for any sentence occurring within the generative circle. This capacity covers language's generalizations of different kinds of occurrences including the literary:

Modern linguistic theory finds itself in this ideal position with respect to literature by reason of its increasingly successful effort to capture scientific generalizations about language through the means of objective formalizations on the intuitive, creative competence of ordinary speakers and listeners (Ching, 1980, p.7).

Competence, whether linguistic or literary, is a property of the human mind. Its mental aspect enables it to cover different types of meaning ranging from simple sentences to abstract texts since the human mind has the capacity to undertake any explanatory task no matter be it loaded with usual or unusual meaning:

We must be reminded from time to time that it is not primarily because we may be experts in the various categories of traditional literary scholarship that the great truths of abiding literature speak to us so plainly and universally; it is rather because we are human beings, a species most significantly distinguished by the compulsive power to conceptualize, reshape, and communicate the experience of life through language (ibid, p.9).

3. Objectivity of Linguistics vs. Subjectivity of Literature

Literature and linguistics have been independent for the literary criticism's rejection of the linguistic analysis, and for the view that linguistics is a science while literature concerns values. Linguistics as science is seen as so objective and unable to cover the openness and subjectivity of the literary text. Defining linguistics in objectivity and literature in subjectivity is not all true as these concepts are

questioned for their full accountability: linguistic analysis proceeds from linguistic rules which can to a certain extent decode the text's meaning. Literature, however, is read with the expectation of subjectivity.

The objectivity of linguistics derives from the fact that linguistics is the scientific study of language and its tools are necessarily scientific. The linguistic theory has been for a long time advocating to language a scientific analysis proceeding from a set of finite rules being able of generating grammaticality to an infinite number of sentences (Chomsky, 1965). These sentences were limited to grammaticality vs. ungrammaticality whereby the question of meaning remained delicate as a lot of ungrammatical sentences are meaningful. Cummings' poetry, for instance, is sometimes ungrammatical, yet very meaningful:

then let men kill which cannot share,
let blood and flesh be mud and mire,
scheming imagine, passion willed,
freedom a drug that's bought and sold
giving to steal and cruel kind
a heart to fear, to doubt a mind. . . .

“which cannot share” is a sentence without a subject “they”. The last sentence “a heart to fear” is incomplete syntactically because the verb “to fear” may refer to “fear of” or “have fear from something”. Despite this ungrammaticality, the text makes sense and its syntactic mistakes do not take off its fascinating meaning.

The capacity of linguistics to account for the grammaticality of language was not only limited to the previous categorization. Chomsky (1965) said that the native speaker-hearer has the capacity to account even for new sentences because language is productive. In fact, modern views to linguistic analysis has undertaken the extension of the linguistic theory to the variety of language usages and had come with an analysis to sentences and utterances with deformat occurrence. Despite its

scientificity, linguistics is considered capable of covering literary meaning and can even do better than the literary analysis (Fowler, 1966, 1971, 1981).

Thus, if linguistics is objective it does not mean it restricts its analysis to an assigned objectivity and succeeds, consequently, with some sentences and fails with others. Objectivity is implied in the linguistic method and not in sentences being regular or not. In other words, linguistics is objective in terms of using scientific methods and setting sentences under a tested linguistic analysis. It is objective in opposition to subjectivity of literary analysis in the way that it analyses poetic sentences within an indicated scheme which is generally submitted to the logical analysis and thus makes less use of the free analysis. This methodological direction is not meant to yield the text's accurate meaning but can raise more questions around and more possibilities of analysis than the literary approach.

The subjectivity of literature is to discern at the level of text production and text reception. When writing his text the writer is not so doing with the intention of subjectivity and impersonality: *"The author as he writes should be like the ideal reader [...] who, in order to reduce the distortions produced by prejudice, considers himself as "man in general" and forgets if possible, his "individuality being" and his "peculiar circumstances"* (Booth, 1983). His subjectivity is not in fact a true version of him but one of his effects as he/she writes and discovers himself throughout the work. Booth (1983) says in this respect:

It is a curious fact that we have no terms either for this created "second self" or for our relationship with him. None of our terms for various aspects of the narrator is quite accurate. "persona", "Mask", and "narrator" are sometimes use, but they more commonly refer to the speaker in the work who is after all only of one of the elements created by the implied author who may be separated from him

by large ironies. “narrator” is usually taken to mean the “I” of a work, but the “I” is seldom if ever identical with the implied image of the artist (p.73).

It is the other-self of the writer which takes turns in the work and this ‘made-self’ of extra values gives the subjective image to the reader. The writer thus does not aim at it but constructs it along his work. The reception of the latter by the reader is the strong version of literary subjectivity. Reading literature is associated with interpretation and since the literary text lacks a one particular reading and interpretation, it is subject to multiple readings. This multiplicity in the receptive task asserts necessarily subjectivity passed to the reader by the text whose non-fixed meaning takes the reader along a search in the unconsciousness of the writer or writer’s self.

The subjectivity of literature results in the multiplicity of readings for it is not easy for the reader to settle on a particular interpretation if the writer’s self is not such an easy point to know.

Literature and linguistics are brought today under the umbrella of cognitive poetics whereby new concerns resulting from the formalists’ ideas call for the scientific study of literature¹⁷. Stockwell (2002) said about this cognitive turn:

It [cognitive poetics] offers a means of describing and delineating different types of knowledge and belief in a systematic way, and a model of how to connect these matters of circumstance and use to the language of the literature. It also demonstrates the continuities between creative literary language and creative language in everyday use. In short, cognitive poetics takes context seriously. Furthermore, it has a broad view of context that encompass both social and personal circumstances (2002, p. 4)

¹⁷ See the new journal “Scientific study of literature”, published by John Benjamins Amsterdam/Philadelphia. It is concerned with the systemic study of literature.

4. Generality of the Literary Analysis vs. Specificity of Linguistics

The main difference between the literary and linguistic analysis lies in the method of handling the text. Methods of linguistics derive from its grammatical rules assigning to a sentence specific lexical, syntactic and semantic acceptability. The literary analysis, by contrast, yields meaning in reference to a particular model or genre of interpretation which is more general than the linguistic method for its affiliation to models applying similar principles to different occurrences of meaning. Meaning, whether taken from a linguistic or literary perspective, is understood beyond independent word meaning and, too, exists in a specified area in the text. In other words, meaning occurs in an area in the text to be known from a horizontal reading. Language is after all a message to decode what so ever is its surround or context. This message, in literature, requires from the reader to focus his attention on any signal or attribute to meaning and abandon looking for an external context supposed prescriptively¹⁸ to yield meaning.

In literary texts, the relation between form and content is conceived differently from general language texts. While critical linguists set it to the linguistic analysis, literary critics work differently by focusing on allegorical analysis whereby items in the text connect with other items out of the text and believed intuitively to represent the text's meaning. Words are given images occurring as symbols to denote meaning. But words in the literary text are not put independent from each other to symbolize objects freely. Literarily speaking, words are given a second meaning called allegorical. The allegorical analysis is a literary method for interpretation of texts. It is a procedure of hermeneutics. Rollinson defines the allegory as "*L'interprète d'une allusion cherche à atteindre à travers une référence partielle la totalité de la*

¹⁸ Prescription, here, refers to reading in reference to a particular model which prescribes and specifies the reading.

signification, mais l'auteur de l'allusion se concentre sur la recherche d'une référence partielle pour cacher la signification d'ensemble qu'il a déjà conçue" (as cited in Pérez-Jean, 2004, p.14-15). However, the allegorical analysis is open and lacks clear foundation. Tamine-Gardes (2002) said in this respect:

L'allégorie est ouverte parce qu'elle ne repose pas sur du préconstruit, même si l'utilisation fréquente de certaines de ses formes conduit à penser qu'elle a un fondement clair. (...) l'allégorie est un style particulier qui implique une écriture du double sens et pour laquelle c'est toute une unité linguistique, phrase, fragment de texte, qui sert d'expression à un sens second non explicité, qui peut donc rester virtuel (p. 14-15).

The allegorical analysis operates in the context or in what surrounds the text:

(...) La nécessité de l'interprétation allégorique repose sur «l'existence d'un récit dont le sens apparent est médiocre » et qui ne peut être accepté que s'il dissimule, comme un masque ou un déguisement, un « enseignement de grand prix » (ibid, p. 26).

(...) The need for allegorical interpretation is based on "the existence of a story whose apparent meaning is poor" and cannot be accepted if it is hidden, like a mask or disguise, a «teaching of a high price».

When we said that the literary analysis is subjective it was mainly in reference to the inability of the allegorical analysis to yield the text's meaning. The allegorical analysis operates outside the word and as such is unable even to raise logical possibilities to the text's meaning.

5. Literature Understanding vs. Literature Interpretation

The link between literature and linguistics is language, a sufficient argument for linguistics to contribute to the study of literature even if literary language's

“dehabitualisation”¹⁹ makes the task of linguistics uneasy one. The linguistic contribution to literature understanding cannot totally bring meaning to every item in texts because it can by no means replace literary criticism. However, it would facilitate the getting-into-the-text task. The two disciplines’ roles are distinct and their confusion is a methodological mistake. Central to both is the understanding of the text which is a task often confused with interpretation. Linguistics considers understanding as being a task of decoding ambiguous meaning for furthering the reading whereas literary criticism works allegorically towards general interpretations worked out from subjective literary readings. The distinction between the two would make clear the contribution of linguistics and thus points out to the importance of the semantic model in explaining literary meaning.

Understanding the text’s meaning is a first stage in the reading task if meaning is clear and direct but in case it is not, interpretation is needed to settle on a less doubtful meaning. For this reason, the present section states the distinction between understanding and interpretation for the aim of identifying the basis in the comprehension of the literary text. Such a distinction cannot be set without insights on the nature of the literary text.

5.1. The Nature of the Literary Text²⁰

Being unusual language, the literary text is loaded with forms that often impede the task of comprehension. In that, the literary text takes its complexity from the specificity of literary discourse:

Literature is undoubtedly several things at once, things that are connected, or example, by the rather loose bond of what Wittgenstein called “family resemblance” and are difficult, or perhaps –according to an uncertainty principle

¹⁹ In Fowler’s terms (Fowler, 1981).

²⁰ The theory of the text was developed in the 1960’ and 1970’s with the influential works of Barthes, Derrida and Kristeva.

comparable to the ones invoked in physics –impossible to consider simultaneously (Genette, 1993, p. 1).

Literature belongs to the world of objective contents of thought (Pooper, 1972)²¹ as it is conceptualized as models of reality. Its linguistic form is more than empirical sentences or direct manifestations of brain processes: “*Literary models of reality may be of a varied conceptual nature, indicating certain levels of connections with reality*” (Sörensen, 1987, p.166). Being a symbol, a word, an expression, a sentence –long or short, the literary text is to consider for its propositional content which obeys the conventional sense and at the same time has to propose a particular object being more than just a grammatical inscription (Goodman, 1976). Thus, literary texts reflect an idea of relevance and significance to other ideas in the vertical textual scope, i.e. paradigmatic²² relations.

Despite their objective content, literary texts exhibit variation in the sense that they can inscribe to other spheres since they are as Pooper (1972) said “*a knowledge without a knowing subject*” (p.109). Sörensen (1987, p.166) said in this respect:

Literary texts do not fall squarely in this or that part of the scheme, and some parts seem to be excluded altogether [viz. That of the formal concepts, consisting closed systems]. Yet, the categories of problem/problem solutions and of empirical and transempirical concepts seem to have a certain relevance in relation to literary texts. (Sörensen, 1987, p.167).

Along the same scope, Genette distinguishes between fiction and diction where the former refers to the artistic imagery creation that gives judgmental value to the text whereas the second refers to the text’s formal properties:

²¹ As cited in Corvi, R. (1997), p.89.

²² See chapter three for more understanding of the paradigmatic relation.

To enter into fiction is to exit from the ordinary sphere of language use, a sphere marked by the concerns for truth persuasiveness that dictate the rules of communication and the deontology of discourse. Fictional utterances are neither true nor false, or else they are both true and false: they exceed or fall short of truth and falsity, and the paradoxical contract of reciprocal irresponsibility that such an utterance maintains with its receiver is a perfect emblem of the well-known posture of aesthetic disinterestedness (Gennete, 1993, p. 9-10).

What is part of the conventional discourse (diction) is possible to understand despite the interrelations between texts and what is purely fictional is rather subject to comprehension by the general reader and interpretation by the literary critics since the literary text is of *defferentia specifica* nature.

5.1.1. Surface vs. Deep Structure

The literary text presents to the reader two forms, one is superficial while the other is deep. When reading the text, the reader's task is at the superficial level as he deals with a group of words with variable degree of relatedness or coherence. In that, the more the words are related the more their reading is easy. The opposite, however, calls for the second level which is the deep form. The latter is the reading that the superficial form cannot take to. It is the navigation between the surface and deep levels aiming at getting to meaning which is put in words that exhibit low relatedness. It is about variable textual links as says Lotman (1973):

Les liaisons extra-textuelles d'une œuvre peuvent être décrites comme le rapport de l'ensemble des éléments fixés dans le texte à l'ensemble des éléments à partir duquel fut réalisé le choix de l'élément utilisé donné. Il est tout à fait évident que l'utilisation d'un rythme dans un système qui n'admet pas d'autres possibilités, qui admet dans une alternative le choix d'une possibilité, ou qui donne cinq

moyens également probables de construction du vers, dont le poète n'utilise qu'un seul, nous donneront des constructions artistiques tout à fait différentes, bien que le côté matériellement fixé de l'œuvre –son texte– reste inchangé (p.89-90).

Extra-textual links of a work can be described as the rapport of all the elements set out in the text to all the elements from which was realized the choice of the given used element. It is quite obvious that the use of a rhythm in a system that does not allow other possibilities, which allows in an alternative the choice of a possibility, or which gives five means equally probable to construct a verse, of which the poet uses only one, giving us artistic constructions quite different, although the physically attached side of the work –its text- remains unchanged.

Lotman (1973) defined the artistic text (including the literary) at three levels: expression, delimitation and structural character. Expression refers to the realization of the text as system. As such, the text has systemic and extra-systemic elements (p.92). Delimitation means that the text owns a unique textual signification which is non segmental signal (ibid, p. 92). Finally, the structural character refers to the internal organization of the text which evokes to it a syntagmatic level (ibid, p. 93-94). Lotman noted that the delimitation and the structural character are related. This is obvious given that the structural character delimits the text and delimitation is a primary condition for the structural organization of the text.

Being realized with surface and deep structures, the literary text is thus to read from the secondary level (the deep level) whereby the reader works out semantic relations internal in the text. Rey says about “secondarity²³”:

²³ Secondarity is a translation from Rey's *secondarité*. It is a basic concept in the present research. The semantic model, we suggest, is based on secondary reading and more particularly on what is referred to as minor values. Derrida too talked about this concept in his book “*Of Grammatology*” (1998, p.7). Chapter three provides more clarification on this concept.

Ainsi, à l'intérieur de cette époque, la lecture et l'écriture, la production ou l'interprétation des signes, le texte en général, comme tissu de signes, se laissent confiner dans la secondarité. Le précède une vérité ou un sens déjà constitué par et dans l'élément du logo (1976, p.340).

Thus, within this era, reading and writing, production or interpretation of symbols, text in general as fabric of signs, gets confined in secondarity. The above truth or meaning already constituted by and in the element of the logo.

5.1.2. Text as System

The notion of system originated with De Saussure's concept of "value". Words have meaning by virtue of their values to each other. An element or an item in the text is defined in relation to:

- (1) Values of usage;
- (2) Relations with other signs;
- (3) Its place; and
- (4) Its function in the system (Adam & Goldenstein, 1976).

Words constitute texts and a given textual unit is therefore a semantic unit. Thus, the concept of text alone without affiliation to any domain is a semantic unit:

A text, as we are interpreting it, is a semantic unit, which is not composed of sentences but is realized in sentences. A text is to the semantic system what a clause is to the lexicogrammatical system and a syllable to the phonological system. It may be characterized by certain lexicographical features, just as a clause may be characterized by certain phonological features; but this does not make it a lexicogrammatical unit (Halliday, 2006, p. 46).

Literature imitates reality and creates out of its material, systemic by essence, an extra-systemic model²⁴. According to Lotman (1973), concretely double artistic events belong to no less than two systems. This extra-systemic aspect implies that readers navigate along two codes, their intersection is the code of reading (ibid, 103). The systemic aspect of literary texts resides in the fact that the text holds several relations invoking multiple interpretations because the system in literary texts is complex. Lotman says further:

Le texte artistique est construit autrement : chaque détail et le texte dans son ensemble sont introduits dans différents systèmes de relations ayant pour résultat la réception simultanée de plus d'une signification (1973, p. 112).

The artistic text is built differently: every detail and the text as a whole are introduced in different systems of relations resulting in the simultaneous reception of more than one meaning.

Adam & Goldenstein, (1976) argued that readers construct a structure of the considered object. Benveniste said "*Chaque système, étant formé d'unités qui se conditionnent mutuellement, se distingue des autres systèmes par l'agencement de ces unités, agencement qui en constitue la structure. Each system, being made up of units that are mutually dependent, differs from other systems by the arrangement of these units, which is the layout constituting the structure* (as cited in Adam & Goldenstein, 1976, p. 136-137). Thus, the text is a set of semantic relations that the reader tries to establish appropriately to reach the writer's meaning:

Pour que la structure générale du texte conserve une informativité, elle doit constamment disparaître de l'état d'automatisme, qui est propre aux structures non artistiques. Cependant, simultanément travaille aussi une tendance opposée :

²⁴ Lotman's words, 1973, p. 103.

seuls les éléments placés dans des séquences prédictibles déterminées peuvent jouer le rôle de système de communication. Ainsi dans la structure de texte artistique travaillent simultanément deux mécanismes opposés : l'un tend à soumettre tous les éléments du texte au système, à les transformer en une grammaire automatisée, sans laquelle l'acte de communication est impossible, et l'autre tend à détruire cette automatisation, et à faire de la structure elle-même le porteur de l'information (Lotman, 1973, p. 120).

For the structure of the text to preserve informativity, it must constantly disappear from the state of automatism, which is specific to non-artistic structures. However, simultaneously also works the opposite trend: only items placed in predictable determined sequences can act as a communication system. Thereby in the structure of artistic text work simultaneously two opposing mechanisms: one tends to submit all elements of the text to the system, transforming them into an automated grammar, without which the act of communication is impossible, and the other tends to destroy this automation, and to make from the structure itself the bearer of information.

The literary text holds thus another way of systematicity that is not usual in the common sense:

Le mécanisme de destruction de la systemité reçoit dans le texte littéraire un aspect particulier. Opposé à un système artistique donnée «comme individuel», «extra systémique», ce fait est en réalité complètement systémique, mais il apparaît à une autre structure (Lotman, 1973, p. 120).

The mechanism of destruction of systemity receives in the literary text a particular aspect. Opposed to an artistic system given "as an individual", "extra systemic", this fact is actually completely systemic, but it appears in another structure.

Language in literature is thus extra-systemic as the components of the text do not hold systemic relationships to each other. Thus, it is rather efficient to talk about “an unusual systematicity” or “a different type of word attribution”. Words in natural languages have primitive and attributed meaning. They take meanings from their surround by means of attribution. Yet, they do not all apply to one given rule of meaning.

5.2. The Distinction between Understanding and Interpretation

Understanding and interpretation are two canons in the reading of literary texts. Both evoke the artistic aspect to the whole task of reading. Both share points of interest such as decoding the text. Yet, they differ in their affiliation to different paradigms. Specialists in the field of literature study do not distinguish between understanding and interpretation standing on the fact that understanding contributes into interpretation. The differences, however, are constant and worth outlining since the two tasks are not similar as they seem. Besides, they specify the independent roles of the literary and linguistic method, which is our main concern in the present chapter.

Interpretation is defined within the artistic aspect of the text whether compositional or decompositional in form:

Plus nous avons de telles interprétations, d'autant plus profondément spécifique est la signification artistique du texte et d'autant plus longue est la vie du texte. Un texte qui admet un nombre limité d'interprétations s'approche du texte non artistique et perd sa longévité artistique spécifique (Lotman, 1973, p. 115).

The more we have of such interpretations, the more deep and specific meaning is the artistic signification of the text and much longer is the life of the text. A text

which admits a limited number of interpretations gets near to the non-artistic text and loses its specific artistic longevity.

Interpretation is a task proceeding after understanding. First, we define the concepts of interpretation to see how it relates to the concept of understanding. Dascal (2003, p.322-323) identified three meanings to interpretation:

- (a) 'Interpretation' *sensu largissimo* means any understanding of any object of culture, through the ascription to its material substratum of a meaning, a sense, or a value.
- (b) 'Interpretation' *sensu largo* means an ascription of meaning to a sign treated as belonging to a certain language and as being used in accordance to the rules of that language and to accepted communicative practices.
- (c) 'Interpretation' *sensu stricto* means an ascription of meaning to a linguistic sign in the case its meaning is doubtful in a communicative situation, i.e., in the case its 'direct understanding' is not sufficient for the communicative purpose at hand. Unlike L. Interpretation, S-interpretation refers, thus, only to 'problematic understanding' due to such phenomena as obscurity, ambiguity, metaphor, implicitness, indirectness, change of meaning.

Interpretation is the same as understanding²⁵ when meaning is direct and finite (a). It can too be meant for understanding but in relation to linguistic rules. However, it outstands understanding in case of abstract meaning where linguistic rules fail to account for 'deformal meaning' (c). Accordingly, understanding, as a task of decoding linguistic signs, advocates to any piece of readable language whereas

²⁵ In the philosophy of language, interpretation and understanding take the same meaning. Davidson, for instance, argued that understanding of language involves radical interpretation (as cited in Thornton, 1998, p. 139-148).

interpretation evokes a one selection from multiple choices to which a precise linguistic rule may fail to cover.

Understanding is a cognitive task of relating small elements to larger ones in the search for meaning or an accurate meaning to a particular or general²⁶ text. It is confronted with context for the pragmatists' believe that when meaning fails to obtain from the text, its context will do.

If understanding is a primary stage in the study of the literary text, it is certainly the task of a more or less proficient reader in the language more than in the literary criticism because "*while texts stay the same, reading always differ*" (Benton, 1996, p.30). Although the task associated with understanding is not in itself easy, it should be considered as no different from the task of understanding in general because the reader has to centre his attention on the text and the activity of reading instead of seeking clues to the writer's intention. Derrida said in this respect:

To write is to produce a mark which is its turn a kind of particular mechanism, which my absence will not, as a matter of principle, prevent from functioning and provoking reading, from yielding itself up to reading and rewriting... for writing to be writing, it must continue to 'act' and be readable even if what we call the author of the writing be provisionally absent or no longer uphold what he has written, what he appears to have signed (...) the situation of the writer or underwriter is, with respect to the writing, fundamentally the same as that of the reader. This essential drift, which is proper to writing as a structure of repetition, a structure cut off from my absolute responsibility or from consciousness as ultimate authority, orphaned and separated since both from the support of the

²⁶ A general text is any text which can be understood from its constituents, that is, from its structural properties. A particular text, however, is the one whose meaning cannot obtain from its components and makes as a whole a puzzle in understanding.

father, is indeed what Plato condemned in the Phaedrus (Derrida, 1982, p.375, as cited in Culler, 2002, p.155)

Understanding makes use of the reader's linguistic capacities in getting to independent items' meaning in the text as well as developing his/her own methods of understanding. Here, language is handled as any other language and its strategies become discursal not in terms of contextualization but in the strategies of reading and association between near and distant referents. In that, there is symmetry between the word and its referent, as argued Dascal:

There is an absolute symmetry between production and reception of speech, it seems to me that the same intimate connection between understanding and formulation occurs also in reception. (...) Understanding would be some sort of underlying process or state –may be a disposition distinct from its manifestations (one of which would be the ability to paraphrase). This seems plausible (in spite of well-known difficulties involving such underlying theoretical constructs), but it does not account for the feeling, expressed by many, that until you don't actually produce a paraphrase “in your own words” you don't really understand –which suggests that formulation is constitutive of understanding rather than being its mere outer manifestation (2003, p.53).

Language is after all a message to decode whatsoever is its surround or context. In literature, this message requires from the reader to focus his attention on any signal or attribute to meaning and abandon looking for an external context supposed prescriptively to yield meaning²⁷.

Readers' differences of approaching the text relate thus to their own differences.

A language learner of English studying a literary work may rely on less proficient

²⁷ According to Dascal (2003) there are some elements in the production of texts which escape to the symmetry of speech such as feelings for example.

tools and this does not imply minimal effort by him/her. It rather defines tasks according to roles. Readers in general develop through time the ability to deal with the texts' different facets:

(...) Proficient readers have developed a particular cognitive control system, which guides their comprehension efforts. That is, the control system is in charge of regulating the basic operations of text comprehension. It can do this by emphasizing some processes and de-emphasizing others. (Zwaan, 1993, p. 2)

Understanding is language-based task to obtain from the words of the text unlike interpretation which needs to look at the external context. Sell and Verdonk says that *“when we contextualize any piece of language we are relating it to our environment or environments in such a way that we actually come to understand it. And environments can be of three kinds: within the same text; of an intercultural nature; or within the situation”* (p. 28). This suggests that context in understanding is within the text.

Interpretation is the task of an advanced reader because it operates horizontally wherein words have allegorical images referring to them as they entail a kind of secondary reflection or a reflection after understanding.

In the general sense, literary texts reflect human experience and no one text can emerge in vacuum from a particular reference or genre. Mabie (2005) said in this respect:

Literature is so closely related to the whole movement of life that every decided tendency which it discloses, every dominant impulse which it reveals, may be studied with the certainty that some fact of human experiences, some energy of human purpose and desire, lies behind (p.3).

Both reading and interpretation cannot establish without a required knowledge on the literary theory in general and the position of the text in its historical space. Jausse (1990) argued that the horizon of the writer and reader can meet for the fact that any text ascribes to a particular genre yielding its meaning. But the question here is whether interpretation as perceived by literary scholars comes first before understanding or the opposite. In other words, can the reader of literature rely on a particular method of interpretation to reach a whole cover of a particular literary work? The answer is that understanding proceeds interpretation for two main reasons:

- (1) Interpretation relies on complicated literary theories which are not easy to apprehend by the reader what so ever is his literary competence; and
- (2) Understanding contributes into interpretation and its hints are textual more than literary.

Modern theories of literary criticism have raised questions on literary interpretation and its scope. Interpretation needs from the literary reader to make use of his intertextual knowledge while interpretation does not follow a one specified method. As such, interpretation is individual and depends on how one obtains the defining components of literary discourse in a particular text. Understanding is a cognitive activity of decoding ambiguity towards finding a convincing meaning whereas interpretation relies on the illocutionary force of literature and requires more than a mental guiding of logical associations between textual items. It relies rather on the reader's intuition which evolves as the result of an established proficiency in literature interpretation.

The reader's primary aim is the understanding of the text's meaning by working out possible meanings and then delimiting them. Understanding is getting in the task

of reading through fixing the semantic relations by questioning the occurrence of items and their relations to other items both at the syntagmatic and paradigmatic levels. Interpretation, by contrast, proceeds after understanding as when the reader fixes meaning he can then give his own reading or his own vision of the text. Finally, it can be said that understanding answers the question “what is there in the text?” while interpretation “why meaning is as such?”.

5. Constraints of the Literary Analysis

The literary analysis is subject to critics for its general applications and internal contradictions:

The apparent lack of consensus regarding critical authority reflects the great variety of pressures exerted by literary communication on its participants, according to their own preconditions, priorities, and expectations. In consequence, literary criticism might be considered a disunified, fragmented, and controversial domain. (...) Literary criticism is an integrated, encompassing communicative system whose disagreements presuppose a far more pervasive agreement about the literary experience. This agreement is more often implicitly enacted than explicitly acknowledged; but that too is a predictable consequence of the literary enterprise (De Beaugrande, 1983, p. 83-84).

Being general, ununified and fragmented, literary criticism cannot provide readers with specified methods of understanding the text. The allegorical analysis, for instance, works on the basis of symbolization advocating to the text relations to external facts which may not be the writer’s meaning. Literary meaning is inherently deconstructed or put to the reader in a deconstructed form and does not define in allegorical images because not only do they mislead the interpretation but they too prevent the rethinking of textual relatedness which is a way of semanticizing.

Moreover, the allegorical analysis sets the text's meaning to some signalled images thought as attributes of meaning at the time where other silent images may contribute better to this task. The allegorical analysis' centeredness on particular images symbolising meaning encloses the analysis in a ritual cycle established not from the text of study but from the way other texts have been studied through. That is, the manner which is already adopted in previous analysis and taken as the result a prescriptive model directing the mode of analysis. In this respect, Derrida said that reading literary texts is a task for dealing with the form beyond its evolvment in time:

Mais l'historien se tromperait s'il en venait là: par le geste même ou il la considèrait comme un objet, il en oublierait le sens, et qu'il s'agit d'abords d'une aventure du regard, d'une conversion dans la manière de questionner devant tout objet. [...]. La réflexion universelle reçoive aujourd'hui un formidable mouvement d'une inquiétude sur le langage qui ne peut être qu'une inquiétude du langage et dans le langage lui-même (Derrida, 1967, p.9).

But the historian goes wrong if he came there: by the gesture even where he considers it as an object, he would forget the meaning, and it is rather about an adventure of looking, a conversion in the way of questioning in front of any object. [...]. The universal reflection today receives a great movement of a concern about the language that can only be a concern of the language and in the language itself.

Words take meanings from their surround and do not come with, and this surround is not as distant and external as to take the reader along another search than the focus on the text itself. *"But this does not square with current views on the nature of reading, which insists that readers bring their own schematic perspective to bear on*

interpretation and so in a sense assert their own authority. Meanings are not read from a text but into a text” (Widdowson, 1994, p.33). Literary analysis works allegorically by translating a particular lexis to a one particular meaning at the time where this lexis may hold other meanings. More than this, allegorical analysis relates to literary competence which is not at the disposal of all readers because much is about an intuitively established analysis evolving in the long tradition of reading and interpreting. From another perspective, words in literature have not self-contained meaning. They can have meaning in items not signalled as attributes of meaning because the allegorical analysis works on those words or items which have been taken along different texts as signifying a particular image while those that may really hold meaning are far from analysis. In fact, it is the tradition of reading allegorically that seems to facilitate the interpretation. The word “winter”, for instance, has its intertexts with referents of “winters” in other texts and symbolises thus darkness and sadness. It may rather have its intertexts with words belonging to the same textual unit where it occurs and retains meaning different from just ritual sadness because the relations attributed to this word are varied synonyms and opposites and not just coldness and obscurity. The puzzle with the allegorical analysis is its embedding in the historical analysis and the interpretation in reference to what an item was described instead of what this item can mean in its textual occurrence.

6. Linguistic Maxims

Linguistics treats the text along the maxims of the linguistic theory and applies exclusive formal rules to the text understanding. Central to this description is the distinction between literature as text and literature as context. Literature is expressed in a connotative language which does not establish conventional links between

referents in the text and their mental and/or realistic referents²⁸. The compositionality of the text applies not necessarily to a one specified rule because literary language is deformat and opposes the formal language to which rules of semantics apply easily: *“In literature the material must be “deformed” rather than formed. Of course, the deformation can be noticed only against the background of literary and social history”* (Fokkema & Ibsch, 1977, p.23).

The reading, and eventually, the interpretation of literature go beyond the reading of ordinary texts since the compositionality does not apply to rules of language knowledge formation. Literature is a discourse outstanding the textual scope, and tackling it with this assumption enlarges the parameters of understanding.

6.1. Meaning Attribution in Literature

Language in literature is not all systemic as the components of the text do not hold systemic relationships to each other. Thus, it is rather efficient to talk about “an unusual systematicity” or “a different type of word attribution”. Words in natural languages take meaning from their surround and do not come with; they do not all apply to one given rule of meaning construction. Words take values which do not exist with them as primitive. This puzzle of meaning is principally due to the evolution of words from primitive to attributed state. Words in natural languages are created from the new appeared usages relating systematically to a primitive word. De Saussure spoke about this systematicity as existing between words expressing different rapports to each other. English, as an example, is the most authentic language in the world; in that, it acquires new vocabularies relating to new appeared usages, a point that makes primitive words expand their meaning. The latter means that in naming a new usage, it is always searching for a word whose meaning or an

²⁸ Literary meaning is not about realistic meaning established from the link between the word and its world as realistic semantics assumes.

aspect in its meaning corresponds to the real usage. The latter is attributed to words implied for new usages different from the primitive meaning²⁹. The word battery, for instance, has the primitive meaning as “a device that is placed inside a car engine, clock, radio, etc., and that produces the electricity which makes it work”. This word underwent an attributed meaning related to a collection usage being an example of a large number of things or people of the same type. However, when used in discourse, their meaning is too systemic in the way that a whole unity sounds homogeneous. For example, it is odd to hear “beautiful marry lied on me”. “Beautiful” and “lied” do not go together and if they do so it is for a figurative sense, that is, an attributed meaning.

This attribution, which applies more to formal language, takes another shape in literature. Words take a literary attributed meaning often set in a non systemic way. That is, some types of unusual language in literature result from the break of referents. The following verses from Shakspear’s *Anthony and Cleopatra* are good in case:

*Well, I know not
What counts harsh fortune casts upon my face;
But in my bosom shall she never come,
To make my heart her vassal.*

The word “harsh” refers to high quantity and is here cotexting³⁰ with “fortune” to mean extremely rich and to mean further the fact of something nice falling upon somebody taking the same effect of big fortune. “harsh” is thus an attributed meaning.

Meaning attribution in literature situates beyond the syntactic relationship. There are some texts holding sentences lacking systemic attribution and sound all together

²⁹ The following chapter includes a section dealing with “attribution and the literary task”.

³⁰ In Sinclair’s terminology, co-text means words coexisting syntagmatically together.

meaningless. The following extracts from William Faulkner's *The Sound and the Fury* illustrate the point more:

Through the fence, between the curling Flower spaces, I could see them hitting. They were coming towards where the flag was and I went along the fence. Luster was hunting in the grass by the flowers tree. They took the flag out, and they were hunting. They put the flag back and they went on, and then I went along the fence.

(I, 11)

What is meaningless in the above paragraph are the sentences “*They took the flag out, and they were hunting*” and “*They put the flag back and they went on*”. These sentences are meaningless even if their syntactic arrangement is correct. Their contextual relations are untenable because it is not known why and how “*hunting*” and “*fly*” relate to the children’s playing in the fence. Thus, some texts seem to have “static components” holding meaning known only by the writer and hardly discerned by the reader. Literary language escapes to the systemic approach and needs rather another modelling.

6.2. Literature as Text

Literature is primarily realized through language or text and thought due to this fact to be interpreted within its formal encoding. However, the literary text differs a great deal from the ordinary text. In that, it holds a special type of compositionality having in general a different sense to the defining factors of the text. Halliday identifies these factors as: generic structure, textual structure and cohesion (Halliday, 1978, p.134). Along these factors, text, in the general sense, means what constitutes it. That is, the contribution of linguistic items to a particular projected meaning.

Text linguistics is based on the systemic school of linguistics and contributes to text study on the basis of functional grammatical items. Systemic linguistics stands

on the rational that items in the text (words, phrases, expression) hold systemic relations inherent in the language. Can, Kempson and Marten (2005) said in this respect:

Knowledge of our language does not mean simply being able to string words together in such a way that can be seen as to have an interpretation that has itself been assigned in a systematic way. (...) the interpretation for such strings has to be built up from the structure assigned to them (p.4).

In fact, the systemic approach operates both in the production and interpretation of language. Linguistic criticism functions according to the systemic perspective viewing the text as unusual language:

[...] the grammar is meant to represent the native's linguistic knowledge and so to account for his ability to produce and interpret his language correctly [...] any sentence that is not generated by the grammar is in principle not part of the speaker's knowledge and will therefore if produced not interpreted (Widdowson, 1975, p.14).

Working with the expectation of unusual language in literature, systemic linguists treat the literary text from 'signaling' areas whose grammatical direction is thought to hold meaning. Halliday, for instance, treats Yeats' poem "*Leda and the swan*"³¹ as having nominal group which holds a particular meaning. But this 'limited signaling' does not provide explicitly a one meaning to the poem but rather "a supposed meaning" according to the correspondence between nominal groups. Other words or items may contribute to the text's meaning even if they are not part of the nominal group.

*A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed*

³¹ Halliday (2006). *Linguistic Studies of Text and Discourse*, p.9-13.

*By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.*

*How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?*

*A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.*

Being so caught up,

*So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?*

As far as Yeat's poem is concerned, Widdowson (1975) said that the text analysis provides us with a way of getting into the poem and serves as a very effective means of initial assault, it does not give a proper description of the poem but a proper description of the linguistic features of the text.

Furthermore, the text analysis approach picks up some linguistic features or patterns in the text but does not say or confirm that these patterns contribute to a special understanding of the poem as a whole. Besides, there is no surface or deep evidence saying that the signalling pattern holds a particular meaning. Widdowson (1980), who claimed the limitation of text analysis analyzed, Robert Frost's poem "Stopping by woods on a snowy evening" from grammatical signaling:

*Whose words these are I think I know.
His house is in the village though,
He will not see me stopping here
To watch his woods fill up with snow.
My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.
He gives harness bells a shake
To ask if there is some mistake
The only other sound's the asleep
Of easy wind and downy flake.*

*The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.* (Robert Frost, Stopping by woods on a snowy evening)

Widdowson analyses the poem basing on the frequent occurrence of the possessive pronoun in every verse. He argued that the whole poem relates to the theme of possession. However, his analysis is not all about stressing signalled grammatical items; he has based on speculations when he drew relations between the possessive pronouns and other different words such as house and wood.

Linguistic treatment of literary texts has difficulties with the language of literature and lacks as such a sufficient theoretical cover. Observing the following poem by Shakespeare's *Venus and Adonis* shows that the poem lacks the repetition of shared units (grammatical or non-grammatical) which can be way to a particular meaning:

*Look when a painter would surpass the life
In limning out a well proportioned steed
His art with nature's workmanship at strife
As if the dead the living should exceed
So did this horse excel a common one
In shape, in courage, color, pace and bone...*

The linguistic analysis of literary language is case-based and relies on signalled grammatical patterns. These indices are not necessarily the holders of meaning unless the writer puts them for a special purpose. But all the same, the writer's method cannot be known and such grammatical projections are thus standing on weak basis since in the absence of syntactic patterns the analysis is causeless.

6.3. Literature as Discourse

Literature is seen by literary scholars as different and special in its language while linguists consider it as not different from usual language. Just after discourse analysis appeared as competing with the systemic school of linguistics, applications to fields of language study showed interest in investigating their researches from the

perspective of language-in-use (Selincair, 2004). Linguists like Widdowson argued that the missing point in systemic linguistics is covered by discourse's approach because language is more than a text (Widdowson, 1975).

Language of spoken discourse differs a great deal from written language and if the latter is literary the difference is much greater. Smith³² (2004) argued that differences are primarily conventional:

Speech and print aren't different language- they share a common vocabulary and the same grammatical structures- but they have different conventions for using vocabulary and grammar. It shouldn't be considered surprising or anomalous that differences exist between spoken and written language. They are generally used for different audiences. The way we talk always varies depending on the reason we are talking and the circumstances we are in, and the same variation occurs with written language (p. 30).

Discourse analysts see language in literature as purposeful and contextual propositions (Carter & Simpson, 2004) whereby the understanding of the purpose and context yields meaning. Widdowson said:

An interpretation of a literary work as a piece of discourse involves correlating the meaning of a linguistic item as an element in the language code with the meaning it takes on in the context in which it occurs. This correlating procedure is necessary for the production and reception of any discourse, however, so that the ability to use and comprehend language as communication in general provides the bases for the understanding of literature in particular (1975, p. 33).

Two key issues characterize Widdowson's view and question the capacity of literary language to be analysed as discourse. These issues are communication and context.

³² Smith explains the differences in terms of specialization of language, see p 30-31 for further details.

They raise questions such as “are the parameters used in analysing usual discourse the same for analysing literary language?”, a language which is agreed on as unusual and case in language-in-use. The answer is certainly no because the parameters that apply to analysing real speech of individuals developed from a normative sample and generalizable from similar cases and hence has systematicity by virtue of this fact. Neither literary communication resembles to formal communication nor is the context of the literary language known to the reader.

Having the same importance as communication in discourse, context, too, is absent in the literary text for it is worked out beyond the textuality. Context in discourse refers to the defining characteristics of the speech event being principally time, setting, mood, role relationships, and statuses. These features around language use justify the choice of language but in literature it is hard to obtain them from the text. Instead, readers work literarily and try to situate the literary work in its historical scope and work out the context from what was provided as clues in literary criticism.

The line between the addresser and addressee is not straight in literature and does not therefore allow knowing the context and generating the same speech acts because language in literature is not all systemic as the components of the text do not hold systemic relationships. The debate over this point is split into two views. While literary critics consider ‘*literature as not so special after all (...) and its language works basically in the same way as any other language*’ (Sell & Verdonk, 1994, p. 27); critical discourse analysts, however, saw that communication occurs differently in the two types of usage, and that literary communication has its speech acts with different parameters of analysis (De Man, 1979; Widdowson, 1980; Miller, 2001). Literature is dialogic not only because it communicates messages and values at the

general sense but also its language is chosen and put as such to communicate something special and different. Despite the fact that its mode of communication is not linguistic, it is still meaningful in the context of production because it has a hidden message in the words and belongs to a meaningful unit. Philosophers think that only the writer of the text holds the secret guild of reading and interpretation. Literary scholars, looking a bit similar to philosophers, interpret acts on the basis of historical symptomatic genres modeling to the text similar interpretations, yet inscribing to a one particular horizon. With such a limitation, all narrative structures are the same, in the literary point of view.

Speech acts obey to the standard aspects of discourse. Whatsoever is the complexity of acts; they are still governed by the existed acceptable conventional procedure (Austin, 1975). This certain conventional effect is not capable of retaining a one specific meaning in the different contexts it occurs in. Thus, as Miller (2001) said, the speech act theory cannot tell the difference between the literary and nonliterary, and the logic it uses in distinguishing for example between performative and connotative utterances is not the same in literature as the same acts turn out to mean more than what they do in the linguistic mode. In this respect, De Man said that *“The logical tension between figure and grammar is repeated in the irresponsibility of distinguishing between two linguistic functions which are not necessarily compatible”* (De Man, 1979, p. 270). Literature makes sense through language and establishes significant act since it is the result of a conscious composition establishing significant relations between the form and its figure. For example, the performative statement in ordinary discourse “I promise to be there” may not hold this same function in literature and may even change its discorsal function to mean for example a factive value with other illocutionary force. The

statement “Well, I know not” from Shakespeare’s *Anthony and Cleopatra* is not necessarily a declarative statement if its co-text does not share its values. Its cotext is “What counts harsh fortune casts upon my face”. This sentence does not draw a declarative link with the first sentence and thus the declarative aspect of the first sentence is not asserted.

6.4. Linguistics and Literary Meaning

The linguistic theory is set from a general perspective to analyze sentences with finite grammatical rules. The linguistic analysis is supposed to cover all levels of analysis of which the syntactic and semantic analysis are treated with the same rules standing on the rational that a grammatical sentence is necessarily meaningful. The interface between syntax and semantics, however, does not hold to all cases whereby a lot of sentences are grammatical and meaningless or semantically well-formed and grammatically deviant. As far as literary meaning is concerned, the second type seems to have a frequent occurrence in literary texts to the extent that the grammatical deviance becomes tolerated (Widdowson, 1980). The semantic analysis is independent from the grammatical analysis and its methods proceed semantically and not grammatically. The linguistic analysis distinguishes between adequate and inadequate sentences by assigning grammaticality to the former and deviance to the latter. In that, sentences are treated from surface levels leaving the question of meaning separate from the linguistic analysis. In that, the relation between language knowledge and its use becomes incorrelatable along areas of deformat usage. Cann, Kempson & Marten (2005) raised this issue:

The grammar formalism which encapsulates the knowledge of a language that can lead to such realizations must therefore be neutral as between the ways in which it is used. In the light of this order of dependence, it is the concept of language

which has to be explained first, independently of any application of that knowledge—the intrinsic properties of a language as set out in a grammar comprising the capacity of some idealized speaker/hearer. It is the applications of the knowledge, then, that have to make reference to the body of knowledge, and not it to them (p. 1).

From another perspective, ungrammatical sentences are not easy to interpret as they deviate from grammatical patterns.

One of those applications of language knowledge is language instrumentalism which refers to the dependence between language as being a pure ideal system and language as being an instrument handled ‘out of itself’. Knowing language in the form of structured meaningful items realized in contextual areas does not define it as its applications go beyond theoretical linguistics’ assignments.

What characterizes language instrumentalism is thus its second presentation of linguistic items; that is, the re-presentation. Language items' meaning draws usually from the occurrence of other items situating syntagmatically where the meaning of one item is carried out by its co-item. This can be also the case of paradigmatic-word relations when the meaning of one unit is made clearer by the meaning of another unit in the text. However, when the meaning of linguistic items do not meet in one textual end, and appears in the text as static unit bearing allegorical images, it rather takes a second presentation because their first or formal appearance as text is pointless. Central to literary texts is thus the static communication, the speechlessness of referents and the decomposed language.

7. Characteristics of Literary Meaning

Literature is expressed in a special language not only for its aesthetic form and its deep inspirations but rather for its special construction of words which is a well-

thought out process resulting in creativity. The literary text is the writer's free stage for extending words meaning as much as h/she implies from words to hold attributes and relate with others in the same interaction to come by the end with a fascinating form very different from the usual. The means in this task is not a mere representation of objects in images but a representation conditioned by words' extended meanings. It is worth speaking about exemplification of an internal interaction since creative writings are much more the task of reception. Readers question the form itself more than the motivation behind its writing.

Lexical creativity is inherent in the natural language as far as human beings produce different senses to the same lexical unit. But in natural and formal usage of language the lexical creativity is finite whatsoever might be the established senses:

The creativity inherent in the grammar of a language has been often pointed out: an unlimited number of sentences may be produced from a finite set of elements together with rules for their combination. Lexical creativity is probably of a similar order and, like syntactic creativity, must have a finite aspect (Cruse, 1986, p.50).

The line between the addresser and addressee is not straight and therefore does not allow for knowing the context and generating the same speech acts because language in literature is not all systemic as the components of the text do not hold systemic relationships.

Moreover, the absence of the addresser makes literature lack instantaneity and be a non-judged product because the when-where-how questions which generally direct the reader to the circumstances of the text are not present:

The absence of another here-and-now, of another transcendent present, of another origin of the world appearing as such, presenting itself as irreducible

absence within the presence of the trace, is not a metaphysical formula substituted for a scientific concept of writing. This formula, beside the fact that it is the questioning of metaphysics itself, describes the structure implied by the “arbitrariness of the sign”, from the moment that one thinks of its possibility short of the derived opposition between nature and convention, symbol and sign, etc. the “unmotivatedness” of the sign requires a synthesis in which the completely other is announced as such –without any simplicity, any identity, any resemblance or continuity- within what is not it (Derrida, 1998, 47).

7.1. Passive Communication

Literature is seen by literary scholars as different and special in terms of language. The latter is confined to discursal functions involving communicated message along the speaker-hearer exchange of speech. At this level, Jacobson distinguished between grammar of the addressee and grammar of the addresser. The latter does not only decode communication but tries to know with which language the text is written (Lotman, 1973, p.56). For communication to occur, particular elements both with their appropriate functioning should hold. The linguistic or Jacobean communication requires the presence of the addresser and addressee and both knowledgeable with the used code or language. Literary communication, however, does not apply to this one central function as the line between the sender and receiver is not straight and does not therefore allow for generating the same usage to literary texts:

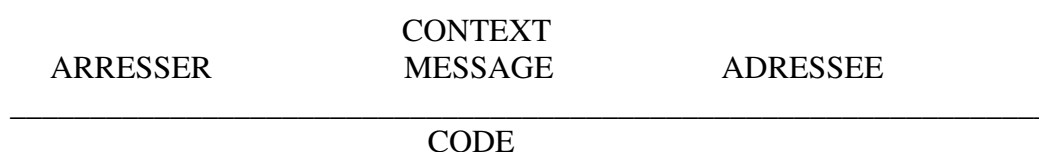


Figure 06: Jacobson’s scheme of Communication

What is instead in literary communication is the unknown context, the unseen writer's voice and the code -and possibly its echoes, a number of very distinct factors implying for a marked difference with the linguistic communication and indeed new different parameters of analysis. This difference is recognised only when components of communication are considered for their real functions instead of viewing them linguistically by evoking to the addresser a voluntary emitter and the addressee the desired receiver (Carter & Simpson, 2004).

What is rather common between the linguistic and the literary communication is the addressee. The addresser both with the code, however, is what makes the difference as the addressee is not present with the addresser in the same paradigmatic line. Rather, the addressee, who is generally related to the text's writer, produces a language detached from a social context that if present may allow for inferences to occur and thus would facilitate the understanding of language³³.

Literature is dialogic not because it communicates messages and values in the general sense but its language is chosen and put as such to communicate something special and different. Despite the fact that its communicating is not linguistic, literary exchange is still meaningful in the context of production because it has a hidden message somewhere in the words.

7.2. Deconstructed Compositionality

The compositionality of language in literary texts is questioned for relatedness. After the work of Derrida on deconstruction, the text's language is said to have several meanings and thus set under uncertainty. Words lack a constitutive meaning and their allegorical images are as De Man said meaning what they do not mean. This is inherent in a language instrumentalised by a discourse like literature. The text

³³ Discourse analysts think that the horizon of the writer and the horizon of the reader can meet and the reader thus gets to the writer's intention.

loses its natural properties because compositionality in literature differs a great deal from other pieces of language in natural occurrence though the general form of all written manifestations of language looks the same. Being thus deconstructed the compositionality of the literary text escapes to the principle of compositionality in general:

The principle of compositionality is often intended to be about the mental representation correlated with elements of natural languages and concerns their syntax and their semantics (if mental representations have these). So mental representations might be –for example– prototype structured and then might or might not be compositional themselves (Cohnitz, 2005, p.25).

The properties of a text can be inferred from the properties of its constituents, or its referents for the fact that these referents communicate with primary properties stated implicitly in the text. Some textual items in the literary text may lack a constitutive meaning for several reasons of which the absence of instantaneity and the unmotivatedness of the sign are central (Derrida, 1998).

Literary language loses its naturalness; writing represents the images the writer makes with words which are made primarily and intentionally to lose their usual arbitrariness:

The absence of another here-and-now, of another transcendent present, of another origin of the world appearing as such, presenting itself as irreducible absence within the presence of the trace, is not a metaphysical formula substituted for a scientific concept of writing. This formula, beside the fact that it is the questioning of metaphysics itself, describes the structure implied by the “arbitrariness of the sign”, from the moment that one thinks of its possibility short of the derived opposition between nature and convention, symbol and sign, etc.

the “unmotivatedness” of the sign requires a synthesis in which the completely other is announced as such –without any simplicity, any identity, any resemblance or continuity- within what is not it (Derrida, 1998, p.47).

7.3.The Unmotivatedness of the Linguistic Sign

The unmotivatedness of the linguistic sign makes necessarily the natural link between the signifier and signified senseless. This relationship does not hold because writing is derivative and meaning is not constitutive, and the signifier’s referents are distributed in the text with a difference in their proximity to the extent that no one interpretation can be the writer’s intended meaning. The signifier is viewed from different directions yet falling all in the speechlessness of the text. Derrida considered the signifier as totally unmotivated and lacks a constitutive meaning:

The feelings of the mind, expressing things naturally, constitute a sort of universal language which can then efface itself. It is the stage of transparency [...]. The voice is closest to the signified, whether it is determined strictly as sense (thought or lived) or more loosely as thing. All signifiers, and first and foremost the written signifier, are derivative with regard to what would wed the voice indissolubly to the mind or to the thought of the signified sense, indeed to the thing itself. The written signifier is always technical and representative. It has no constitutive meaning. This derivative is the very origin of the notion of the “signifier” (Derrida, 1998, p.11).

From another direction, Kristeva (1969) argues that much work is done at the level of the signifier:

Le texte (poétique, littéraire ou autre) creuse dans la surface de la parole une verticale où se cherchent les modèles de cette signifiante que le langage représentatif et communicatif ne récite pas, même s’il les marque. Cette verticale,

le texte l'atteint à force de travailler le signifiant : l'empreinte sonore que Saussure voit envelopper le sens, un signifiant qu'on doit penser ici dans le sens, aussi, que lui a donné l'analyse lacanienne (...). Le texte n'étant pas ce langage communicatif que la grammaire codifie, il ne se contente pas de représenter –de *signifier* le réel. Là où il signifie, dans cet effet décalé ici présent ou il représente, il participe à la mouvance, à la transformation du réel qu'il saisit au moment de sa clôture (p.8-9).

The text (poetic, literary or otherwise) digs in the surface of parole a vertical where look the models of this significance that the representative and communicative langue does not recite, even if it marks it. The text attains this vertical through working the signifier: the sound trait that Saussure sees wrap sense, a signifier that we must think it here in the sense that, too, he gave it the Lacanian analysis (...). The text is not that communicative language that codifies the grammar, it does not just content to represent –to signify the real. There where it signifies, with this shifted effect here where it represents, it participates in the movement, in the transformation of the real that it captures at the time of its termination.

The literary text is a group of signals communicating silent messages. There is the absence of a one-to-one correspondence between the form and its content, or at least this link is not to discern easily in the text. In other words, there is the absence of the correlation between the form and its content since this relation is loaded with systemic and extra-systemic relations. This function is beyond contextualization and centres rather on the association between near and distant referents. In that, there is little symmetry between the word and its referent or content (Fowler, 1982).

8.4. Disconformity between the Reader's and Writer' codes

A last issue in the categorization of literary meaning concerns the disconformities between the writer's and reader' codes of reading. The literary text belongs to the production level and as said before, it is of a deconstructed nature. The reception or the understanding level, however, is to occur without a determined code since the text's language is very different from formal language to which rules of grammar easily apply. Therefore, the two codes of production and reception are different and may result in disconformities of reading.

Conformity occurs when the reader and writer are in the same horizon of reading (Jausse, 1990). With compositional texts, conformity is more likely feasible as the reader deals with a more or less determined code. By contrast, with decompositional texts, the task is complicated as the reader's code may not correspond with the writer'. Lotman (1973) argued that the addressee may use a code other than the writer's. Lotman distinguished between two levels of decoding the text. The first is when the addressee imposes on the text a code of reading or a deconstruction to the writer's text. The second concerns the case where the addressee perceives the text according to canons already known to him/her. And through trials and errors, he/she will elaborate a new code. Lotman (1973) said :

L'écriture impose son langage au lecteur, qui l'assimile et en fait un moyen de modélisation de la vie. Cependant, en pratique, visiblement, dans le processus de l'assimilation, le langage de l'écriture est le plus souvent déformé, il subit un métissage avec les langages qui font déjà partie de l'arsenal de la conscience du lecteur (p. 57).

The writing imposes its language on the reader, who assimilates it and in fact as a means of modelization of life. However, in practice, visibly, in the process of

assimilation, the language of writing is often deformed, it undergoes mixing with languages that are already part of the arsenal of the consciousness of the reader.

Conformity is a necessary condition for reading, understanding and then interpreting literary texts. It is not set in a particular method of reading since literary texts exhibit high variation; but it can be established as the result of applying different codes.

8. Conclusion

Literature is a discourse instrumentalising language and expressed through it at the same time. As such, the link between referents loses its naturalness from the interpretative framework to stand on the textual items as being deconstructed and detached from their natural meaning. The text is written with particular expectations of the writer. In that, the form is put in a way that its meaning sounds unusual and difficult to read. This system is put dispersed to the reader through unrelated referents.

Both of the literary and linguistic analysis tackles the literary text with a method supposed to yield a particular meaning. Their differences are ontological emerging from the mistaken believe that literature is artistic while linguistics is scientific. The linguistic analysis showed its applicability in wide usages where literary analysis failed. The literary analysis, too, is strong in its own but lacking systematicity makes it more subjective.

As the chapter demonstrated, the linguistic method is more specific and centered to the task of comprehending the literary text because it is based on an objective scheme proceeding from a linguistic competence with rules and conventions of reading. By contrast, the literary method is general, intuitive and subjective for its dependence on the ideal of literary criticism. These methodological differences give priority to the linguistic method in the reading of literary texts. In relation to our

research, the linguistic method is subject of investigation for two main reasons: (1) We work on a language classroom of EFL learners concerned more with the task of comprehending the literary text than with interpretation. According to what has been said in the distinction between understanding and interpretation, interpretation is a literary advanced task, and set beyond the English learners' object; and (2) The linguistic method finds out meaning in the text and enables the learner to work on his own available competence which are both linguistic and literary.

Chapter three suggests a theoretical discussion on the application of semantics in the understanding of the literary text.

CHAPTER THREE

THE SEMANTIC ANALYSIS OF LITERARY TEXTS

Introduction

The Semantic Analysis of Literary Texts

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1. Introduction

Semantics is thought to account for any type of meaning as far as its rules can predict the meaningfulness of language. This assumption, however, loses sense once dealing with literary meaning. In that, there are linguists in favor of the former claim while others delimit the task of semantics. The present chapter aims at showing the predominance of semantics in explaining literary meaning through reviewing analytically the semantic analysis of literary meaning and comparing between their methods of analysis. The latter provides our research with the strong and weak points of different semantic methods which will contribute to our semantic model of reading and understanding the English literary text.

2. The Semantic Analysis of Literary Texts

The first attempts linguistics took in the study of literary texts dated back to the Russian formalists who were influenced by the Saussurian school. The formalists considered literature as part of linguistics. Their main focus was the scientific study of literature for the prevailing view that the literary text is a system of signs serving for particular functions. The literary text is believed to have devices out of which meaning obtains. The formalists' structural tendency gave to the narrative structure a semantic shape to facilitate the task of reading. In the beginning this had not been widely accepted as it was thought to restrict the literary creation but later investigations gave interest to the semantic contribution as the literary text has a systemic aspect characterized by the interdependence between its elements. All the linguistic contributions share the view that literature is to study according to principles:

In recent decades, the most conspicuous trend in literary criticism has been to move the focus of discussion away from the interpretation of individual texts

toward the fundamental principles for reading, experiencing, and interpreting art works at large (...). These discussions have revolved around a variety of ways to represent the components of literary communication - author, text, reader, and critic – and to draw the consequences in theory and practice (De Beaugrande p.83).

Semantics studies word content which can be categories, occurrences, and textual and non-textual signs, and defines as a sub-discipline of semiotics. The literary text is a group of textual signs to which the semantic analysis is of paramount importance if the analyst can establish a network of relations between terms and settles on a more or less one meaning.

The science of literature is given the title “literary semantics” after the works of Trevor Eaton³⁴. Eaton argued against the literary analysis’ limitations in explaining literary meaning and called instead for a science of the field that has both a theoretical and empirical basis. Eaton called literary semantics as “analeptic system”. *“A science of literature, within which the troubling questions of knowledge and value can be explored –a system built from rigorously-defined terms, and where objectivity or at least intersubjectivity agreement can be aimed at* (as cited in Toolan, 2011, p. 199).

Todorov (1981) argued that semantics of literature is concerned with two main questions: “how does a text signify?” And “what does a text signify?” (p.16). The former is the concern of linguistic semantics while the second of substantial semantics (ibid). Linguistic semantics studies the compositionality aspect of the word and is more concerned with literal meaning. Substantial semantics, however, studies

³⁴ Eaton presented a lecture on literary semantics in the International Association for Literary Semantics in Geona in 2010.

the variable distance between the signifier and signified and tries to establish semantic relations despite the indeterminacies of signs in the text.

Structurally speaking, the semantic interpretation aims at establishing relations between items in the text as the science of literature is systemic in nature:

L'interprétation sémantique est toujours l'établissement d'une correspondance entre deux séries structurelles. Si ces deux séries possèdent une mesure identique, leur interrelation sera réciproquement monosémique. Si au contraire elles possèdent une quantité différente de mesures, le rapport l'univocité réciproque n'aura pas lieu d'exister, et à un point dans une série correspondra non pas un point, mais un groupe de points, un secteur déterminé, dans l'autre série (Lotman, 1973, p. 114).

The semantic interpretation is always the establishment of a correspondence between two structural series. If these two sets possess an identical measure, their relationship will be reciprocal. If instead they have a different amount of measures, the rapport of reciprocal univocity will not happen to exist, and a in a series will match not a point but a set of points, a determined sector, in the other series.

Semantics' role is not giving a precise meaning to a given item since it is not yet capable of accounting for all meanings including the literary and which resists categorization more than others. But it can contribute to this task with scientific attempts yielding a more or less systemic meaning. As Culler said, semantics may not be fully describing literary meaning but can provide insights or at least direct the analysis towards more convincing analysis than the literary. Literary meaning is a different type of meaning that even if it does not resemble to semantic meaning, it is indeed the task of semantics:

Poetic meaning and semantic meaning would not be absolute antitheses. Poetic meaning would not be the opposite of semantic meaning. It would be different from, or other than, or more than, or even, if you want, less than, but not antithetical to (Burke, 1974, p.143).

Semantics is thus the most concerned field with explaining meaning including the literary:

One might think semantics to be the branch of linguistics which literary critics would find most useful. If there is any realm where methods of linguistic description could with profit be applied to the language of literature, it is that of meaning. What critic does not in his moments' dream of a scientifically rigorous way of characterizing the meaning of a text, of demonstrating with tools of proven appropriation that certain meanings are possible and others impossible? And even if semantic theory did not suffice to account for all meanings observed in literature? Would it not, at least, from a primary stage in literary theory and critical method by indicating what meanings must be characterized by supplementing rules? If semantics structure be of great use to critics, even if it were not a panacea (Culler, 2002, 88-89).

Theories of semantics have since long been concerned with the question of meaning analysis but their concern with literature understanding is quite new since linguistics and literature were taken separate and the question of meaning was coined by literary critics. The semantic analysis of literary texts is much more concerned with explaining literary meaning systematically relying on the utterance as holder of meaning. However, different theories approach the literary text with different methods. The present section reviews the semantic theories that have theoretical and empirical description of literary meaning and define under substantial semantics

being functional semantics, possible-worlds semantics and intentional semantics. Other semantic theories such as truth-conditionality and entailment and implicature, which contributed to a certain degree in the study of literary meaning, are not the center of attention in this section because of their interdependence with other disciplines, and their lack of a pure literary semantic analysis.

2.1. Truth-conditionality

The meaning of a word can obtain from the truth condition of the whole sentence. To know the meaning of a sentence is to know under what conditions that sentence would be true (Kempson, 1977). S is true if and only if P. For example, the “snow is white” has meaning only if snow is really white. The theory of truth-conditionality prioritizes the conditions under which the sentence occurs as constituting its meaning. However, the conditions of occurrence do not always say much about words’ meaning and are therefore unable to carry out valid interpretations. Kempson (1977) said in this respect:

The parsing which a theory of meaning of this kind presents as an explanation of meaning is between the name of the sentence, i.e. the sequence of items of that sentence without any account of their interpretation with a set of conditions minimally guarantying the truth conditions must be a general formulation simply by virtue of the infiniteness of natural languages (p. 25).

Goddard (2011) raised two main critics to the truth conditional approach. The first is the difficulty of stating the truth conditions especially with metalanguage. The second relates to objective attitude toward meaning. A lot of expressions’ meaning is subjective or culture-bound and cannot correlate with features of the external world (p. 8).

The truth-conditionality assigns to sentences a general meaning and thus does not answer explicitly the question of why x means y? With literary meaning in case, the truth conditional approach is limited as it may not be always possible to relate a word or an expression in the text to a fixed referent. Literary language is a re-presentation of what the writer views a given world or fact. It tends more towards subjective representation and incapacity to define objectively under given conditions whether the literary text is compositional and readable or not. The following examples demonstrate the limitations of the truth-conditionality:

There is an obvious resemblance between the sun and a king; we look up to both; both are powerful, being capable of giving and taking away life; both are glorious and of dazzling brightness being his state (The Easter gate when the great sun brings its sate)³⁵ (1)

John murdered Marry (2)

The meaning of the first text is compositional and thus easy to understand since it talks about two items “sun” and “king” which share truth-conditions such as power and authority. The reader of this text gets easily to this first meaning but he/she is left without an answer to why the writer draws such conclusions? Knowing the conditions of the textual item has much to share with the literary analysis which tries to draw these conditions allegorically. The difference, however, is that the truth conditionality works on the view of the necessity of x to occur under the same conditions of y whereas the literary analysis collects the conditions freely from any necessity.

The second sentence may not be set under the truth-conditionality principle because the conditions of its occurrence are not to check in the two theses: “John murdered Marry” and “Marry is murdered”. It cannot be checked whether Marry is

³⁵ John Milton's *Allegro*

really murdered by John or it is about another meaning not seen in the conditions of occurrence.

2.2. Entailment and Implicature³⁶

The text of Melton may need instead of the truth-conditionality another rule having the capacity to go beyond the logical truth of the sentence and make inferences in order to link the propositions. After truth-conditionality theory, entailment and implicature was a competing theory thought in the beginning to hold more accountability of meaning. Goddard (2011) defined entailment as “*a relationship that applies between two sentences, where the truth of one applies the truth of the other because of the meaning of the words involved*” (p.17). Entailment holds generally between two sentences or statements, S1 and S2, if S1 is true S2 must be true. Taking the previous example “John murdered Marry” entails the sentence “Marry died” but this may not be true in figurative sense where the verb “murdered” may be far from killing. Kempson (1977) said in this respect that this rule is derived from an automatic procedure whereby the truth-condition of S1 is necessarily the truth-condition of S2. Thus, one single entailment may not bring the text’s meaning and raising other entailments is rather needed.

In example (1) if we make the entailment that both of the sun and king are powerful and authoritative, we need to raise other entailments such as “both are severe”, “both are deciders”, “both are energetic” even if these images are not explicitly apparent in the text. These entailments, however, are paradigms established out of the general truth of the sun and the king and worked out away from S2 entails S1 because this automatic procedure limits the interpretation and does not reach the intended meaning.

³⁶ For a better understanding of implicature in literary interpretation, see the papers published in the Journal of literary semantics, vol 41, No 2, 2012. This edition is thematically designed to inference and implicature in literary interpretation.

As for example (2), however, the entailment may raise more possibilities of yielding meaning:

John murdered Marry. E1
Marry is murdered by John. E2
Marry is dead. E3
Marry is killed (complementation). E4
Marry is killed with (problems; troubles;). E5
Marry is not dead.

These entailments go beyond the premise of one S1 entails one S2 and raise further entailments, some of which delimit the task to a one meaning especially if opening the way to the possibility of figurative usage. Entailment was not in itself accountable of literary meaning but it brought the notion of “possibilities”. The latter enable the reader of literature to work out possible meanings and then select purposely the meaning that is more or less convincing.

Implicature is a device for deducing meaning. It works out the possible implied meaning in a systemic way. Chapman (2012) applied the implicature principle on the Dorothy L. Sayers’s *Gaudy Night* (1935). In brief, the novel is on two characters Harriet and Peter who have been worried by Peter’s insistence to marry Harriet and Harriet refusal by virtue of her intellectual pursuit. Chapman focused on the conversational implicature between characters and between narrator and reader. An important implicature made in the analysis is that female students are not usual or normal students and wardens and that there is something marked about women in these roles (p.147). A second important implicature is done by Peter’s final marriage proposal to Harriet. Peter’s marked utterances enabled him to succeed as he addressed Harriet with her proper academic title:

“Placetne, magistra?”³⁷

“Placet.” (Sayers, 1935: 557)

³⁷ The translation of the exchange is “Does it please you Master [of Arts]?”, “It pleases me”.

The implicature is that the marked form of words relates to a situation that is itself marked (p.149). The switch to Latin and the use of academic title point to the fact that by marrying Peter, Harriet will not have to give up her personal autonomy or suppress her intellect (ibid).

This analysis could draw implicatures from the verbs “pounded” and “crushed” (2012, p. 143-151). Chapman’s analysis is an example of stylistic analysis that brings other facets on literary works that literary critics could not talk about before.

2.3. Functional Semantics

With the rise of structuralism, the question of semantic analysis becomes centered on the concept of function. How words function together and in contrast to one another is the premise of the structural paradigm.

Text linguistics is a functional theory to the study of meaning developed by Halliday (1978) and based on the systemic school of linguistics. Systemic linguistics stands on the rational that items in the text (words, phrases, expressions) hold systemic relations inherent in the language. Working with the expectation of unusual language in literature, systemic linguists treat the literary text from ‘signalling’ areas whose grammatical direction is thought to hold meaning. Halliday (2006)³⁸, for instance, analysed W. B. Yeats’ poem “*Leda and the swan*” as having a nominal group which assigns a particular meaning:

*A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.*

*How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?*

³⁸ Halliday analyzed the poem the first time in 1964.

*A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.*

*Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?*

Halliday calculated the number of nominal groups in the poem and contrasted it with its counterpart in another poem by W. B. Yeats –His Phoenix-, arguing that the dominance of nominal groups is unusual and signals therefore something in the poem. Besides, the few number of verbalized forms refer to a potential of these forms: *“The more powerful the verbal lexical items are items of violence; and it is precisely these that perform nominal rather than verbal roles (...). These are not verbs at all or are themselves verbs but subordinated to the nominal elements in clause structure”* (Halliday, 2006, p.13).

The limited focus on nominal groups does not provide explicitly a one meaning to the poem but rather “a supposed meaning”. Other words or items may contribute to the meaning even if they are not part of the nominal group. As far as Yeat’s poem is concerned, Widdowson (1975, p.10) argued that though the text analysis provides us with a way of getting into the poem and serves as a very effective means of initial assault, it does not give a proper description of the poem but a proper description of the linguistic features of the text. Furthermore, the text analysis approach picks up some linguistic features or patterns in the text but does not say or confirm that these patterns contribute to a special understanding of the poem as a whole. Besides, there is no surface or deep evidence saying that the nominal pattern holds the poem’s meaning. The principles of Halliday’s systemic linguistics are summarised in the following:

[...] a person can choose to realise his behaviour linguistically. He then has to enter the linguistic system via the semantics, which Halliday equates with sociosemantics. The semantics provides the speaker with the meaning potential – ‘what he can mean’- in that particular context. Next, the specific meaning chosen is recorded into writing; this happens on the level of the lexicogrammar, which offers the speaker the different possibilities of what he can say” (Dirven, & Fried, 1987, p. 47).

Egins (2004) summarized the principles of functional systemic grammar as follows: (1) That language use is functional; (2) That its function is to make meanings; (3) That these meanings are influenced by the social context in which they are exchanged; (4) That the process of using language is a semiotic process, a process of making meaning by choosing (p.3). As such, systemic functional linguistics answers two main questions: how people use language? And how they interpret it?

Drawing a one-to-one link between systemic analysis and literary meaning leads to the following: (1) words in the text have particular functions; (2) these functions yield the text’s meaning; (3) that meaning is the representation of real images; and (4) meaning is made by a process of selection whereby knowing these selections are key to interpretation.

If literary meaning is systematic it is for the deliberate choice in its construction, which is as seen before the contrary to conventional choice. Being systematic is to establish meaning in reference to a dominating feature or unit even if the latter does not appear within the syntagmatic combination. Instead, it occurs in the lexical interaction which specifies paradigmatically the text’s meaning.

The reader searches meaning to the literary text along a sociosemantic analysis which stands on the language of the text by establishing interaction between the attributive words in a paradigmatic horizon.

2.4. Compositional Semantics

“The meaning of a sentence obtains from the meaning of its constituents” is a competing theory to the previous stated ones. Developed by Katz and Foder and Greimas, compositional semantics is seen as the most accountable of literary meaning (Martin, 2004). Compositional semantics stands on the prevailing assumption that if independent words fail to reveal a particular meaning, then their combination may do so as far as they all fall inside the same semantic scope. It is concerned with the relations between items in the sentence or the text. Understanding the textual relations in the literary text can facilitate the task of reading especially that the artistic text has syntagmatic and paradigmatic relations between its components since the meaning of words occurring in a long string relates to a context which specifies the relations between the string’s components in terms of syntagmatic or paradigmatic relations. In general, lexical relations are paradigmatic in the sense that words substitute for each other in a given context.

2.4.1. Syntagmatic Analysis

The syntagmatic analysis dominated the semantic analysis as words take meaning from their shared context: words in a given context contribute to each other meaning as far as they belong to the same significant unit. Cruse (1986) argued that “*The meaning of a typical sentence in a natural language is complex in that it results from the combination of meanings which are in some sense simpler*” (p.24). The language, here, is meant to be natural, formal and in itself compositional. For example, the sentence “John saw the cat” has its syntagmatic lexical units contributing to its

meaning because these lexical units are semantic constituents³⁹ (Cruse, 1986, p. 24). The principle of compositionality is syntagmatic when lexical units allow for being semantic constituents but once these units lose the accessibility of constituency the syntagmatic relations become less relevant for it is not possible for words to constitute a one meaning because:

The principle of compositionality is often intended to be about the mental representation correlated with elements of natural languages and concerns their syntax and their semantics (if mental representations have these). So mental representations might be –for example– prototype structured and then might or might not be compositional themselves (Chonitz, 2005, p.25).

Sentences are built up systematically and supposed to be interpreted along the same design. This compositionality holds in the production of sentences but not necessarily in their interpretation for it is not always possible for the linguistic competence to assign a fixed systematicity out of which it yields the sentences' accurate meaning. Can, Kempson and Marten (2005) said in this respect:

The compositionality problem (...) is the problem of how it is that humans are able to systematically build up indefinitely complex sentences and ascribe each one of these some interpretation. Knowledge of our language does not mean simply being able to string words together in some arbitrarily structured way. It means being able to string them together in such a way that they can be seen to have an interpretation that has itself been assigned in a systematic way (p.3-4).

If the systematicity in production allocates systematicity in interpretation from the structures or constituents of the sentence, there should be a prototype in the compositionality of sentences, generalising the interpretation to similar cases.

³⁹ Cruse (1986) defines semantic constituents as “*any constituent part of a sentence that bears a meaning which combines with the meanings of other constituents to give the overall meaning of the sentence*” (p. 25).

Language is not all compositional and its very natural states may have the systematicity in production but not necessarily in interpretation.

The linguistic value has been always treated from relational perspective because when its meaning is not syntagmatic it is prospected by other units occurring necessarily beyond its co-text. This distinguishes between short and long strings or sentences; while the short sentence takes a constitutional meaning the long one does not. The latter is usually put explicit in relation to the sentence's structure when language is formal and natural and is meant and implied when it is decompositional. In both cases, meaning exists or is already there in the words whether they belong to a formal or deformat usage. The previous sentence "John murdered Marry" has it possible to raise the multiple entailments seen above because entailment four and five have the tendency to constitute a complementation to the verb "murder". Its syntagmatic relations establish a construction between the verb "murder" and the object "Marry" calling for the adverb "how" which entails that "Marry" is not dead.

Compositionality helps in establishing a one and particular meaning to simple or figurative sentence as far as the sentence's constituents have a certain degree of relatedness. This implies that unrelated cases may not define under constituency, as show the following examples:

*Whose woods these are I think I know*⁴⁰. (3)

*They took the flag out, and they were hunting. They put the flag back and they went on, and then I went along the fence*⁴¹. (4)

The above sentences will be tested against the constituency model. Sentences (3) and (4) do not communicate a precise meaning. They have meaning not communicated formally by their constituents but it is known by the reader that it has a meaning to be searched beyond the sentence's constituents. The third sentence

⁴⁰ This sentence is taken from the poem "Stopping by woods on a snowy evening" by Robert Frost, p.19.

⁴¹ This sentence is taken from Faulkner's *The Sound and the Fury*.

needs to be read in its text as its constituency does not signal a particular thing. The fourth sentence, too, has its parts resisting constituency and needs rather to be read inside its whole text to gather more attributes of meaning.

Language in its different occurrences does not assign to its constituents a typical compositionality. The more the language is less natural the more its constituents lose the accessibility of semantic constituency and the more syntagmatic typicality loses accountability.

2.4.2. Paradigmatic Analysis

The paradigmatic analysis refers to the relations established beyond the syntagmatic analysis. It does not define from the Saussurian paradigm of substitutability as when words can replace others by virtue of their grammatical categorization. The paradigmatic analysis rather refers to establishing alternative meanings to a given word put at the surface level of reading the text.

When lexical units in a given piece of language do not form semantic constituents they attribute meaning beyond the syntagmatic relationships. Meaning in these cases may not be constitutional. However, it is not about meaningless language. The decompositional language is meaningful in its production or relates to a meaningful unit but appearing semantically abstract in its interpretation because the systematicity of its production does not hold in its reception. Items in the text belong to a semantic unit that gives meaning to the text's structure:

Tout segment significatif du texte artistique peut être interprété à la fois en tant que phrase et en tant que succession de phrases. (...) la projection de l'axe de la sélection sur l'axe de la combinaison, des mots placés l'un à côté de l'autre forment dans le texte artistique, dans les limites d'un segment donné, un tout sémantiquement indissoluble : un « phraséologisme » (Lotman, 1973, p. 139).

Any significant segment of the artistic text can be interpreted both as a sentence and as a series of sentences. (...) The projection of the axis of the selection on the axis of the combination, words placed one beside the other form in the artistic text, within the limits of a given segment, a semantic whole indissoluble : a phraseologism.

In fact, literary language is seen by grammarians as a high deviance (Chomsky, 1965) and by less extreme linguistic views as unusual grammatical language (Widdowson, 1975). Literary language is a kind of interface meaning handled by a discourse dominating its expressivity and formal aspect.

Semantics main task in language description is supplying meaning especially to those areas in language being undecided. Words take values which do not exist with them as primitive and these values take meaning from different relations with other values of words occurring beyond the co-text, a reason why lexical semantics is more paradigmatic than syntagmatic. Thus, the paradigmatic perspective retains more accountability than the syntagmatic (or constituency) and is therefore an alternative in the systemic study of meaning.

Meaning when not syntagmatic is prospected by other units occurring necessarily beyond its co-text because when the language establishes meaning from a set of choices, it transcends the lexicio-grammatical aspect for the semantic one:

The language system is [...] an infinitely varied meaning potential that can serve the needs of communication precisely because it allows the language user to choose, according to the situation, from sets of meaningful alternatives. Systemic grammar has, therefore, also been called choice grammar: it operates on the basic principle that where there is choice in language, there must be meaning (Dirven & Fried, 1987, p.46).

Language in literature is used far from its expressive state for the sake of codifying the text and its context. Literature creates intrinsic ambiguity with transcendent character making comprehension of the text ambiguous because the means of representation is literary and not linguistic as it seems. The values of words in the literary text are more literary than linguistic.

Sentence (1) may take a one meaning if read in reliance on other vertical textual items:

Whose words these are I think I know.

His house is in the village though,
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives harness bells a shake
To ask if there is some mistake
The only other sound's the asleep
Of easy wind and downy flake.

The woods are lovely, dark and deep.
But t have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep. (Robert Frost, Stopping
by woods on a snowy evening)

Widdowson analysed the poem basing on the frequent occurrence of the possessive pronoun in every verse. His analysis established relations paradigmatically between signalled grammatical items by drawing relations between the possessive pronouns and other different words such as house and wood to come with the result that the whole poem relates to the theme of possession (1980, p.236-241).

The paradigmatic analysis operates beyond the co-text when textual items relate vertically and have meaning projected by other units in the text. In the absence of

this projection, meaning may fail to obtain and this is the extreme case of speechless⁴² texts. The following example is a good case:

*Through the fence, between the curling Flower spaces, I could see them hitting. They were coming towards where the flag was and I went along the fence. Luster was hunting in the grass by the flowers tree. **They took the flag out, and they were hunting. They put the flag back and they went on, and then I went along the fence.*** (I, 11)

The sentence's constituents do not contribute to a one precise meaning even if put in its textual unit because its parts totally disjoin from each other even if they seem constitutional. Faulkner wrote his text on the basis of a choice on meaning slightly seen in the compositionality or the surface level.

When words establish relations beyond their lexical aspects, they relate as senses and leave behind their lexical attributes even if they combine for a given form. That is, how meaning, which is a realization of an idea, is set under a "choice grammar" rather than "formal grammar"? The previous example of Faulkner is written on that basis because its meaning is not meant through the superficial form but it obtains only after abandoning or ignoring the superficial lexical interaction. When words are written on the basis of choice grammar they become a realization not of a formal unit but rather for a sense which is itself a realisation. Halliday (1985) argued that wherever there is a choice there is meaning which can be a realization of another realization because he viewed language as doing rather than knowing:

Context and culture constraint what a person 'can do' in a given situation: there is only a specific behaviour potential open to him. Now a person can choose to realise his behaviour linguistically. He then has to enter the linguistic system via the semantics, which Halliday equates with sociosemantics. The semantics provides the speaker with the meaning potential –what he 'can mean'– in that

⁴² Speechlessness is taken from Derrida's (1967) term "sleeping" or in French "sense dormant". "Speechless" and "sleeping" refer to the text communicating no meaning.

particular context. Next, the specific meaning chosen is recoded into wording: this happens on the level of the lexicogrammar, which offers the speaker the different possibilities of what he ‘can say’ (Dirven & Fried, 1989, p.47).

2.5. Intentional Semantics

The idea behind intentional semantics is the philosophical view that words may contain multiple senses as part of their semantic structure. Meaning is cast upon its real use which assigns sets of readings. Jerrold J. Katz was the first linguist to talk about projecting meaning from underlying structures and paved the way for undertaking interpretation of ambiguous meaning within the linguistic description. This pragmatic view to meaning as being produced by many meanings was further developed in other more accountable models. In particular, Stanley Fish (1980) viewed the sentence in the literary text as an event to which he gave a particular meaning from a semantic analysis proceeding first from raising possible meanings and then expanding the analysis to the limitation and assertion of a one meaning which is established from the coming words in the text. Fish’s semantic analysis is shown in the following example he took from *Paradise Lost* of John Milton (Fish, 1980, 72-73):

Nor did they perceive the evil plight.

Fish analysed the sentence by first raising two slots: “they did perceive” and “they didn’t perceive”. He evoked the rule of the double negative but he found that the internal logic of the grammatical utterance opposes the logic of reading experience. His method took him to see the sentence as an occurrence which has meaning to be found by the reader’s mental analysis and that meaning is not put in the sentence as such. Turning the sentence from the interrogative “did they or didn’t they” into the affirmative state “they did and they didn’t” widens the reader’s analysis into two

senses of perceive: they perceive the physical situation and they do not do so with the moral situation as they do not perceive the evil plight.

Fish evoked to the word a set of activities identifying its meaning through an “in time” experience of reading based primarily on the reader’s responses. He said:

The projection of syntactically and/or lexical probabilities; their subsequent occurrence or non-occurrence, attitude towards persons, or things, or ideas referred to; the reversal or questioning of those attitudes and much more. Obviously, this imposes a great burden on the analyst who in his observations on any one moment in the reading experience must take into account all that has happened in the reader’s mind at previous moments each of which in its turn subject to the accumulating pressures of his predecessors (p.74).

To find the meaning of an utterance in the literary text is to ask the question what does x mean? because this question cannot have a direct answer from the words or utterances. Rather, “what does x do” is a primary proceeding step among others coming subsequently in the reader’s responses.

2.6. Possible-Worlds Semantics

Words in the common or literary usage belong to given worlds and have meaning by virtue of this affiliation, and as such define beyond the mere lexical affiliation of the lexicon. The possible-worlds semantics is a competing theory to compositional semantics calling for considering the word in the literary text in its real occurrence rather than analysing it in isolation. Martin (2004) further said:

The strategies of coming to understand language therefore need to take into account not just systemic variation within a system of language or syntax, but also

the various possible meanings that the language may project as those meanings clash, converge, diverge, dissolve, and aggregate far beyond the borders of the lexical features of their linguistic expressions. A possible world analysis will be interested in plotting the interaction of all sorts of alternatives, from the small to the grand. The extension to the complexities of native, fictional space, and poetic language in a natural one (p.90).

Possible-worlds semantics opens the door for possible meaning that the reader comes to from all possible alternatives including the small and big details that a given world can signify to a given word because “*The literary work is not about this world, but about the way the world might be, that is, any world*” (Martin, 2004, p. 149). The literary work is a fictional creation free from the restrictions of scientific discourse and is therefore read with building a new world which may not cope with the writer’s world and thus questions the integrity of the text’s intended meaning. It may not be easy to have a full correlation word-world but only some of it.

Possible-worlds semantics is a multi-dimensional approach taking into account all the relevant instances from the possible occurrences in reality that can be of interest from near and far to the projection of words’ meaning. As Rouen (1994) argued, “Possible worlds create a heterogeneous paradigm that allows various conceptions for possible modes of existence” (p.21).

2.7. Intersections⁴³

Common to all the previous theories is the recurrence of the concepts “alternative”, “multiple senses”, “complexities”, “interaction”, “possibilities” and “relations”. These are used, however, according to the theoretical orientation of each

⁴³ Intersection is used here to refer to Lotman’s concept of “intersections of codes” or where the reader’s and the writer’ codes meet.

theory. Functional semantics focuses on group structures and sees their recurrence in the text as a signal or attribute of meaning. The reverse of this claim can decrease the value of this approach: how to analyse a literary text in the absence of a group structure? Besides, the presence or repetition of some similar categories is not necessarily an indication of a particular meaning to the text. Birch (1989, p.140) said on Halliday's analysis of "*Leda and the Swan*" that it is not independent as a semantic analysis and forms part of literary analysis. Taking the recurrence of a grammatical group as an important attribute of meaning neglects other items in the poem that can be rather of substantial interest in the analysis. Moreover, subordinating the verbal forms vis-à-vis the nominal ones may not be aimed at by the poet who put several nominal forms in one poem and avoids in another. This argument is modest in terms of theoretical adequacy since it cannot be generalised as a 'reading technique' since several texts lack the recurrence of similar grammatical patterns.

Functional semantics analyses literary texts more at the structural level and ignores other levels such as the interaction between words. The latter have sense in relation to other words occurring in the co-text or the large textual unit. Semantic relations therefore obtain within a more consistent analysis which is dynamic in considering several attributes of meaning.

In the trial to overcome the limitations of compositional or "structure tendency" analysis of literary texts, intentional semantics, as shown above, seems more equipped with possibilities of analysis as its premise is "What does a word do in a text" which is indeed the basis of literary meaning analysis since it evokes the significance of textual items in relation to others occurring in the text, and calls for a substantial important point in the analysis that a word or an item put in the text is

intended to signify something even if the signification is not seen by the naked eye. It is the task of the reader to make sense of all the available signs by extracting the attributes. Intentional semantics stands on the utterance as the key to meaning and goes further to consider the utterance as an event in itself to be understood pragmatically.

Intentional semantics is loaded with the pragmatic characteristics of the event and as such it evokes other tasks than the linguistic. In that, it calls for other approaches since it is open on any and all attributes of meaning. The reader's task is not specified because this approach cannot specify the direction the reader must take to yield meaning. For example, in Fish's analysis of the verse taken from *Paradise Lost*, the reverse of the two propositions is an inference not subjected to a particular semantic rule. Even if John Milton adopted this technique in his writing of the poem, it may not be within easy reach in the reception and interpretation by the reader. In brief, intentional semantics does not, and in fact cannot, specify the possible readings semantically because in itself it does not settle on one scheme of analysis since it is open up to other points such as questions of genre and history (Fish, 1980, p.74) which may take it a bit far from the interest of the semantic analysis. There is a free block of analysis left to the reader to understand, and to which the intentional semantic analysis is of little help. Despite these constraints, it is worth recognising the efficiency of this approach at other levels. Seeing the reading task as an 'in time activity' which extracts meaning by raising a range of meanings and then selecting, by logical inference, a one meaning through projection of syntactical and lexical probabilities is the strong point in this theory as it paves the way to the process of semantization which operates less restrictedly than the functional semantic analysis.

Taking the same realistic aspect as intentional semantics, possible-worlds semantics extends the word's referent to world occurrences and sets its meaning from outside the utterance. This approach is not far different from the previous theories as it shares with functional semantics and intentional semantics the choice-grammar approach whereby any and all words in the text are of interest to the analysis as far as they relate together in reference to a meaning set under the task of semantization. The difference with possible-worlds semantics is its excess with the realistic aspect of the literary text and thus its confrontation against reality.

Possible-worlds semantics was subject to several critics. Literature is a fictional world and it cannot be set to truth tests since in itself it depicts a subjective discourse. Besides, reality is never complete and thus stands partial. To make real worlds the referents of words are not always consistent and adequate as these possible worlds' variable character weakens the relation between the two. Moreover, the word in the text is to relate to a possible world and, also, to impossible world as the referent is uncertain since it is cast on "a-might-be" world.

With the levelled constraints on possible-worlds semantics, this theory of meaning can be helpful for the reader's task if he/she can select appropriately from the possible worlds those that really relate and define as true referents to words. Sometimes, it happens to read a piece of literature and cast it upon an experienced event or act. This analogy with already occurring events in the real world can facilitate the task of understanding. Besides, the plural form of the world is in itself a way out limiting the analysis inside a one world or "supposed world" which proved inefficient in literary criticism.

Words in literature establish relations beyond their lexical affiliation, and relate rather as senses. These relations are meant through the superficial form. Halliday

(1985) argued that when words are written on the basis of choice grammar they become a realization not of a formal unit but rather for a sense which is itself a realisation. It is then the task of the reader to understand “how words in the literary text are realised?” This is a subsequent question to “what do words do in the text?”. Words’ values are not always the attributes of meaning because if there are so, they could be rather semantic constituents and lead together to a one meaning. They are instead “*form-meaning complexes with (relatively) stable and discrete semantic properties which stand in meaning relations [...] and which interact syntagmatically with contexts in various ways*” (Cruse, 1986, p. 49). Their complexity implies for the multiplicity of values and their non-clear distribution in the text.

A semantic analysis of literary texts needs to have its major focus on the utterance as being highly attributive of meaning. Rather than evoking external attributes to the word, it is worth focusing the extraction of meaning from the utterances themselves and their semantic interrelations because a word and its sense-components are an entity in the text as the whole form a one meaning. The realisation of words can be revealed by a lexical decomposition of these words into components and the choice of the appropriate relation between the components is within the components themselves and not outside as it is the case of intentional semantics and possible-worlds semantics.

3. Characteristics of the Semantic Model to Literature Understanding

This chapter had a look at the semantic analysis of literary meaning and pointed to the fact that a valid semantic analysis to the understanding of literary texts is the one that reads between the words (the paradigmatic), not one that establishes automatic

correlations (truth-conditionality and entailment), nor looking for relations with the external world. The multiplicity of referents is the point of departure to getting to the writer's meaning. From the four schools seen in the chapter, sociosemantics seems the most accountable of literary meaning as it works on the assumption that the same principle of choosing items is there when searching their meaning. Moreover, it allows the reader to understand interrelational items instead of single literary items in the text; and allows, therefore, for an understanding of the text from its texture because the reading and eventually the comprehension is paradigmatic. Thus, sociosemantics is a promising model not only in providing efficient method for knowing how users of language, whether literary or formal, choose their words and well-construct them, but it also offers insights directing the reader towards a systemic meaning by considering: (1) that if a word is in a string of other words, it is for a particular sense; (2) that words have a relationship which may not be seen at the surface level but call for the presence of a particular meaning falling in the text's semantic scope; (3) that some words are more attributable of meaning than others; and (4) that words come to systematically define under one and only one meaning.

Since literary meaning is unconstitutional, it makes use of a lexical interaction⁴⁴ which establishes meaning from different relations between words' values rather than delimiting the analysis to the syntagmatic relations. The semantic theory⁴⁵ is of paramount importance to the interpretation of literary meaning because a semantic

⁴⁴ Lexical decomposition differs throughout lexical classes whereby verbs and nouns, for instance, do not establish components in the same way.

⁴⁵ The description of literary language is undertaken by different opposed streams: the linguistic and literary. Literary approaches primarily stood on the philosophical view that meaning is an intensified form needing a deep understanding worked out from the text-context analysis where every signalling unit in the text relates allegorically to an image symbolising it. However, with the rise of the New Criticism, interest becomes on the text where the textual structure can yield meaning. Literary approaches made a turn to language-for-language analysis and deconstruct the text to disclose its non stated images.

analysis of literary texts would enable the reader to establish a network of relations between terms and settle on a more or less one meaning.

Understanding literature as being a specific and more or less decompositional language is to rely on a model that necessarily adopts a certain level of generality yet not strictly scientific as the openness of the literary text may not define under restricted rules as do the ordinary language. Greimas found that with such features, the model of analysis is of a semantic theoretical nature (as cited in Sörensen, 1987, p.197-198). For this reason, the present chapter defines the characteristics of the semantic model of literature understanding basing on what has been discussed above. The semantic analysis is realized sociosemantically in the trial of getting into the writer's selection of words and their meaning.

Modern semantic theories⁴⁶ stand all on the principle of compositionality with applying different frameworks since meaning is constitutional and denies independent explications⁴⁷. For this reason a lexical interaction is needed to gather the different meanings constructed in the compositionality:

The meaning of each term can be analysed by a set of meaning component or properties of a more general order, some of which will be common to various terms in the lexicon. There may in the lexicon. There may also be specific restrictions, for instance the nature and structure of features, and the procedures by which they are selected. However, the term componential analysis is often used to refer not only to simple decomposition into semantic components, but to models with much more powerful theoretical assumptions (Violi, 2001, p. 53).

The semantic analysis provides a descriptive model for semantic content as values of lexical units are not self-contained and have meaning by virtue of other relations.

⁴⁶ Semantic theories are all componential (Violi, 2001).

⁴⁷ Independent explications refer to the analysis provided in truth-conditionality and independent implicatures.

Literary meaning does not always hold the principle of necessary and sufficient conditions because as it was seen in the previous sections the cognitive link between the signifier and signified loses sense as words relate to each other in an order not delivered by their referents. Moreover, a valid semantic model would satisfy different types of readers as it makes its point of departure the lexical interaction between words, relying less on a pure literary knowledge because it aims at generally.

Literary language is a special and different language for its creative aspect. Velasco (2008, p.4) considered creativity in lexis to be to an extension of an already existing lexical item in novel ways; and the creation of new items interpreted on the basis of linguistic, contextual and general knowledge. Lexical creativity defines within the lexis itself and if it still resists identification due to the restricted version of linguistic competence, it does not mean its absence especially in figurative discourse whereby language becomes a tool for free creation. Creativity in the literary text is such a one that has its values put finite in the production process but infinite in their reception as it is not always possible for the reader of such texts to work out a finite value. The context to which the value relates is not specified to a set of paradigms for it is not possible to know every word's context. In that, words may lose their primary values and relate to other words' values belonging all to a one semantic scope. And it is the semantic analysis that may bring their meaning.

The high attribution of lexical words in the literary text establishes through the making of already existing values in a new different way taking a shape different and yet more significant than the original one because creativity in literature is rather free from any linguistic or other rule as it relies on the interaction between words themselves and their ability to relate in a significant way even by transcending the

grammaticality of the text. It is internal, intentional and thought out of a structured process wherein the writer implies from words to attribute a new meaning often different from the usual but retains significance and value. The words themselves are not new but their interaction, which is of a lexico-semantic nature, is creative. Words in the literary text interact with a meaning attributing or having correspondence with another word even if their lexical affiliation denies this link. The reason for their interaction resides in the broken line between the subject and its predicate or the referred and the referee. In fact this relation is thought as a mere representation while the process of interpretation questions the unnatural link between the subject and its object.

A lexical unit may have different values or components relating differently to other values in the same piece of language. It means, the order of attribution is not to know from the lexical unit itself but from the attribution of other words' values to this lexical unit. According to the theory of semantic components, semantic features have positive (marked) and negative (unmarked) values for each feature. If we take, for example, the words women and flower we do not seem to be able to relate their values because the theory of semantic components establishes the value to women (+female) and (- human). These two lexical units may have further values such as [(affection), (beauty), (care), (love), (protection)] to women and [(beauty), (love), (smell)] to flower. The recurrent values in both cases are (love) and (beauty). The two can be an exemplification to the lexical units women and flower instead of the restricted values of (+female) and (-human). Lexical units have a lexical interaction not seen in their independent form but retained from the paradigmatic interaction between their values. The key to literary meaning is to know the method by which the writer builds his meaning (Widdowson, 1980). The in-lexical interaction

establishes the possible relations between words' values in the aim of settling on a one particular meaning. Hence, this method is a prompt to the understanding of literary meaning and defines within: signalled items, high attributed words, projected meaning and vertical reading.

3.1. Signalled Items

The literary text presents a given idea from a sequence of ideas put in way that does not appear explicitly referring to it by the use of textual items that indicate the writer's focus:

All those judgments must be made on the basis of textually-declared information, given on the surface of the text as it were, or on the basis of information inferable in the light of what has been textually declared. Otherwise, the modeling and interpretation are not sourced in the text at all, and are no better than a misreading (Toolan, 2009, p.8).

The text is the source of meaning for the reason that it says in a way or another about this meaning through textual items that the reader gets to through signalled items which are words or expressions with a high attribution of meaning and together prospect a one meaning. According to Toolan (2009), two facts assist this task: the text integrity and prospection. The text integrity means that words relate to each other by virtue of being present together in a given semantic scope. Literary meaning is a task of attributing referents to images especially when the language allows 'generating substitutes' to words from others sharing at least lexico-semantic aspects. For example, the words "woods" and "horse" in the following poem by Frost (Stopping by woods on a snowy evening, p. 19) do not seem to relate:

Whose woods these are I think I know
His house in the village though;

According to rules of semantics, these two words do not relate as they are incompatible and lack a “has-relation” (Griffiths, 2006). These two words, thus, belong to two different categories of meaning but if they are here in the poem it is because they relate in a particular way even if they do not have such a link in usual occurrences. Words share a semantic feature consisting of the associations they have with their environment. This association can be that both fall in the same location, i.e. farming. Semanticists use the semantic analysis for explaining meaning through working out possible semantic traits (Kempson, 1977; Cruse, 1986; Carter, 1998). The word “flower” falls in the semantic trait of “women” because flower takes a female feature in a near context which is generated directly as a substitute from a semantic category or trait. However, this analysis cannot apply to the words “wood” and “horse” because in (1) the componential analysis does not relate distant substitutes and these words are related in a way not stated in the text, i.e. their link is known only by the writer.

The integrity of words allows the prospection of meaning because words hold an internal lexical interaction giving the possibility to a given word to prospect meaning of another word even if they do not share a particular lexical feature.

In the following extract from Henry James’ Daisy Miller, bold items seem semantically very independent but they turn to be lexically related:

At the little town of Vevey, in Switzerland, there is a particularly comfortable hotel. There are, indeed, many hotels, for the entertainment of tourists is the business of the place, which, as many travelers will remember, is seated upon the edge of a remarkably blue lake--a lake that it behoves every tourist to visit. The shore of the lake presents an unbroken array of establishments of this order, of every category, from the "grand hotel" of the newest fashion, with a chalk-white front, a hundred balconies, and a dozen flags flying from its roof, to the little Swiss pension of an elder day, with its name inscribed in German-looking lettering upon a pink or yellow wall and an awkward summerhouse in the angle of the garden. One of the hotels at Vevey, however, is famous, even classical, being distinguished from many of its upstart neighbors by an air both of luxury and of **maturity**. In this region, in the month of June, **American travelers** are extremely numerous; it may be said, indeed, that Vevey assumes at this period some of the characteristics of an American watering place. There are sights and sounds which evoke a vision, an echo, of Newport and Saratoga. There is a flitting hither and thither of "**stylish**" **young girls**, a rustling of muslin flounces, a rattle of dance music in the morning hours, a sound of high-pitched voices at all times. You receive an impression of these things at the excellent inn of the "Trois Couronnes" and are transported in fancy to the Ocean House or to Congress Hall. But at the "Trois Couronnes," it must be added, there are other features that are much at variance with these suggestions:

Textual items such as “Maturity”, “American travelers”, “stylish” young girls”, “singular stories” and others contribute to a one meaning despite their apparent independence (p. 1-23). Signalled items coming after are mainly “a foreign lady”, “she is an American girl”, “She was strikingly, admirably pretty”, “She was evidently neither offended nor fluttered”, “She appeared to be in the bet humour with everything” “but in her bright, sweet, superficial little visage there was no mockery, no irony” “girls who had a good deal of gentlemen’s society”, “a designing, an audacious an unscrupulous young person?”.

Henry James introduces his character Daisy Miller with successive qualities separated every time with literary identifications so that this appears progressing towards the text’s main idea. The above listed textual items prospect meaning despite their semantic differences. Every item seems so much different from its precedent

but the signalled proceeding item always extends a value to give other new images contributing in the identification of the character Daisy Miller. The word “maturity” means fully developed and relates by virtue of this meaning to the word “American travelers” implying a maturity for these travellers because generally people who travel are capable to do so. The links exist between other words like “‘stylish’ young girls”: Americans at that time were more stylish than Europeans”. This relates too to the item “the analogies or the differences” as the writer raises the question of whether Daisy Miller is similar or different from other girls. This is confirmed by the item “singular stories” meaning that she seems different. At the end of Part I, the writer puts this sentence to raise clearly his question “–were they all like that, the pretty girls who had a good deal of gentlemen’s society? Or was she a designing, an audacious an unscrupulous young person?”⁴⁸. This question relates to the signalled items because it gives significance to their appearance in the text. These items are here in Part I to represent several different qualities of the lady Daisy Miller and to raise questions about her real character which is the central question of the whole novel. Through relating the signalled items together, the reader may come to the writer’s main idea since the more he proceeds the more he sees this meaning in the text.

Signalled items help the reader to settle on a meaning that the writer does not clearly say throughout his text. Another example is seen in the following extract by William Faulkner’s *The Sound and the Fury*, which contains some words signalling a meaning said by the writer after a reading of three pages.

I can carry him, Caddy said. "Let me carry him up, Dilsey."
"Go on, Minute." Dilsey said. "You aint big enough **to tote a flea**. You go on and be quiet, like Mr Jason said." (p.61)

⁴⁸ J. Henry: Daisy Miller.

"Hush." Father said. "I'll take him downstairs a while." He took me up.
"Come on, **old fellow**. Let's go down stairs a while. We'll have to be quiet while Quentin is studying, now. (p.61)

"Candace." Mother said.
"Hush." Caddy said. "You can still see it. Hush."
"Bring him here." Mother said. "He's **too big for you to carry**. You must stop trying. You'll **injure your back**. All of our women have prided themselves on their carriage. Do you want to look like a **washerwoman**."
"He's not too heavy." Caddy said. "I can carry him."
"Well, I don't want him carried, then." Mother said. "A five year old child. No, no. Not in my lap. Let him stand up."
"If you'll hold him, he'll stop." Caddy said. "Hush." she said. "You can go right back. Here. Here's **your cushion**. See."
"Don't, Candace." Mother said.
"Let him look at it and he'll be (p.62)

"Look at me." Mother said.
"Benjamin." she said. She took my face in her hands and turned it to hers.
"Benjamin." she said. "**Take that cushion away**, Candace."
"He'll cry." Caddy said.
"**Take that cushion away**, like I told you." Mother said. "He must learn to mind."
The **cushion went away**.
"Hush, Benjy." Caddy said. (p.63)

Faulkner wanted to say that Benjy, the five years old idiot son of the Kempson family, is seen heavy and tiring his family. In the beginning, the writer used the word "to tote a flea" to mean that Benjy is like an insect. Then he proceeded to other signals to this idea: "old fellow" to mean an old associate or mate to Candy whom she has been toting for long time. In page 62 the expression "too big for you to carry" indicates the incapacity of Candy to take care of her brother who is referred to as "cushion". This has been initiated with textual items that slightly bear the main idea till saying clearly "Take that cushion away". What makes these items signaling a given meaning is their progression towards a 'complete signal' which fully says and confirms what has been initiated before (i.e. take that cushion away).

Signalled items are highly attributive words to read vertically through projected meaning. They are main words in a given text around which turns the main idea.

These items can be seen co-texting together in the same syntagmatic distribution or separated by short or long texts and read at a large scope.

3.2. High Attributive Words

The signalled words may be interrelational when the writer projects meaning progressively. They may too be single attributed words on which settles the text's meaning. The particularity of these words is that they bear information not put before in the previous textual items and, also, can reinforce the reader's comprehension. This device has been employed in literary texts of different eras. The following poem by Chaucer, for instance, holds words more attributable of meaning than others:

I seye for me, it is greet disese.
Wher-as men han ben in greet welthe and ese,
To heren of hir sodeyn fal, allas!
And the contrarie is loye and loye and greet solas,
As whan a man hath been in povre estaat
And clymbeth up, and wexeth fortunate,
And there abydeþ in properties,
Swich thing is gladsome, as it thinketh me.

The passage depicts how men move from a higher state to a lower one. The words "Greet", "disese", "solas", "clymbeth up", "wexeth", "fortunate", and "swich" are used by the writer to point to his allusion more than other words. The adjective "greet" is put twice to refer to high state. It is an attribute as important as disese and the other outlined words. They are all different from each other but share an attribute of meaning and this same attribute is the reason for putting a particular word than another. The writer could put "illness" instead of "disease" but the latter does not share an attribute with the other attributive words.

The highly attributive words help the reader to comprehend the text and get directly to the writer's main idea. The more the reader progresses in the reading the more s/he finds that the attributive words complete the idea said before in previous words.

3.3. Projection

Reading the literary text vertically on the basis of signalled items is in fact a projection towards the text's right meaning especially when the texture is related and proceeds towards a finite end. Projection makes the text interactive and dynamic and occurs therefore with a high frequency in different literary genres. Projection is a means of textual progression as the texture presents new information elaborated from previous information.

Projection is the task of reading a text vertically relying on proceeding texts to say or to contribute further towards a given idea. Sinclair (2004) defines it as:

Each sentence contains one connection with other states of the text preceding it. That is to say it contains a single act of reference which encapsulates the whole of the previous text and simultaneously removes its interactive potential. The occurrence of the next sentence pensions off the previous one, replaces it and becomes a text. The whole text is present in each sentence. The meaning of each previous sentence is represented simply as part of the shared knowledge that one is bringing to bear in the interpretation of a text at any point (p.14).

Readers project meaning with expecting and predicting what is coming next. This mental process does not obtain from a one or a given textual item but through the whole reading as when words' lexical interaction settles on a one finite meaning. Toolan (2009) argues that readers make expectations which give information on the text's meaning:

What is going to happen next- and later, and finally –are the sorts of questions that readers continually ask themselves in the course of reaching any text. The read text prompts us to develop expectations, although these are rarely formulated in

words. Therefore, these expectations inform a multitude of reactions and experiences (p.8).

These expectations do not obtain from particular words but from a combination of attributes of meaning that go all in the same direction. The following sentence from Shakespeare's *Venus and Adonis* has its constituents with primary and secondary values as:

The studded bridle on a ragged bough
Nimbly she fastens:--O, how quick is love!-
The steed is stalled up, and even now
To tie the rider she begins to prove: 40
Backward she push'h him, as she would be thrust,
And govern'd him in strength, though not in lust. (Shakspeare's Venus and Adonis)

Words' meaning is not the primitive but one of its components or values. And these values interact along a large context operating beyond the syntagmatic interaction. If we leave primary values and take the secondary, we will understand that we are talking about a person which needs to be controlled like a wild horse because secondary components interact more successfully than the primary ones. The latter define the surface level and as such they do not say much about the poem's meaning.

Every signalled word has a number of components that the reader of the English literary text knows about or can find in a dictionary:

Studded 1. To be decorated with small raised pieces of metal.
2. To have a lot of something on it.

Bridle 1. A harness, consisting of a headstall, bit and reins, fitted about a horse's head and used to restrain or guide the animal.
2. A curb or check.
3. A span of chain, wire, or rope that can be secured at both ends to an object and slung from its center point.

Ragged 1. Tattered, frayed, or torn
2. Dressed in tattered or threadbare clothes
3. Unkempt or shaggy
4. Having an irregular surface or edge; uneven or jagged in outline

5. Imperfect; uneven
6. Harsh; rasping

Bough 1. A tree branch, especially a large or main branch

- Fasten**
1. To attach firmly to something else, as by pinning or nailing
 2. To make fast or secure
 3. To close, as by fixing firmly in place
 4. To fix or direct steadily
 5. To place; attribute
 6. To impose (oneself) without welcome

- Quick love**
1. Effective love
 2. Negative value, lust

- Steed**
1. a horse to ride on
 2. a spirited horse

- Stalled up**
1. To put or lodge in a stall
 2. To maintain in a stall for fattening
 3. To halt the motion or progress of; bring to a standstill.
 4. To cause (a motor or motor vehicle) accidentally to stop running
 5. To cause (an aircraft) to go into a stall

- Tie**
1. To fasten or secure with or as if with a cord, rope, or strap
 2. To fasten by drawing together the parts or sides and knotting with strings or laces)
 3. To make by fastening ends or parts
 4. To put a knot or bow in
 5. To confine or restrict as if with cord
 6. To bring together in relationship; connect or unite
 7. To equal (an opponent or an opponent's score) in a contest
 8. To equal an opponent's score in (a contest)
 9. To attach or hold things together with a string
 10. to link two things together

- Rider**
1. One that rides, especially one who rides horses)
 1. A clause, usually having little relevance to the main issue, that is added to a legislative bill)
 3. An amendment or addition to a document or record.
 4. Something, such as the top rail of a fence, that rests on or is supported by something else

- Govern'd**
1. To make and administer the public policy and affairs of; exercise sovereign authority in
 2. To control the speed or magnitude of; regulate)
 3. To control the actions or behavior of)
 4. To keep under control; restrain)
 5. To exercise a deciding or determining influence on)

- Strength**
1. The state, property, or quality of being strong
 2. The power to resist attack; impregnability
 3. The power to resist strain or stress; durability
 4. The ability to maintain a moral or intellectual position firmly
 5. Capacity or potential for effective action

Every word has a number of components which are primary and secondary. The selection of components should be one that gathers a common meaning between

appropriate components. The components are in effect a projection of meaning because at the deep level we can see that words' components hold new contributing information to the coming units:

Studded (component 1) (To have a lot of something on it)

Bridle (component 2) (A harness, consisting of a headstall, bit, and reins, fitted about a horse's head and used to restrain or guide the animal)

Ragged (component 4) (Having an irregular surface or edge; uneven or jagged in outline)

Bough (component 1) (A tree branch, especially a large or main branch)

Studded (component 2) (To have a lot of something on it)

Fasten (component 4) (To fix or direct steadily)

Quick love (component 2) (negative value, lust)

Steed (component 1) (a horse to ride on)

Stalled up (component 4) (To cause (a motor or motor vehicle) accidentally to stop running)

Tie (component 10) (to link two things together)

Rider (component 1) (One that rides, especially one who rides horses)

govern'd (component 4) (To keep under control; restrain)

Strength (component 4) (Capacity or potential for effective action)

This paradigmatic interaction between words' secondary values will bring a one meaning not from the basic meaning but from the semantic interrelations. All the semantic analysis⁴⁹ refers to an irregular man who needs control because of his bad behaviour. The reader here has not to look for identifying characters to know what

⁴⁹The literary analysis may reach the same meaning but the significance of the semantic decomposition is its capacity to work out a more or less convincing meaning because it obtains from a logical analysis.

their words mean; it is only about navigation⁵⁰ on the main words and their interrelations.

3.4. Vertical Reading

Signalled words, projection and attributed words call all for vertical reading of the text as opposing the horizontal reading because once words are considered beyond their co-text, they become a large vertical unit. The vertical reading is the last stage in the semantic analysis of a literary text. It is paradigmatic in the sense that it opposes the syntagmatic reading and opens the analysis on units occurring in a large textual unit as far as this textual unit holds a one meaning.

The idea of reading vertically originated with works of Julia Kristeva who was among those formalists who radicalized the reading task. Friedman says on the vertical reading:

The notion of a vertical axis embedded in the horizontal suggests the ways in which historical, literary, and psychic intertextualities constitute more than resonances attached to the text associatively, suggestively, or randomly. Instead they initiate stories themselves –dialogic narratives ‘told’ by the reader in collusion with a writer who inscribes them in the text consciously or unconsciously. [...] Such spatialized readings also us as readers to construct a ‘story’ of the fluidly interactive relationship between the surface and palimpsestic depths of a given text –taking into account all the historical, literary and psychic resonances that are embedded within the horizontal narrative and waiting to be narrated in the reading process (as cited in Dennis, 2006, p.58).

The vertical reading allows the reader to draw semantic relations between the surface and deep levels of the text and relate the whole in an order though not

⁵⁰ In Derrida’s terms.

specified to particular rules but can still be of help to the reader because lexical units are often taken for senses to be found in a large text. They take their meaning not directly from the co-text but rather from other preceding textual items especially that in literary texts the writer does not depict objects in a linear way as in ordinary language. In that, words' meaning is not the primitive but one of its components or values which occur in preceding or proceeding texts implying for a vertical reading.

3.5. Constraints on the Semantic Analysis

Coherence and relatedness of the literary text is the main condition in the lexical interaction whereby the more the text is unrelated the more its texture becomes implicit and less communicative. This is the case of those literary texts that have their words put in an order not clearly seen in the text. Toolan calls it a 'zero prospection' or not-a-text (Toolan, 2009, p.10). Examples are several in literature especially the post-modern one wherein the textual ambiguity is purposeful. The following sentence from the Novel "*The sound and the Fury*" of William Faulkner has their constituent decompositional: "They took the flag out, and they were hunting. Then they put the flag back and they went to the table, and he hit and the other hit" (p. 11). The sentence's constituents do not contribute to a one precise meaning even if we rely on the anaphoric⁵¹ expressions "They were coming....". The sentence has meaning not apparent in its constituents. The latter has secondary values different from what is there in the sentence. The last part totally disjoins from the first one.

Poetry is too a space for the unconstitutional meaning. The following verses by Cummings illustrate more:

all by all and deep by deep

⁵¹ Anaphoric is what precedes the text.

and more by more they dream their sleep
no one and anyone earth by April
wish by spirit and if by yes. (Anyone lived in a pretty how town)

Almost no one word relates to the others in the conventional sense of constituency. Moreover, the poem's words do not seem to have necessary and sufficient conditions defining a one meaning. This is due to the fact that these words have meaning made unclear by virtue of their belonging to a system different from the linguistic. Widdowson calls this system as an exemplification to the formal system "*The units which the linguist deals with are those of the abstract system of the language, and to analyze texts in terms of such units is to treat such texts primarily as exemplification of the system*" (1980, p.236). This suggests that words' values are not necessarily the lexical units of the text because if there are so, they could be rather semantic constituents and lead together to a one meaning. They are instead semantic complexes. Their complexity implies for the multiplicity of values and their non-clear distribution as well.

3.6. Relevance of the Semantic Analysis

The importance of reading literature semantically resides in the efficacy of centring the comprehension task in the text itself. This has been already initiated and supported by the deconstructivists (Derrida, 1967, 1998; De Man, 1979; Culler, 2002) as well as literary linguists (Widdosson, 1976; Halliday, 1978; Fowler, 1981) who make the starting point the textual analysis.

On the whole, the semantic reading of English literary texts has the following features: (1) It enables the reader to rely on his linguistic knowledge which is already available in him; (2) It is in general working in a systemic way because it enables the reader to obtain meaning and check it; (3) It is a way to the text's meaning through the lexical interaction which the reader can develop further the more he applies it in

his/her readings; (4) It is gradual and depends on the nature of the text, and (5) signalled items are a way towards a proceeding meaning.

The semantic analysis applies more to narration than other genres because the compositionality principle holds. However, for prose and poetry, it requires deep analysis especially in less related writings.

4. Conclusion

The semantic model is one of the ways to get to the literary text's meaning though it cannot fully reach the writer's real meaning: "*[this] text is a galaxy of signifiers, not a structure of signifieds; it has no beginning; it is reversible; we gain access to it by several entrances, none of which can be authoritatively declared to be the main one; the codes it mobilizes extend as far as the eye can reach, they are inderterminable*" (Barthes, p.5-6). However, it helps the learner of literature to undertake literary comprehension by means of a systemic analysis that even if it fails in yielding meaning especially when it is decompositional, it still equips the learner with a methodology of analysis and delimitation of meaning.

It can be said that the semantic decomposition of literary meaning has the following characteristics: (1) It resides in the interaction between secondary referents; (2) content words with high attribution are more holding meaning than less attributed words; (3) In the simplest usages, meaning is horizontal; (4) In the deformat usages, meaning is vertical; (5) There is no one conventional method to follow and to limit the understanding to; and (6) Words with one main meaning do not undergo the decomposition⁵².

⁵² The word «bridle» in Shakespeare's poem means principally "A harness, consisting of a headstall, bit, and reins, fitted about a horse's head and used to restrain or guide the animal".

CHAPTER FOUR

UNDERSTANDING THE ENGLISH LITERARY

TEXT: THE TEACHER'S LITERARY METHOD

(PHASE A)

Introduction
Research Methodology
The Corpus
The Nature of Corpus
Corpus Size
Research Elements
Research Context
The Teacher and the Learner
The Texts
The Literary Meaning Test
Research Design
Research Phases
Lesson Transcription
Characteristics of a Lesson Transcription
Learners' Anonymity
Transcript Segmentation
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Description, Analysis of Data Related to the Teacher's way of Teaching the Text
Contextualisibility
Amount of Teacher Talk
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Communicativeness
Types of Questions
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Relatedness of Speech
Literary Meaning Test
Description of the Test



Reporting the Results

Conclusion

1. Introduction

This chapter states first the nature of the corpus to be discussed; then, it describes the transcript of the videotaped lessons which has been realized following the model of Sinclair & Coulthard. The description and analyses aim at diagnosing the teacher's

literary method to come up, in the end, with a check-up list about synthesized strengths and deficiencies revealed by the teacher's literary method. This check up will be considered in the coming experiments. Only "deficient" aspects of his method are highlighted to deserve recommendations to be adopted by the teacher to "improve" the teaching method with learners. These "deficient" aspects of teacher's method represent the ultimate independent variables to be retained for further manipulations in experimentations to be carried out in Phases B, C, and D and analyzed in chapter five.

2. Research Methodology

2.1. The Corpus

The corpus of the present research is the transcript of the four videotaped lessons taught by two different teachers to the same group. The reason to work on the same group is to achieve the validity of the research. However, the data had not been obtained from the same teacher because the collection of data in second language research is different from natural settings:

There has been a growing concern in second language research about the interactive or distorting effects of the research setting on the kind of language data collected. Experimental settings, being controlled and artificial, may elicit data different from those produced in natural settings (Seliger & Shohamy, 1989, 119)

The first teacher showed inability to teach following the semantic model. He expressed his hesitation and later disapproval which led me to teach the lesson by myself and play the role of a literary linguist since the aim was to assess the applicability of the semantic model and not the teaching of a pure literary lesson. We have had an informal talk with the teacher of English literature for explaining the aim

of the research. The taught lessons were part of the syllabus and were recorded in the mainstream of the schedule to achieve the neutrality of research.

It is worth noting that the teacher showed a hesitation for videotaping and had not wanted to appear in the records while the learners accepted the filming with appreciation.

2.1.1. The Nature of Corpus

The corpus covers the teachers' and learners' linguistic behavior, including the verbal and non-verbal. The used skills are reading and speaking since the lesson was randomly selected and the teacher was asked to teach as he was always doing in previously taught lessons. But since the research's focus is upon the understanding of the literary text, we asked the teacher to tell us in advance about the taught text. In both videotapings, the teacher taught a text as illustration and reinforcement to its lesson. This means that our videotaping started few minutes in the thematic lesson and then proceeded into the text study. It is thus worth saying that the English literature teacher's two lessons have been randomly chosen while the texts I taught were purposively selected after a careful discussion with some English literature teachers.

The teacher we worked with told us that he generally makes use of text study but he is not satisfied with learners' involvement in the study because some texts may not be read and understood by the learners for their low language proficiency. This argument has not been taken as part of our obtained data but we considered it for preparing texts of phase B. In that we selected texts from famous English writers but on which the learners do not have a literary background because we aimed at evaluating our method and its efficiency by relying on the text as being source of meaning.

2.1.2. Corpus Size

The four video-recordings took place in an English class of second year (LMD) at the University of Annaba. Since it is a University classroom, we had not met problems of organizational matters whereby the students participated in very simple and normal conditions. This task has been more successful due to the teacher's long experience in teaching American English literature in the University of Annaba. In both phases, the teacher managed the classroom in a very professional manner and the learners' participation was a proof of the learners' positive interaction.

The choice has been on second year learners as long as they are intermediate in terms of linguistic and literary knowledge since they have been introduced to the English literature in the first year through the module of "Introduction to literary texts". The experiments were carried out in the second semester so that the learners would have done much of the syllabus and grasped most of the literary concepts of the second year's English literature.

The informants were selected randomly by asking a teacher of English literature at the Department of English (LMD) to inform a group about the experiment. The informants' number was between twenty two to twenty six, representing English learners of different levels. Their ages range from 19 to 21. But this number changed in the four experiments due to the learners' absences.

For the reliability of the results, we worked on one group which was selected among ten other second year groups. Our group has been selected for administrative purposes as it had the American literature class in time where I was free, a point which facilitated the management of phases B D. Since we adopted Kemmis & Mc Taggart ABAB design (1988), we found it important to consider two lessons by the teacher of American literature and two lessons by me (as taking the role of literary

linguist). To reinforce the validity of our research we have opted for the same group. All English second year LMD learners groups hold from twenty two to thirty students. Our group holds twenty six students. Their teacher of American literature informed us that they attend regularly but we have been interrupted by absences.

2.1.3. Research Elements

Our research inscribes to action research by adopting the model of Kemmis and McTaggart (1988). We aim at evaluating a literature reading method that we developed with the functional systemic framework consisting of the apprehension of literary meaning via ordered and organized scheme which we have already discussed in the literature review sections. The model of Kemmis and McTaggart (1988) fits the purpose of our research as long as we focus on the learners' behavior in real contexts, and we tend to evaluate this behavior in interaction with reading literature methods.

In brief, Kemmis and McTaggart research design is worth adopting in our research for the following reasons: (1) It improves the learning situation of a given language item, (2) It is self-reflective and spiral, (2) It is self-critical for its openness to surprises, responses to unexpected opportunities, and aims at understanding the relationship between the actions, circumstances and consequences in the given situation, (3) Systemic; and (4) leads to critical understanding (Kemmis & McTaggart, 1988, p. 22-25).

2.1.4. Research Context

The four video-recordings took place in an English class of 2nd year LMD students (Department of English-University of Annaba). The teacher used fluent English and asked his students to read from texts.

Phase A, with the teacher of English literature, has been set two months before its realization because we needed to know the nature of the syllabus and the development of the lessons. Since our research deals with the evaluation of a semantic reading model, it was important to evaluate the teacher's teaching of a literary text. Thus, our recordings started when the teacher proceeded in the text study, which is an eventual phase after the thematic lesson.

Our presence in class was necessary because we needed to see from near the learners' involvement in the text study. Also, we needed to take notes on information that cannot be covered by the recording which includes emphasis, value-orientation and degree of certainty or doubt.

2.1.5. The Teacher and the Learner

The teacher is a male Algerian teacher of American literature with about twenty five (25) years of teaching experience. He was chosen to take part in this research because of his good reputation as teacher of American literature. Also, he is among teachers who complain about the English learners' low level in English literature reading and understanding.

The informants selected for the study are 2nd year learners from the University of Annaba (Department of English). The choice has been on second year learners because they are intermediate in terms of linguistic and literary knowledge as they have been introduced to the English literature in the first year through the module of "Introduction to literary texts".

2.1.6. The Texts

The objectives of the lessons are extremely important because they will allow us to evaluate the teaching method of literary texts. The present research inscribes to action research which is principally self-reflective and spiral devising the work into planning, acting, observing, reflecting, revising and acting with remedies. All these stages need a real context and real interactions. Thus, the teacher-learners interaction was aimed for since it revealed the learners' real involvement in the understanding of the texts. Three sections are thus considered "READING", "UNDERSTANDING WITH THE TEACHER", and "RESPONDING TO THE LITERARY MEANING TEST". In the "READING" section, learners are expected to read the text for some time silently and individually. In the "UNDERSTANDING WITH THE TEACHER", the teacher is supposed to explain the text in a communicative way to involve the learners' participation. In the "RESPONDING TO THE LITERARY MEANING TEST", the learners show their understanding of the taught text by answering a test's questions on the text. This test has been prepared after having obtained the text from the teacher two weeks before the lesson.

1.6.

Texts of phases B and D, which have been taught by me, followed the same requirements of phase A in order to work under similar conditions and achieve the reliability of the study

2.1.7. The Literary Meaning Test

The test of literary meaning is devised on the basis of the seven elements of literary meaning as designed in the book of testing literary proficiency⁵³. The test represents six questions assessing literary meaning from different levels: the text's focus, the effect, the literal meaning, the figurative meaning, the implied meaning, and the speaker's main point. These are elements of literary meaning suggested in

⁵³ See Myers-Shaffer (2008). Barron's SAT Subject Test Literature.

the Barron's SAT. The latter suggests seven criteria for evaluating literary meaning which are the writer's purpose, the effects of a work, levels of meaning, the parts versus the work as a whole, the subject and main idea, the dramatic conflict and meaning in conclusion. But since we work on a text as part of a literary work and this text is not complete, we skipped the dramatic conflict because it needs the whole text. This concerns mainly the texts of phases A, C and D (Edgar Allan Poe's *The fall of the house of Usher*, William Dean Howells' *The Rise of Sillas Lapham* and Charles Dickens' *Great Expectations* respectively) because phase B (Alfred Lord Tennyson's *Dark House*) had a complete poem. Our choice has been upon this model because it holds the most authentic method for testing literary meaning. The tests in the book are addressed to undergraduate learners entering schools of literature. We have taken from this book just one test of Dark House because the tests are addressed to native learners of English literature, which do not correspond with our learners' level. This has been already discussed in chapter one on the issue of nativity and literature learning.

2.1.8. Research Design

2.1.8.1. Research Phases

The aim of the research design is to test the comprehension of the literary text via the semantic model. For this reason, the study tests learners' dealing with free and semantic reading of English literary texts. The sample of study is set to the two conditions of free and semantic reading to see the effects of the semantic reading and therefore compare it with the free reading. English literary tests were adopted for this task. The tests have been selected with much focus on their linguistic content as our sample represents non-native speakers of English to whom native tests may impose linguistic difficulties.

As such every phase comprised “a taught text” and “a literary meaning test”. Phase A is the first one where the teacher undertook the text discussion. The text (Appendix 3) was an extract by Edgar Allan Poe “*The Fall of the House of Usher*”. The text is a gothic story illustrating what has been seen in class in a previous session. The second step is the test (Appendix 3) which evaluates the learners’ understanding of the text and whose results have to correspond to the pragmatic analysis of the taught text by the teacher.

Phase B is the second after phase A. It was undertaken two months after phase A and with the same group by a different teacher as indicated before. Since we aimed here to evaluate the efficiency of reading English literature semantically, the present phase was purposively and carefully designed as opposite to phase A which was part of the 2nd year American literature syllabus. For these reasons, the text was selected after a long discussion with teachers of linguistics and teachers of English literature as well. The choice has been upon Alfred Lord Tennyson’s “*Dark House*” which is an interesting piece of American poetry, and is too scheduled as recommended reading by the teachers of English literature (Appendix 4). Like phase A, phase B adopts a test (Appendix 4) to evaluate the learners’ understanding via our suggested method.

The third phase is phase C which is the English literature’s second taught text. For the reliability of the results, this phase is undertaken to make sure that our experiment can be repeated in similar conditions, i.e. the teaching with the traditional literary method. Like in phase A, the text was part of English literature syllabus and was planned in the same way we did in phase A. The text (Appendix 5) is an extract from the “*The Rise of Silas Lapham*” by William Dean Howells. It is followed by a literary semantic test (Appendix 5).

Phase D, which is the last phase, is set for the validity of phase B of the first part. However, the selected text is by Charles Dickens' *Great Expectations* (Appendix 6). We selected Dickens' *Great Expectations* because this text is from British literature whereby we needed to cover both literatures. A literary semantic test (Appendix 6) followed the text.

2.1.8.2. Lesson Transcription

2.1.8.2.1. Characteristics of a Lesson Transcription

The verbal interaction between the teacher and the learners is to be analyzed pragmatically to evaluate the learners' understanding and the teacher's method of teaching literary texts. It needs to deal with the transcription of the spoken word into a written representation.

To preserve the integrity of the spoken language and avoid missing non-verbal instances, we have selected to work on the model of "Sinclair and Coulter" for the following reasons: (1) It analyzes linguistically the behavior of learners without trying to improve it, (2) it considers the classroom work as structured activity, (3) the learners' behavior is a situated social practice, (4) classroom discourse is arranged on the basis of ranks and levels arranged in hierarchical order; and (5) process types and their participant roles are important measures of the experiential content found in classroom texts (Christie, 2005, p. 12-22).

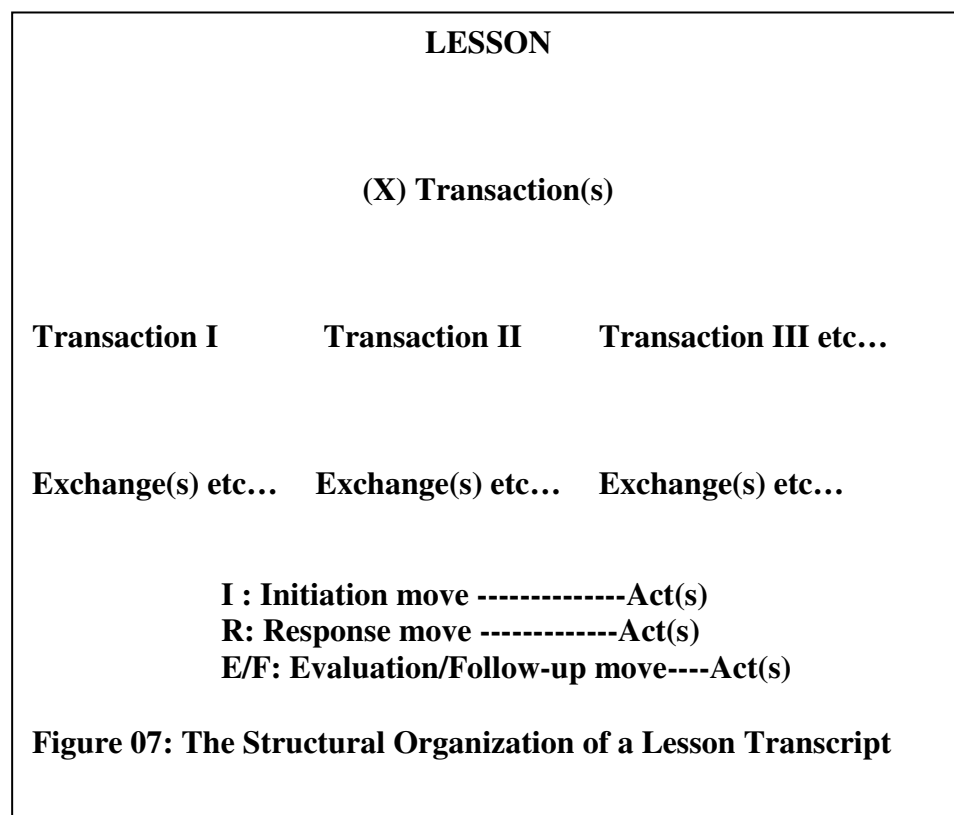
2.1.8.2.2. Learners' Anonymity

Since it is a University setting, we had not difficulties with the anonymity of learners because generally when the teacher lectures he/she does not emphasize on names as do teachers of the pre-University grades. However, the learners' names need to be referred to with symbols to figure in the transcription. For this reason, we substitute the names of learners by L in the transcripts and with capitalized letters of

the alphabet in the literary meaning tests. The symbols (-) and (+) come after each L to designate the sex of the learners. (-) to female learners and (+) to male learners.

2.1.8.2.3. Transcript Segmentation

The lesson transcript is structurally organized according to Sinclair and Coulthard triadic system. In this way, a lesson consists of transaction(s) involving exchanges(s). The following figure demonstrates the structural organization of a lesson transcript⁵⁴:



Two levels of description concern us here: the exchange level and the transactional level. Description of teacher's method will take place at both levels.

Exchanges stand on IRE structure: an Initiation move, a Response move and an evaluation/Follow-up move. The IRE structure can be: **I + R + Negative Evaluation + Response + Positive Evaluation**. Nomination of learners is not emphasized because

⁵⁴ As cited in the PhD Dissertation of Keskes Said (2005), p.204.

learners take individual roles which act in the group discussion and therefore does not necessitate the learners being nominated. The exchange can be extended to the desired length in so far as the sought right answer is not obtained.

A transaction is delimited by the independence of textual units. Delimitation of a transaction is therefore theme-based. In this way, a transaction can have more than one exchange. Exchanges sharing the same topic/theme may be said to belong to the same transaction even if they are long. Exchanges are included in transactions that if an answer requires several exchanges, they will all fall in the same transaction. New transactions are opened only when new textual items or new sub-themes are considered. Since our analysis is about a literary text, every raised item is considered as a transaction because it has a puzzle to solve which is the discussion and explanation of its meaning. It follows that the length of both the exchange and the transaction cannot be determined because there are textual items easy to understand which means they will not take a lot of exchanges and consequently will make the transaction short while the difficult ones will make both the exchange and the transaction long. This may depend on the time allocated by the teacher for the explanation of the textual item. If the teacher feels the answer cannot be obtained by the learners he/she may end up the exchange and provide the right answer.

2.1.8.2.4. Segmentation of Transcript of Text Study (Phase A)

Transcript of lesson I consists of one hundred and six (106) floors, involving fifteen transactions.

3. Description, Analysis of Data and Recommendations Related to Teacher's way of Teaching the Text

Description and analysis will be carried out at two levels: the exchange level and the transaction level. Generally, the teacher explains the text, asks questions, checks

learners' involvement and understanding or answer questions. Each transaction will be analyzed in different ways relating to the teacher's way of tackling the text, which is the independent variable. All this provides us with recommendations that may confirm or refute our assumptions and therefore enable us to go further towards a more efficient teaching method. The following aspects related to teacher way of teaching the text will be analyzed one by one. The transcription of the teacher's talk is reported in Appendix 7.

The analysis of the teacher's method will be done via the linguistic parameters that evaluate the efficiency of the method. These parameters are extracted from the discussion carried out in chapter one on the "methodologies of English literature teaching". They form three categories: (1) Contextualisability; (2) communicativeness and (3) appropriateness. Contextualisability refers to the nature of the actions undertaken by the teacher and the learners. It answers questions of what is happening? Who is taking part? With which statuses and roles? What the teacher and learners are expecting from the discussion? The second category, communicativeness, aims at assessing the nature of the teacher's approach. Is it communicative or not? The raised questions, both in terms of quantity and quality, will reveal the way by which the text is taught by the teacher; that is, on the basis of negotiation or not. Appropriateness refers to the suitability of the usage of language. Is the teacher's talk, in terms of linguistic aspects, appropriate or not. It includes factors of re-lexicalization, measures of subordination and relatedness of speech.

3.1. Contextualisability

3.1.1. Amount of Talk⁵⁵

⁵⁵ Appendix 11

Does the teacher talk more, less than or as much as learners do? This parameter assesses therefore the roles played by the teacher vis-à-vis the learners.

- **Transaction 1**

In transaction 1, there was no pedagogical stake at issue, as the exchange served to establish a greeting contact between the teacher and learners.

- **Transaction 2**

The teacher introduced the text "*The Fall of the House of Usher*". In this transaction he said that we need to set the atmosphere of the text which he referred to as "step one". The teacher took the total amount of the talk while the learners had no talk at all because the teacher was setting a thematic introduction to the text. He said that he will select and explain some significant sentences. This transaction had one floor performed by the teacher (100%).

- **Transaction 3**

The teacher asked the learners to read with him the first line of the text. The teacher started with reading with the students the first lines (Appendix 7), [I have said that the sole effect of my somewhat childish experiment --that of looking down within the tarn --had been to deepen the first singular impression]. This transaction, though long, had one floor performed by the teacher (100 %).

- **Transaction 4**

The teacher read the second line of the first paragraph. [There can be no doubt that the consciousness of the rapid increase of my superstition //here is another word. ok// --for why should I not so term it? --served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis]. The teacher then proceeded in explanation and analysis. This transaction

had four floors; two performed by the teacher (50%) while two others by the learners (50%).

- **Transaction 5**

The teacher read the next text [And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy --a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me]. This transaction had five floors, three performed by the teacher (60%), two by the learners (40 %).

- **Transaction 6**

The teacher moved to the last text in the first paragraph. [I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity-an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn --a pestilent and mystic vapour, dull, sluggish, faintly discernible, and leaden-hued]. Six floors have been established. The teacher performed four (66.66 %) whereas the learners two (33.33 %).

- **Transaction 7**

The teacher went to the last part of the above sentence. He read: [an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn --a pestilent and mystic vapour, dull, sluggish, faintly discernible, and leaden-hued]. This transaction had twenty nine floors, twenty two performed by the teacher (75.86%) and seven by the learners (24.13%). The teacher took most of the amount of talk.

- **Transaction 8**

The teacher read the first line of the second paragraph: [Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity.]. He started his reading and then explaining. Ten transactions have been performed. The teacher performed seven floors (70%) while the learners three (30%). The teacher thus occupied most of the floors.

- **Transaction 9**

The teacher proceeded directly to the next textual unit: [The discoloration of ages had been great]. The present transaction had one floor performed by the teacher (100% of the talk).

- **Transaction 10**

The teacher read the coming sentence in the second paragraph: [Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves]. The transaction had ten floors. The teacher performed six floors (60%) whereas the learners four floors (40%).

- **Transaction 11**

The teacher read the proceeding sentence: [Yet all this was apart from any extraordinary dilapidation...]. This transaction was cut because a learner asked a question on the meaning of the word “eaves” which belongs to the previous transaction. The teacher explained it. The transaction had then four floors, two by the teacher (50%) and two others by the learners (50%).

- **Transaction 12**

The teacher carried on his reading: [Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling

condition of the individual stones]. This transaction contains four floors performed all by the teacher (100%).

- Transaction 13

The teacher read the coming sentence: [In this there was much that reminded me of the specious totality of old wood-work which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air]. The number of floors is fourteen. The teacher performed eleven floors (78.57%), the learners three floors (21.42%).

- Transaction 14

The teacher read and explained the proceeding textual item: [Beyond this indication of extensive decay, however, the fabric gave little token of instability]. The textual item was short leading to four transactions. The teacher performed two (50%), the learners two (50%).

- Transaction 15

The teacher explained the proceeding textual item: [Perhaps the eye of a scrutinising observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn]. This is the interaction where the students and the teacher had a long exchange. This transaction had twelve floors. The teacher performed eight floors (66.66%) while the learners performed four floors (33.33%).

In order to come out with a concluding point, we need to synthesize all data obtained by adding up the rate of teacher's talk in all transactions, and, then make a comment on the newly synthesized data. The following table reports the teacher's and the learners' rate of talk extracted from the transactions.

Transactions	Rates of Teacher Floor Numbers	Rates of Learners Floor Numbers
Transaction 2	100%	0%
Transaction 3	100%	0%
Transaction 4	50%	50%
Transaction 5	60%	40%
Transaction 6	66.66%	33.33%
Transaction 7	75.86%	24.13%
Transaction 8	70%	30%
Transaction 9	100%	0%
Transaction 10	60%	40%
Transaction 11	50%	50%
Transaction 12	100%	0%
Transaction 13	78.57%	21.42%
Transaction 14	50%	50%
Transaction 15	66.66%	33.33%
Total Lesson	73.41%	26.58%

Table 02: Amount of Talk in all Transactions

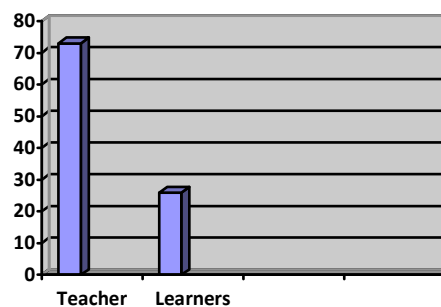


Diagram 01: Amount of Talk in all Transactions

The teacher's rate is the highest. This means that most of the explanation was undertaken by the teacher and the learners had low contribution. But the transactions were divided between those of an explanatory function and those of organizational matters. If we want to know about the learners' contribution within the teacher's talk, we have to extract the amount of talk in those transactions where the interaction on the text discussion was high. We mean transactions 5, 6, 7, 8, 9, 11, 14, and 15.

Transactions	Rates of Teacher Floor Numbers	Rates of Learners Floor Numbers
Transaction 4	50%	50%
Transaction 5	60%	40%
Transaction 6	66.66%	33.33%
Transaction 7	75.86%	24.13%
Transaction 8	70%	30%
Transaction 10	60%	40%
Transaction 11	50%	50%
Transaction 12	100%	0%
Transaction 13	78.57%	21.42%
Transaction 14	50%	50%
Transaction 15	66.66%	33.33%
Total Lesson	66.15 %	33.83 %

Table 03: Amount of Talk in Interactive Transactions

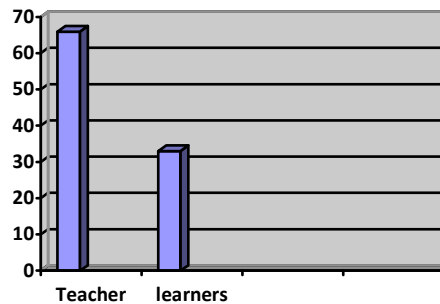


Diagram 02: Amount of Talk in the Interactive Transactions

Even in the interactive transactions, the teacher's amount of talk is higher than the learners'. This criterion informs us with an important point on the teaching via the literary method. It is the presentation of the text's meaning by the teacher and not by learners' involvement. The teacher taking most of the talk confirms that the text's meaning is already at the disposal of the teacher and not negotiated with the learners. On the basis of such confirmation, we are confident that our research deserves to be conducted. Thus, a recommendation on the amount of teacher's talk is to make. The teacher should give to the learners' effective roles to contribute in the analysis and explanation of the text.

3.1.2. Classroom Mode

After obtaining information on the roles, statuses and amount of talk of both the teacher and the learners, we go now to the second level of contextualisability which is the classroom mode. The classroom mode tells us about the text analysis expectations from both the teacher and the learners. What meaning is expected to be understood by the learners from the teacher's discussion and explanation of the text? The analysis thus aims to answer the central question of what do the teacher and the learners expect from the text discussion. We will analyze then the transactions in terms of expectations.

- **Transaction 1**

This first transaction was an introduction to the text study and lacked any expectations.

- **Transaction 2**

In this transaction, the teacher expected obtaining from the learners the atmosphere of the story: “We are trying of course to set an atmosphere. To set if you want an environment which gradually appeared as an unexpected, abnormal, different. Ok” (floor 2). His expectation was to transmit and communicate to the learners the idea of the nature of the atmosphere.

- **Transaction 3**

The teacher proceeded to set the atmosphere. He talked about the singularity of the house in reference to the expression “singular impressions”. The whole transaction was performed by the teacher who expected the learner to understand the atmosphere. The following instances of his speech show further the point: “ (...) to make us notice that there is something not habitual”; “It leads us a little bit little by little to world of imagination, world of impression”; “It pushes you’re your imagination to accept the unexpected”; and “And created in us this effect of singularity” (floor 3).

- **Transaction 4**

The teacher provided further supporting sentences to the described atmosphere. They are: “All the read words our brain is invited what for one side toward the feeling of fear” and “It prepares us that this situation is a terrible situation terror based on terror” (floor 7). A checking question confirmed the teacher’s expectation that the learners understood the discussed point:

Floor 5 T: Q: “That it is a sentiment based on?”

Floor 6 L1+: R: “fear”

- Transaction 5

Transaction five kept working on the same expected meaning of fear and oppression of the house. Illustrations are: “Then gradually he is going to separate this environment from the normal world” and “This singular impression is based on terror” (floor 8).

- Transaction 6

Like transaction five, this transaction echoed the meaning of fear by keeping working on the atmosphere and environment of the story. More effective sentences were employed by the teacher: “That an atmosphere something to define”; “Difficult to define actually, it is something we fear, atmosphere general situation (...)”; “Peculiar peculiar specious to the house”; “The environment then it creates this atmosphere of what we call the unexpected abnormal”; “There is no object in the house that specious atmosphere peculiar to themselves”; “we cannot find that world”; “Everything in this environment is peculiar” and “it emanates something we cannot find” (floors 13, 16). The teacher asked a question to check the learners’ understanding:

Floor 14 T: Q: “We are describing?”

Floor 15 L3-: R: “atmosphere”

- Transaction 7

Though the teacher progressed in further textual units, his explanation and analysis kept focusing on the atmosphere of fear: “The atmosphere is created by a set of things that are not normal that are peculiar particular peculiar //I said// to this place

to this place”; “Even the author is not feeling at ease”; “He is oppressed by this atmosphere he feel” and “It is something he cannot explain” (floors 22, 46).

Checking questions were raised by the teacher to check the expected meaning:

Floor 35 T: Q: To create an atmosphere of?

Floor 36 L3-: R: “fear”

Floor 37 T: E: “fear and terror”

Floor 42 T: Q You have from this part, we reach the setting of an atmosphere of?

Floor 43 L2-: R: “fear”

Floor 44 T: E: Ok. “Fear”

Floor 45 T: I: That is it creates fear. When we use “oppressed me” “oppressed” we are not at ease. (.). In this environment. Ok.

- Transaction 8

The teacher moved to a second expected meaning which is the reasons why the atmosphere is oppressed. He explained single words describing the decaying aspect of the house but with questions different from the ones asked in the previous transactions:

Floor 53 T: I: Inside of the house seemed to be that of an excessive antiquity. What is excessive antiquity?

Floor 54 L2-: R: “Old”

Floor 55 T: { “Very old”

Floor 56 L2-: { “Very old”

Floor 57 T: E: Excessively old; Not only old. Very old excessively. And old. Ok

- Transaction 9

Transaction nine was on the same expected meaning: “You know this notion of ages? The time has made this old man (.) is decayed” (floor 58). It was a very short transaction.

- **Transaction 10**

Transaction ten was on single words falling in the same scope of the reasons of the oppressed atmosphere. The raised questions did too fit this purpose:

Floor 59 T: I: “You know what is fungi?”

Floor 60 L2-: R: Em

Floor 61 L3-: R: No

Floor 62 T: E: This small plant. Very small, Ok.

Floor 63 L2-: R: An answer in Arabic “hadouka li ydirihom fil fouka”?

Floor 64 T: E: Exactly.

- **Transaction 11**

This transaction aimed to fulfill the same role as the previous transactions but was interrupted by a question raised by a learner on the meaning of a word not explained by the teacher. For this reason, the present transaction is not considered.

- **Transaction 12**

The teacher explained the reasons of the decayed house by talking about decayed objects. Examples on these are: “That if you look individually to objects they are decayed, make humility” and “(...) the crumbling condition of the individual stones” (floor 74).

- **Transaction 13**

The teacher was still explaining the decayed conditions of the house by focusing on the meaning of single words. Examples include: “Putting in a wood-work is like the grass where there is no life for a long time”; “Like this house is not part of the living world”; “(...) a vault like gray where in our tradition we put our dead”; “There is no life, and you lived in the decay of time” and “You are in the ground where there is no air no life” (floor 78, 82, 84, 86, 90).

- **Transaction 14**

A last raised meaning was that the house is not going to collapse and keeps strong. The teacher said: “With the impression that the house is still strong” (floor 91).

- **Transaction 15**

This last transaction was concluding in nature and summarized in the last floor (106) thematic issues related to the lesson of the gothic story.

The teacher’s expectations from the text discussion were realized as shows the following table:

	Teacher’s expected Meaning	Learners’ expectations
Transaction 2	The atmosphere of the story	Unrealized
Transaction 3	The atmosphere of the story	Unrealized
Transaction 4	The atmosphere of the story	Realized
Transaction 5	The atmosphere of the story	Realized
Transaction 6	The atmosphere of the story	Realized
Transaction 7	The atmosphere of the story	Realized
Transaction 8	The reasons behind the oppressed atmosphere	Realized
Transaction 10	The reasons behind the oppressed atmosphere	Realized
Transaction 12	The reasons behind the oppressed atmosphere	Realized
Transaction 13	The reasons behind the oppressed atmosphere	Realized
Transaction 14	The house is still strong	Realized

Table 04: Teacher’s and Learners’ expectations

The teacher aimed at discussing the text at three levels: (1) The atmosphere of the story; (2) the reasons behind the oppressed atmosphere; and (3) the resistance of the house. Through his explanations and arguments, the learners could get to the expected meaning since in the eleven transactions, this purpose was realized. However, the learners got easily to the teacher's expected meaning, which leads to raise an important question as to whether the learners succeeded with understanding the text's expected meaning or the meaning expected by the teacher? This is the reason why we have not noticed a variation in the explanation of the text since the teacher kept working on three major meanings while the text holds more. This leads us to assume that the teacher presented to the learners a finite meaning and did not involve them in its discussion because few questions were raised at this level. Besides, the explained words were all for the purpose to fit this object. So the text's meaning was at the hands of the teacher who presented it with his own expectation and without considering learners' expectations or expected meaning. Thus, the teacher had beforehand a set meaning and from his discussion he expected the learners to understand this meaning.

3.2. Communicativeness

3.2.1. Types of Questions

What is the type of questions the teacher asked?

The questions we are concerned with in the text are related to the meaning of the studied text. The description of questions, asked by the teacher in the transactions, is built upon six key-concepts. The first concept characterizes what we call "source" questions, which refers to questions asked by the teacher for the first time and concerning an independent textual unit under study and analysis. The second concept is what is called "token-questions", which characterizes a question asked as a

repetition of the “source question”. The next concepts identify the types of the “source-question,” either as “referential” or “display”. A “referential” question is one which does not solicit retrieval of already memorized information. It calls for learners’ individually accumulated knowledge both at the linguistic and literary levels. A “display” question is the opposite of a “referential” question. It calls for retrieval of already memorized information. In fact, it is not easy to identify a “source-question” as “referential” or “display”. The last concepts are questions asked to check learners’ understanding. They are “checking questions”. The former refers to those items that the teacher uses to check learners’ understanding. They can be short like “ok?” or long like “Are you with me?”.

- Analysis of Transaction 1

As was said in previous description and analysis, in transaction 1, there was no pedagogical stake at issue. The teacher just talked briefly about the text.

- Analysis of Transaction 2

The teacher introduced the text’s general idea. No exchange has occurred as the teacher held the entire floor. Questions asked were three checking questions with “ok?”. They were, however, part of the teacher’s speech and have not evoked answers from learners.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	00	00	00
Referential questions	00	00	00
Checking questions	03	03	00

Table 05: Rate of Questions in Transaction 2

- **Analysis of Transaction 3**

The teacher held the entire floor and no question was asked by him.

- **Analysis of Transaction 4**

The teacher asked the learners a display question on a theme he was discussing and explaining. “That it is a sentiment based on?” A learner answered the question: “fear”. The teacher implicitly approved the answer by directly saying: “We said read words. All the read words our brain is invited what for one side toward the feeling of fear”. The teacher asked also checking questions which were three in number.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	01	01	02
Referential questions	00	00	00
Checking questions	03	00	00

Table 06: Rate of Questions in Transaction 4

- **Analysis of Transaction 5**

The questions asked in this transaction were checking questions with ok. They were five.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	00	00	00
Referential questions	00	00	00
Checking questions	05	00	00

Table 07: Rate of Questions in Transaction 5

- **Analysis of Transaction 6**

In the sixth transaction, the teacher raised two types of questions. The first was a display question asked for reminding the learners about what he had already explained. He said: “We are describing?” A learner replied: “atmosphere”. The teacher provided an answer in indirect way to meet the learners’ answer. He said: The environment then it creates this atmosphere of what we call the unexpected abnormal. The second type concerns questions of a checking nature. One was “Are you with me?”. The others were “ok-questions”. They were four.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	01	01	01
Referential questions	00	00	00
Checking questions	04	00	00

Table 08: Rate of Questions in Transaction 6

- Analysis of Transaction 7

Five types of questions were asked in the present transaction. Two of them concern display questions. The first one was: From Poe’s technique //If you want// to create an atmosphere of? A learner replied with “fear”. The teacher then approved the answer by saying “fear and terror”. The second one was: You have from this part, we reach the setting of an atmosphere of? A learner said “fear”. The teacher approved the answer by saying: Ok. “Fear”. The third one: “You know what is leaden-hued?”. The learners had not answered. Now for referential questions it was a question without an answer: “Can you imagine the picture?”. The last type concerns checking question with Ok. They were fourteen.

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Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	03	02	02
Referential questions	01	00	00
Checking questions	14	00	00

Table 09: Rate of Questions in Transaction 7

- Analysis of Transaction 8

In transaction eight the teacher asked a display question besides checking questions with ok. The former was: What is excessive antiquity? A learner answered with: “Old”, then the teacher approved his answer with: “Very old”, excessively old; Not only old. Very old excessively.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	01	01	01
Referential questions	00	00	00
Checking questions	05	00	00

Table 10: Rate of Questions in Transaction 8

- Analysis of Transaction 9

This transaction had no exchange and the questions raised were just of a checking nature. They were two ok-questions.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00

Display questions	00	00	00
Referential questions	00	00	00
Checking questions	02	00	00

Table 11: Rate of Questions in Transaction 9

- Analysis of Transaction 10

This transaction had a display question and checking questions. “You know what is fungi?”. Two learners answered negatively. The teacher then provided the right answer: This small plant. Very small. A learner provided an answer in Arabic. The teacher approved with exactly. The checking questions with ok were two.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	01	01	00
Referential questions	00	00	00
Checking questions	03	00	00

Table 12: Rate of Questions in Transaction 10

- Analysis of Transaction 11

The teacher had not asked questions in this transaction but just three checking questions with ok.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	00	00	00
Referential questions	00	00	00

Checking questions	03	00	00
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Table 13: Rate of Questions in Transaction 11

- Analysis of Transaction 12

This transaction had two checking questions, one with “Are you with me?” whereas the other with ok.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	00	00	00
Referential questions	00	00	00
Checking questions	02	00	00

Table 14: Rate of Questions in Transaction 12

- Analysis of Transaction 13

The teacher asked two questions. The first was a display question: “It reminds WHERE you what?”. A learners answered with “Fungi, no?” The teacher said “no” and provided the right answer: “The grass. They are along the dead”. The second question was on checking questions, one with “Are you with me?”, the others were six ok questions.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	01	01	00
Referential questions	00	00	00

Checking questions	06	00	00
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Table 15: Rate of Questions in Transaction 13

- Analysis of Transaction 14

The teacher raised just two checking questions with ok.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	00	00	00
Referential questions	00	00	00
Checking questions	02	00	00

Table 16: Rate of Questions in Transaction 14

- Analysis of Transaction 15

The present transaction had display questions, referential questions and checking questions. The display question was “What is fissure?”. A learner answered with “Yes not only hidden”. The teacher approved with “Ok. Yes Exactly”. The first referential question was “That is thiky, it means?” A learner answered with “Close”. The second referential question was: It is observer. We observe closely //if you want// the house. We can distinguish, why? No answer was provided. The third referential question was asked: “We can accept rather the house is going to?” both the teacher and a learner provided simultaneously the answer “Collapse”. The last were checking questions.

Types of Questions	Frequency	Answered by Teacher	Answered by Learners
Token questions	00	00	00
Display questions	01	01	01

Referential questions	03	02	02
Checking questions	09	00	00

Table 17: Rate of Questions in Transaction 15

The number of checking questions was higher than the other types. At the second level come display questions. Referential questions were less than display questions:

Type of question	Number
Display questions	9
Referential questions	4
Checking questions	61

Table 18 : Number of Questions' type in all Transactions

The way the teacher taught the text can explain why questions which evoke thinking and analysis were not used. It must be noticed first that the teacher had not aimed at excluding referential questions and this was rather his spontaneous way of teaching. His method, which is literary in orientation, treated the text in terms of independent textual items to which he provided brief explanation and took for granted the learners' understanding which he checked through asking questions on individual ideas on the text. The individual ideas needed simple questions, i.e. display questions because they had not aimed at relating meaning together. The result is that display and checking questions fitted better the individuality of ideas and excluded referential questions.

On the whole, it can be said that the raised questions operated superficially and had not tackled interaction of ideas. A recommendation is necessary at this level: it is to include more of referential questions to involve the learners in the discussion and negotiation of the text's meaning.

3.2.2. Questions Patterning

Are the teacher's questions easy to comprehend from the lexical and grammatical points of view? Teacher talk is available in Appendix 7; therefore, there is no need to re-write transactions again. We shall only report analyses as concerns comprehensibility or lack of comprehensibility of the teacher's questions. We will deal only with transactions containing display questions and referential questions because checking questions were short in length and were part of the teacher's discourse as they had not been asked to evoke answers. Accordingly, transactions 4, 6, 7, 8, 10, 13 and 15 will be analyzed.

- Analysis of Transaction 4

The teacher asked the learners a display question on the theme he was discussing and explaining. "That it is a sentiment based on?" A learner answered the question: "fear". The teacher implicitly approved the answer by directly saying: We said read words. All the read words our brain is invited what for one side toward the feeling of fear.

Questioning patterns: Comprehensible Questions

- Analysis of Transaction 6

In the sixth transaction, the teacher raised a display question. It was asked for reminding the learners about what the teacher had already explained. He said: "We are describing?" A learner replied: "atmosphere". The teacher provided an answer in indirect way to meet the learners' answer. He said: The environment then it creates this atmosphere of what we call the unexpected abnormal.

Questioning patterns: Comprehensible Questions

- Analysis of Transaction 7

In this transaction three display questions and one referential question had been asked. The first display question was: Poe's technique //If you want// to create an atmosphere of? A learner replied with "fear". The teacher then approved the answer with "fear and terror". The second display question was: You have from this part, we reach the setting of an atmosphere of? A learner said "fear". The teacher approved by saying: Ok. "Fear". The third display question was: the teacher said: "you know what is leaden-hued?" the question was not answered. As for the referential question, the teacher said: "Can you imagine the picture?".

Questioning patterns: A referential and two display questions were not difficult to comprehend.

- **Analysis of Transaction 8**

In this transaction, the teacher asked a display question: What is excessive antiquity? A learner answered with: "Old", then the teacher approved his answer with: "Very old", excessively old; Not only old. Very old excessively.

Questioning patterns: Comprehensible Questions

- **Analysis of Transaction 10**

Transaction ten has one display question: "You know what is fungi?". Two learners answered negatively. The teacher then provided the right answer: "This small plant. Very small". A learner provided an answer in Arabic. The teacher approved with exactly.

Questioning patterns: Comprehensible Questions

- **Analysis of Transaction 13**

The teacher asked a display question. "It reminds WHERE you what?". A learner answered with "Fungi, no?" The teacher said "no" and provided the right answer: "The grass". They are along the dead.

Questioning patterns: A Question difficult to comprehend.

- Analysis of Transaction 15

The present transaction has display question, referential questions as well as checking questions. The display question was “What is fissure?”. A learner answered with “Yes not only hidden”. The teacher approved with “Ok. Yes Exactly”. The first referential question was “That is thiky, it means?” A learner answered with “Close”. The second referential question was: It is observer. We observe closely //if you want// the house. We can distinguish, why? No answer was provided. A third referential question was: “We can accept rather the house is going to?” both the teacher and a learner provided simultaneously the answer “Collapse”.

Questioning patterns: The display question was answered. Two referential questions were answered and one was difficult to comprehend.

In the table below, we have synthesized “questions patterns”, where Compressible Questions have been abbreviated as “CQ”, and Question difficult to Comprehend as “QDC”.

Questions	Questioning Patterns	Question Types
Transaction 4	CQ	Display

Transaction 6	CQ	Display
Transaction 7	CQ	Display
	CQ	Display
	CDQ	Display
	CDQ	Referential
Transaction 8	CQ	Display
Transaction 10	CDQ	Source
Transaction 13	CDQ	Display
Transaction 15	CQ	Display
	CDQ	Referential
	CQ	Referential
	CDQ	Referential

Table 19: Questions' Patterns and Learners' (in)comprehensibility

Rate of questioning patterns in transcript I

Comprehensible Question (CQ): number 7-----rate: 63.63%

Questions difficult to comprehend (QDC): number 6 ---rate: 36.36%

Total number questions: 13

Not concerned: 00

Unclear: 0

The text taught by the teacher was a case of intermediate literary complexity with a simple related English but highly attributive words. Comprehensibility of the questions scored a high rate but it concerns more display questions. The latter were asked on the meaning of individual words which call up the learner's vocabulary knowledge. Referential questions were very limited. They elicited the learners'

actualized information on already explained items. These, however, were not all comprehended by the learners. They were few in number and only one of them was answered positively. At this level, it is worth saying that the teacher's questions were easy to comprehend by the learners as the rate of comprehensible questions is more than 50%. But their focus was not on an interactive understanding of the text as the majority of answered questions were display questions. This implies that the questions raised by the teacher were not for the purpose of discussing and negotiating the text's meaning; rather, they operated at a surface level.

It is however necessary to point out that the learners' comprehension of the asked questions was not difficult because in most of the interactive transactions the learners could easily come to the teacher's given meaning. But this meaning was not of a literary concern; that is, it was a cognitive meaning since the discussed words were "oppressed me", "fungi" "old antiquity", "grave" and "fissure". The learners' comprehension was consequently superficial because they could understand individual words but not words in their literary text. Something else worth adding here is the fact that the learners had difficulty to trace back what the teacher explained before as in a lot of 'the reminding questions' the learners provided irrelevant answers. This would confirm our raised assumptions in chapters two and three that the approaches of understanding literary meaning lack the focus on textual relatedness and keep word-based following the restricted direction of the literary approach. An important recommendation to make here is to focus more on referential questions which raise interaction with the learners than display questions.

3.2.3. Interactional Questions

Does the teacher interact with the learners in more or less long exchanges?
Interactional questions are normally the result of interaction between the teacher and

the learners on the text's meaning. They reveal the degree of interaction and ask an important question about the teacher's literary method: Is the text's meaning discussed with involving the learners or is it given by the teacher? Our analysis will be on those interactions which have long exchanges to examine the interactional patterns. We mean transactions 4, 6, 7, 8, 10, 13 and 15.

A question in interaction is defined here as the question which is answered in more than one exchange.

- Analysis of Transaction 4

The teacher asked the learners a question on the theme he was discussing and explaining. "That it is a sentiment based on?" A learner answered the question: "fear". The teacher implicitly approved the answer by directly saying: We said: "Read words. All the read words our brain is invited what for one side toward the feeling of fear".

- Analysis of Transaction 6

The teacher asked a question which evoked an interactional exchange. The teacher asked it for reminding the learners on the point he had explained before. He said: "We are describing?" A learner replied: "atmosphere". The teacher provided an answer in indirect way to meet the learner's answer. He Said: The environment then it creates this atmosphere of what we call the unexpected abnormal.

- Analysis of Transaction 7

Three questions with interactional exchange have been raised by the teacher in the present transaction. The first question was: "Poe's technique //If you want// to create an atmosphere of?" A learner replied with "fear". The teacher then approved the answer with "fear and terror". The second one was: "You have from this part, we reach the setting of an atmosphere of?" A learner said "fear". The teacher approved

by saying: “Ok. Fear”. Concerning the third question, the teacher said: “You know what is leaden-hued?” The learners had not answered. Then the teacher provided the right answer: “That the discovery is gloomy, not leading, darken”.

- Analysis of Transaction 8

In transaction eight, the teacher asked an interactional question: What is excessive antiquity? A learner answered with: “Old”, then the teacher approved his answer with: “Very old, excessively old; Not only old. Very old excessively”.

- Analysis of Transaction 10

Transaction ten had a one interactional question: “You know what is fungi?”. Two learners answered negatively. The teacher then provided the right answer: “This small plant. Very small”. A learner provided an answer in Arabic. The teacher approved by saying “exactly”.

- Analysis of Transaction 13

In this transaction, the teacher asked an interactional question: “It reminds WHERE you what?”. A learner answered with “Fungi, no?” The teacher said “no” and provided the right answer: “The grass. They are along the dead”.

- Analysis of Transaction 15

The present transaction had one interactional question: “What is fissure?”. A learner answered with “Yes not only hidden”. The teacher approved with “Ok. Yes Exactly”.

To extract the degree of interaction in the seven analyzed transactions, we need to evaluate the length of exchanges. A short exchange is at the triad TLT (teacher-learner-teacher). It can further include TLTL and be long.

Questions	Length of Exchange
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Transaction 4	Q1 TLT
Transaction 6	Q1 TLT
Transaction 7	Q1 TLT Q2 TLT Q3 TLT
Transaction 8	Q1 TLT
Transaction 10	Q1 TLTL
Transaction 15	Q1 TLT

Table 20: Length of Exchanges

Out of eight exchanges, just one was longer than the TLT exchange. And it was big in length because of the learners' inability to answer in the first role. The exchanges were in fact short since they were of two roles, i.e. teacher-learner because the third role is performed by the teacher who just provided an evaluation to the learner's answer. The short exchanges confirm the teacher's superficial focus on the text's explanation. In fact, this is expected because from the previous section, we knew that the raised questions were not referential and may not evoke interactional exchanges. An important recommendation to make here is the necessity to adopt interactional questions because they are the key to understanding the text's meaning.

3.2.4.References

Does the teacher use “exophoric”, “cataphoric”, or “anaphoric” aspects in his explanation of the text? Reference is a mark of relatedness in the teacher's talk as well as an indication of a vertical reading of the text since when the teacher brings

back already discussed points, he will keep the learners focusing on the text's meaning. The text's explanation needs inevitably the go-backs to what has been explained before and which will be taken as checking for what was going on in other proceeding textual items. The analysis of reference aims then to evaluate the extent to which the teacher's explanation was related and interactional or not.

- **Transaction 1**

The teacher started his speech with reference to the lesson of gothic story saying that the text is an illustration on.

- **Transaction 2**

No reference

- **Transaction 3**

No reference

- **Transaction 4**

Reference to singular impression.

- **Transaction 5**

Reference to singular impression.

- **Transaction 6**

Reference to fear.

- **Transaction 7**

Two references to fear.

- **Transaction 8**

No reference.

- **Transaction 9**

No reference.

- **Transaction 10**

No reference.

- **Transaction 11**

No reference.

- **Transaction 12**

No reference.

- **Transaction 13**

No reference.

- **Transaction 14**

No reference.

- **Transaction 15**

No reference.

Few references were done by the teacher. They aimed to draw the learners' attention to the text's main themes such as fear, darkness and death. These references had not been constructive of meaning as they acted either as reminding notes on the themes or as display questions to actualize and refresh the learners' following and understanding of the text. The absence of reference is another indication that the text's discussion was on individual ideas which are linear and not interactional. This takes us back to the approaches of understanding literary meaning that we presented in chapter four where we argued against the syntagmatic reading of literary texts. In practice we have seen from Poe's text that despite their linguistic ability and mastery of cognitive words, the learners failed to draw a one meaning because the text was analyzed co-textually with the textual items explaining individual images.

References made were for echoing the text's themes and not for the purpose of interaction. References are thus unsatisfactory points in the teacher's explanation of the text whereby a recommendation is necessary at this level.

3.3. Appropriateness

3.3.1.Re-lexicalisation

Does the teacher build up questions on learners' own ideas? The teacher's talk was more assumptive and as such lacked adaptation to learners' own ideas.

- **Transactions 1, 2, and 3**

All these transactions were introductory and lacked re-lexicalisation.

- **Transaction 4**

No re-lexicalisation process.

- **Transaction 5**

The teacher re-lexicalises some expressions by providing lexical alternatives such as the word "fear" to "terror", the expression "a situation based on fear" to "that is a terrible situation", and "all big words" to "it is a big word". He said "Read words. All the read words our brain is invited what for one side toward the feeling of fear. It prepares us that this situation is a terrible situation terror based on terror. Situation based on fear".

- **Transaction 6**

The teacher provided lexical alternatives to: "Peculiar peculiar specious to the house". The re-lexicalization was: "All the events around the house". "We have not entered in the house". "We are outside the house". Another re-lexicalization was for the expression "The unexpected abnormal". The alternatives were: "There is no object in the house that specious atmosphere peculiar to themselves". "We cannot find that world". "The tree, the grass, the stone, OK". "Everything in this environment is peculiar". "That is it it it emanates something we cannot find. Ok".

- **Transaction 7**

Two re-lexicalisations occurred in this transaction. The first was for the word “sluggish”. The teacher provided the following alternatives: “Slowly moving”. “Something slow”, “sluggish”, “moving slowly”. The second one was for the expression “Of course our fear casts the the the environment of the house on the normality”. The re-lexicalizations were: “It is not a normal place”. “This is a place we should not be at the end. Ok”. “Even the author is not feeling at ease”. “He is oppressed by this atmosphere he feel”. “It is something he cannot explain”.

- **Transaction 8**

One re-lexicalisation was used for the word “old”. The alternatives were: Excessively old; Not only old. Very old excessively. And old.

- **Transaction 9**

No re-lexicalization process.

- **Transaction 10**

No re-lexicalization process.

- **Transaction 11**

No re-lexicalization process.

- **Transaction 12**

No re-lexicalization process.

- **Transaction 13**

One re-lexicalization was used by the teacher for the word “The grass”. The alternatives were: “They are along the dead”. “Like this house is not part of the living world”. “We are in the world of the dead”. “We have the image of what we gray”. “When we put something and forget about it and it is (.) There is no air, external air, no life”. “It is like when we bury some people somewhere”.

- **Transaction 14**

No re-lexicalization process.

- **Transaction 15**

No re-lexicalization process.

The teacher's aim was to explain the text, a sufficient reason to re-lexicalize words and expressions and adapt them to the learners' level. Re-lexicalized words were given by the teacher to simplify words to the learners and enable them to attain comprehension. Re-lexicalization was very satisfactory and no recommendation to make about.

3.3.2.Measures of Subordination

Does the teacher use subordination clauses or not. And if used, did they affect the learners' understanding? The teacher's talk was very professional in the sense that did not include subordinate usage whether at the word level or at the sentence level. The sentences were of a prospective nature in that the teacher gave every time a sentence to reinforce a previous sentence without falling in the discrepancies of subordination. No recommendation to make at this level.

3.3.3.Relatedness of Speech

As we said before on subordinate clauses, the teacher's talk was professional and lacked negative marks that may interrupt or load his speech. For example, when he passed from a textual item to another, he did not say "and now we go to the next". He started explaining in unrecognized way. Even with single words explanation, he had not used at all the conjunctions and the used ones were within the grammatical pattern and thus inevitable. We are every time objectively pointing to the teacher's high quality speech to stress the fact that the teacher did his text analysis in a very professional way from the linguistic side. But it is the literary method, which is followed by all teachers, the source of learners' non understanding.

As far as contextualisability is concerned, the amount of talk has not been equal between the teacher and the learners since the big amount has been performed by the teacher with slight roles by the learners. Classroom mode is not to take the same evaluation because the teacher could realize his expectations. However, they were not the expectations set from the text discussion but rather his own built expectations. Thus, it is to say that contextualisability has been partially achieved.

Now for communicativeness, it was the most unsatisfying element in the teacher's talk. The questions used by the teacher could not achieve the communicativeness of talk, both at the level of communication between the teacher and the learners and at the level of the text. It has been found that the type of the questions used could not achieve communicativeness as they were the most display questions while referential questions were almost absent. This resulted in the rarity of interactional patterns as short exchanges dominated the teacher-learners discussion. Besides, references were not present in the teacher's talk and level further constraints to the communicativeness of his talk.

Concerning appropriateness, it is to say that this element was successfully achieved by the teacher as re-lexicalizations were very appropriate, his talk was related and coherent and lacked markers of subordination.

4. Literary Meaning Test

To test the learners understanding of the text and to support what has been reached from the teacher's talk, a test (Appendix 3) on assessing literary meaning was given to the informants just after the end of the teacher's explanation. This test aims to give us answers on how much the learners grasped the text via the teacher's method? Was his explanation sufficient to enable the learners to cover the different facets of meaning?

4.1. Description of the Test

The test represents six questions (Appendix 3) assessing literary meaning from different levels: the text’s focus, the effect, the literal meaning, the figurative meaning, the implied meaning, and the speaker’s main point. These are elements of literary meaning suggested by the Barron’s SAT. Every question has a choice between at least two items.

4.2. Reporting the Results

We go now to analyze the questions one by one to relate the learners’ answers to the text analysis results we have seen just before.

Question One

The speaker’s main purpose in the passage is:

- a. The description of the physical destruction of the house of Usher.
- b. The description of the decay surrounding the house.
- c. The death of the house’s inhabitants.

A	B	C
31.81 %	68.18 %	0%

The aim from this question is to assess whether the learners grasped the text’s general meaning or not because the questions address the main topic of discussion. The provided alternatives were designed in a way to fit this purpose; that is, the two first questions turn around the decay of the house while the third question is irrelevant. The second item is the right answer. The majority of the learners answered this question correctly while none has selected the third item. This points out to the fact that the learners could get to the text’s general idea and the teacher succeeded in its transmission.

Question Two

1. Does the text has single or several effects:

- a. Single effect
- b. Several effects

A	B
31.81 %	54.54%

As shown in the analysis of transcript 1 (Appendix 7) the teacher explained the text in reference to a one theme which is the decay of the house and the fear and obscurity surrounding it. But he was implicit and did not talk about the unification or multiplicity of theme. The learners thought that since the teacher explained the text in terms of several sentences (textual units), this correlates necessarily to several themes. The majority provided wrong answers while three students did not answer at all.

Question Three

The condition of the house is:

- a. Abandoned
- b. In a decay
- c. Destroyed

A	B	C
9.09%	86.36 %	4.54%

The present question is about literal meaning, or meaning which is direct and easy to get to. The big majority of the answers were correct.

Question Four

The description “zigzag direction” implies:

- Deterioration of the house.
- Mental Deterioration of its inhabitants.

A	B
81.81%	4.54%

Now this question addresses figurative meaning. All the answers except one were wrong. Three learners had not answered. It is the opposite of the previous question. In that, the learners understood the teacher’s explanation in terms of deterioration of the house seen in the bed smells, the fissure and the deteriorated building while the writer points to the mental deterioration which results in fear and obscurity. The teacher was pointing to this theme several times but for the learners it was not possible to get to the unsaid meaning (figurative)

Question Five

As used in the text “fungi and fissure” represent:

- The speaker’s rapidly decaying physical state.
- The speaker’s rapidly decaying mental states.
- The speaker’s rapidly decaying physical and mental states.

A	B	C
63.63%	9.09%	13.63%

This question is on indirect meaning whereby the learners were asked about what central words represent in the text. The majority provided wrong answers except three learners. Three other learners had not answered the question. The learners' wrong answers are due to the fact that they understood the text superficially on the basis of what single words like "fungi" and "fissure" mean. Though the teacher explained these words in reference to decay and mental deterioration, the learners could not get to this meaning.

Question Six

2. The speaker's main point is that:

- a. Everything has a gloomy atmosphere and is in a state of decay.
- b. The sadness of the house.
- c. The madness of its inhabitants.

A	B	C
86.36%	13.63%	0%

This question's right answer is b because all the text is about the sadness of the house which results from the decay and obscurity surrounding it. However, the learners' answers were on item a with the exception of three ones who selected item b. Once again, the learners had difficulties with the word "decay" thinking that for the writer everything is decaying. This is not all true because in the last paragraph the writer says that the house does not collapse completely and even the teacher pointed to this fact.

The test's results lead to the following:

1. The learners could understand the text's general idea because it was successfully presented by the teacher as he echoed it several times along his explanation.
2. The learners could not distinguish between single and several themes because the teacher's cut in the text's units as well as his over explanation of independent units made the learners thinking of the presence of several themes in the text.
3. Literal meaning was possible to obtain because the learners could easily understand the words' first meaning.
4. Figurative meaning was not possible to obtain because the learners could not understand words' second meaning.
5. The learners could not be precise in getting to the text's meaning as they failed to find the text's main point.

The above points, in relation with the recommendations obtained in the teacher's talk, can be together reformulated as follows:

1. The learners could understand the text's general idea because it was literarily presented through its recurrence.
2. Learners could not distinguish between single and several themes because the text's items were not brought together.
3. Literary meaning was within easy reach because it is superficial meaning and the teacher's explanation was superficial not interactional.
4. Figurative meaning was not of easy reach. The teacher's explanation was informative and not referential and interactional on the text's different facets.
5. The learners could not be precise in getting to the text's meaning because the teacher's explanation was general and not specific.

The teacher explained the text of Poe in a pure literary perspective which confirms our earlier assumption that the text, when taught, is apprehended allegorically with the teacher taking most of the talk and presenting a ready-made meaning. The learners did not take real involvement in the explanation and analysis because they were given the text as a finite product to understand with little interaction with its language.

Thus, the teacher of English as a foreign language teaches the lesson on the basis of its affiliation to a particular literary genre by taking a literary work to illustrate that genre. The illustration is generally an extract from a text that the teacher explains in reference to the characteristics taught previously in the lesson. This method, however, makes the learner mastering the lesson's items and not the English literary text because the learners showed their inability to deal with specific meaning. They reproduced the items taught by the teacher but failed to get to the text's meaning.

5. Conclusion

Variables positively appreciated in the above recommendations are assumed not to negatively influence learners' understanding of the text. Therefore, they are not going to be retained. Only those susceptible to bring positive changes in learners' understanding, because unfavorably performed by the teacher, will be retained. They are as follows:

1. Recommendation related to the amount of speech: the learners should be given the role of speaking and discussing the text's meaning with the teacher.
2. Recommendation related to referential questions: the teacher should ask more of referential questions to create an interaction pattern in the analysis and explanation of the text.

3. Recommendation related to interactional questions: the teacher should ask more of interactional questions because they keep the learner focusing on the text's ideas.
4. Recommendation related to References: the teacher should make use of references because they pave the way to successful interaction with the text.

This research hypothesis can be reformulated as follows:

If the teacher

1. Gives to the learners an important role and occasions of speaking,
2. Asks more of “referential questions”,
3. Asks interactional questions, and
4. Make references, learners' understanding of the text will increase.

As far as the purpose of this chapter is concerned, as mentioned in the introduction, we may say that we have identified the independent variables related to teacher's literary method which will be manipulated in further experimental phases (B, C and D). With this target reached, phase A may be said to have ended.

CHAPTER FIVE

LEARNERS' UNDERSTANDING OF THE ENGLISH LITERARY TEXT

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Research Methodology

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Learners' amount of talk in phase A and Phase B

Learners' amount of talk in phase A and Phase C

Learners' amount of talk in phase A and Phase D

Learners' Participation

Learners' participation in Phases A and B

Learners' participation in Phases A

Learners' participation in Phases B

Comparison of Phases A and B

Statistical Analysis

Learners' participation in Phases A and C

Learners' participation in Phase C

Comparison of Phases A and C

Statistical Analysis

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Learners' participation in Phase D

Comparison of Phases A and D

Statistical Comparison

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References in Phase B

References in Phase C

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Implications

Conclusion

1. Introduction

This chapter draws a comparison between data obtained from transcripts 1, 2, 3 and 4, corresponding to phases A, B, C and D. Phase A provided us with a diagnosis of the teacher's talk at the levels of contextualisability, communicativeness and

appropriateness. It could bring answers to three hypotheses which will be inductively verified to exist or not. It plays the role of a control group. It was found that the learners' level of understanding was low. We will focus on this aspect which was proved to need more experimentation.

Diagnosing "deficiencies" is not the only object of the present research. Remedies are too thought about and aim to bring qualitative changes in the pedagogical act. In order for these changes to deserve the label "causational," confirmatory phases are obligatory since causation means that changes noticed at level of data obtained have been provoked by manipulated independent variables in the experimentation.

2. Hypotheses

Starting from the linguistic assumption that a better understanding of the English literary text is one that draws from a successful interaction between the tripartite of teacher-text-learner, it can be said that any malfunction in teacher's role and learners' role can lead to low understanding of the text's meaning. Therefore, it appears that an element of the above assumption determines learners' understanding of the English literary text. It is the teacher's way of teaching the text.

Accordingly, the independent variables relate to the teacher's way of teaching the text. The dependent variable is the one related to the level of learners' understanding of the text. Given these clarifications, we can thus set up three hypotheses:

- **Hypothesis 1**

Low understanding of the text may result from the teacher's way of tackling the text.

- **Hypothesis 2**

Low understanding of the text may partially result from the teacher's way of tackling the text.

- Hypothesis 3

Low understanding of the text may not result from the teacher's way of tackling the text.

In other words,

Phase A, which has a diagnostic role, will try to bring answers to the three hypotheses which will be inductively verified to exist or not before experimentations can be activated in phases B, C and D. From the three above hypotheses, we have consecutively derived the following research questions:

- 1- If diagnosis of learners' understanding of the taught text proves to be "acceptable/good" only at the teacher's way of tackling the text, then hypothesis 1 and 2 will be retained for experimentation. The investigation of Phase A has proven that at the level of teacher's method deficiencies exist.
- 2- If diagnosis of learners' understanding of the taught text proves to be not totally "acceptable/good", then, we shall have to be selective by retaining deficient aspects for further experimental manipulations and eliminating satisfactory ones. Therefore, partially deficient teacher's way of teaching may logically be thought to be potential causes of low understanding of the text by the learners.

Conclusion of chapter four has revealed that the teacher's method is deficient at some levels only. This should be retained for further experimentation:

Hypothesis 2 could be reformulated precisely as follows:

If the teacher:

1. Gives to the learners an important role and occasions of speaking,
2. Asks more of "referential questions",

3. Ask interactional questions, and

4. Make references, learners' understanding of the text will increase. Therefore, more focus should be cast on this level to observe whether the learners' understanding level increases in phases B and D and relatively recovered their previous Phase A low levels of participation in Phase C.

- If diagnosis of teacher method proves to be "acceptable/good," then we shall have to look for other reasons why learners' level of understanding is low/absent. New independent variables have to be found, though we think this case to be highly improbable. Risk-taking is part of any research undertaking, which makes it worth the trouble.

3. Research Methodology

Learners' levels of understanding in phases B, C, and D should be confronted to that of phase A. We need to know whether learners' levels of understanding have increased or diminished. This configuration result in three comparisons: B compared to A, corresponding to phase B, C compared to A, corresponding to phase C, and finally D compared to A, corresponding to phase D. Each comparison has a purpose (already discussed in the introduction of this research). Phase B should reveal positive change in terms of levels of learners' understanding after introduction of the four variables in teacher's literary method. Phase C should reveal levels of learners' understanding not significantly different from those revealed in phase A, after withdrawal of the four manipulated independent variables. Phase D should confirm levels of learners' understanding revealed by phase B, after re-introduction of the four manipulated independent variables.

Phases A and C should bear relative resemblance, for both of them do not involve manipulated independent variables, while phases B and D are similar of presence of

manipulated independent variables. Confirmation of results in terms of increase and decrease of levels of understanding is obligatory to satisfy what we call “causality” of change in experimentation. Stopping research at phase B, would merely prove that data obtained in that phase has a “correlational” value with behaviors observed in Phase A. This is not enough, we need to transform “correlational” into “causation” by conducting two other experimentations, corresponding to Phases C and D.

The retained four variables are in fact already thought about in the theoretical part as practical research showed the centeredness of literature teaching methods on the pure literary approach that excludes learners’ contribution, referential questions, and interactional patterns. Our semantic method tried to hold these basic elements since it was designed to give more possibilities to learners to contribute effectively in the discussion and negotiation and indeed understanding of the literary text given that our main assumption in the whole dissertation is that a text-based method is likely to raise more of contextualisibility and communicativeness of the English literature teaching method.

4. Learners’ amount of Talk

4.1. Learners’ amount of Talk in Phase A and Phase B

The learners’ amount of talk was the first point considered negative in the teacher’s literary method. In the latter, the teacher presented the text as a ready product and took the big amount of talk. In phase B, we try to see whether the semantic method marked differences in the learners’ roles or not.

Learners’ amount of talk was obtained from the total amount of talk including the teacher’s. The following table groups the rates of the learners’ and teachers’ amount of contribution in phases A and B:

Amount of learners' talk in Phase A	Amount of learners' talk in Phase B	Amount of the teacher's talk in Phase A	Amount of the teacher's talk in Phase B
28.30%	49.41%	71.69%	50.58%

Table 21: Amount of Learners' talk in Phases A and B

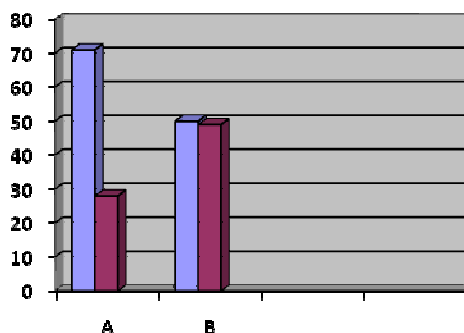


Diagram 03: Amount of Learners' talk in Phases A and B

The diagram indicates that learners' amount of talk is variable between phases A and B. However, the highest rate is in phase B.

It should be noticed here that in phase B the first eighty one floors evoked short utterances because the teacher went gradually in the explanation of the poem. He started first with eliciting short answers on the main words (signalled words) in the text. Then he stimulated learners' contribution from floor eighty two to floor one hundred seventy whereby learners' utterances were long in length as they got inside the discussion of the poem and could give their own responses based on the undertaken discussion. By contrast, in phase A, the floors performed by the learners were short since they were generally simple answers or questions lacking the interactive aspects that if used could evoke more long floors. On the whole, the amount of learners' talk in phase A was low and was too their length of utterances.

The learners were given more occasions of participation in the semantic method than in the literary in terms of quality and quantity. In our tripartite distribution, the

teacher is supposed to present meaning which the learners take part in its construction. At least this is the aim when reading literary texts, with and without the teacher's assistance. In the two transcripts we got, the learners took different roles. While in phase B they were involved in terms of finding the main idea, finding the main words, thinking about the interrelations between words; in phase A, however, the learners asked few questions on words which echo a one meaning to the whole text. In phase A's text, it was on "fear and terror" surrounding the house of Usher. As such the learners were not given varied textual items to discuss their meaning and remained receivers of a ready-made analysis.

In fact the short answers in phase A are referred to the fact that the teacher raised questions to which the learners had a short answer taken from the teacher's own explanation. In that the teacher explained something and after a very short period of time he asked the learners about its meaning. The learners, following the textual discussion, gave a short answer as it was still stored in their minds. Exchanges taken from Appendix 7 show further the point:

Floor 13 T: I: (...) That an atmosphere something to define. Difficult to define actually, it is something we fear, atmosphere general situation, if you want, hangy with with something. Ok. Peculiar peculiar specious to the house. All the events around the house. We have not entered in the house. We are outside the house.

Floor 14 T: P: "We are describing?"

Floor 15 L3+: R: "atmosphere"

Floor 35 T: E: The smoge vapour. Is not the smoke smoke is the result of fire and slowly moving. Vapour is the result of humidity. Slowly moving.
MISSING SPEECH. From Poe's technique //If you want// to create an atmosphere of?

Floor 36 T3-: R: "fear"

Floor 37 T: E: "fear and terror"

4.2. Learners' amount of Talk in Phase A and Phase C

Since phase C is similar to phase A as it is about the literary lesson taught within the features of the literary method, it is supposed to have behaviors similar to experiment A. The following table presents the rate of learners' and teachers' amount of talk obtained from phase A:

Amount of learners' talk in Phase A	Amount of learners' talk in Phase C	Amount of the teacher's talk in Phase A	Amount of the teacher's talk in Phase C
28.30%	23.52%	71.69%	76.47%

Table 22: Amount of Talk in Phases A and C

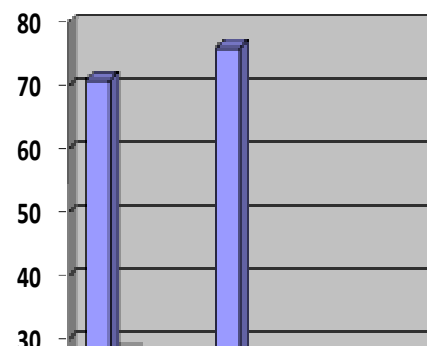


Diagram 04: Amount of Learners' talk in Phases A and C

As the diagram demonstrates, the rates of learners' amount of talk in both phases A and C are similar and low, while teacher's portion is high in both phases and therefore higher than the learners' rate. This indicates that the teacher had not involved learners in the explanation and discussion of the text's meaning in the controlling phases.

As transcript C demonstrates (Appendix 9), the teacher’s discussion of the text of Silas Lapham had been short and performed with thirty four floors only. Within this limited talk, the learners had not contributed with a marked length of utterances. If this has to point to something, it is indeed the fact that whether the teacher’s explanation of the literary text was short or long, the learners were limitedly involved because the intention behind the literary method is to present the text’s meaning as a product handled by the teacher and given to the learners like any piece of information free from discussion and negotiation.

What was noticed in phase A on learners’ short answers was too seen in phase C.

This includes the following examples taken from Appendix 9:

Floor 2 T: I: (...) "Silas Lapham is a fine type of the successful American].
[Silas Lapham is a fine type of the successful American].

Floor 3 T: Q: “What does this mean?”

Floor 4 L2-: R: {“It is an Example of success”

Floor 5 L1+: R: {“Success”

Floor 6 T: E: “(...) common characterization that can be found in any successful business man in America”

3.4.Learners’ amount of Talk in Phase A and Phase D

Amount of learners’ talk in Phase A	Amount of learners’ talk in Phase D	Amount of the teacher’s talk in Phase A	Amount of the teacher’s talk in Phase D
28.30%	45.28%	71.69%	54.71%

Table 23: Amount of Learners’ talk of Phases A and D

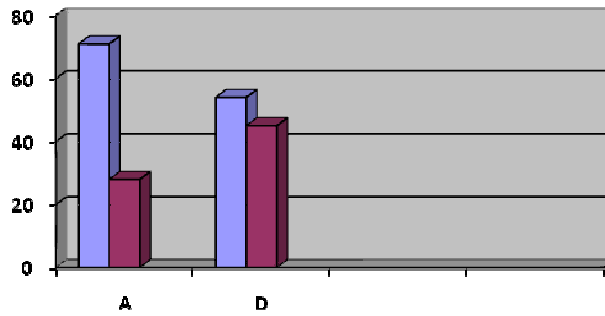


Diagram 05: Amount of Learners' talk in Phases A and D

In these phases, the amount of learners' talk is not similar. It is high in phase D and low in phase A. The teacher's rate is low in phase D if compared with phase A.

The amount of talk is a first indication of the efficiency of the semantic method as it reveals the teacher's conception of dealing with the literary text which either occurs as an exchange and a building of meaning or a one-way task with the learners acting passively. After discussing the results obtained in the four experiments, it can be said that having introduced the new variables, and which stand on the semantic reading, the amount of learners' talk increased and could thus provide more opportunities to learners to take roles in the discussion and understanding of the text. The first point in our hypotheses is thus confirmed: *the semantic method gave to the learners important roles and occasions of speaking.*

5. Learners' Participation

5.1. Learners' participation in Phases A and B

5.1.1. Learners' participation in Phase A

Further evaluation is needed at the level of learners' participation to see whether their talk in phase B and D was only quantitative or was it too qualitative? In other words, learners' participation will say clearly in which method they were efficient

and in which they were not. Participation frequencies and percentages in phase A are put in the following table:

Learners' anonymity Code	Frequency of Participation	Rates of Participation (%)
L1 +	1	3.33
L2 -	16	53.33
L3 -	9	30
L4 -	3	10
L5 -	0	0
L6 -	0	0
L7 -	1	3.33
L8 -	0	0
L9 -	0	0
L10 -	0	0
L11 +	0	0
L12 -	0	0
L13 -	0	0
L14 -	0	0
L15 -	0	0
L16 -	0	0
L17 -	0	0
L18 -	0	0
L19 -	0	0
L20 -	0	0
Total	30	

Table 24: Learners' participation in Phase A

30 floors were performed by learners. 5 (25%) participated while 15 (75%) kept silent. Among the five participating learners: 3 appear to emerge: **L2-** (53.33%), **L3-** (30%), **L4-** (10%) and to a lesser extent **L1+** (3.33%) and **L7-** (3.33%).

All these participations have been performed before diagnosis against frequencies of Phases B, C and D will be compared.

5.1.2. Learners' participation in Phase B

Table 25:

Learners' anonymity Code	Frequency of Participation	Rates of Participation %
L1 +	13	15.47
L2 -	19	22.61
L3 -	16	19.04
L4 -	3	3.57
L5 -	5	5.95
L6 -	4	4.76
L7 -	11	14.28
L8 -	3	3.57
L9 -	1	1.19
L10 -	2	2.38
L 11 +	1	1.19
L12 -	2	2.38
L13 -	0	0
L14 -	0	0
L15 -	1	1.19
L16 -	0	0
L17 -	2	1.19
L18 -	0	0
L19 -	1	0
L20 -	0	0
L21 -	0	0
L22 -	0	0
L23 -	0	0
L24 -	0	0
L25 -	0	0
L26 -	0	0
Total	84	

Learners'

participation in Phase B

The learners performed 84 floors. 15 (57.69%) participated while 11 (42.30%) were silent. Among the 16 participating learners there are:

- 15 learners participated in Phase B: **L1+** (14.47%), **L2-** (22.61%), **L3-** (19.04%), **L4-** (3.57%), **L5-** (5.95%), **L6-** (4.76%), **L7-** (13.09%), **L8-** (3.57%), **L9-** (1.19), **L10-** (2.38%), **L11+** (1.19%), **L12-** (2.38%) and **L15-** (1.19%), **L17-** (2.38%), and **L19-** (1.19%).

Only five learners have already participated in phase A. Besides, there is an increase in the number of learners who participated in phase B. These learners took more effective roles if compared with phase A.

5.1.3. Comparison of Phases A and B

5.1.3.1. Statistical Analysis⁵⁶

We need to see whether the learners' participation in phase B increased or not. Before starting the statistical comparison between phase A and phase B, we first checked whether the second teacher really considered the changes suggested from phase A. The verification has been done by peering into phase B. We can relatively say that the teacher did so. The outcome is displayed in the monitoring board, below:

Research phases	Learners' increased roles	Referential questions	Interactional questions	References
Phase A	Low	Low	Low	Low
Phase B	High	High	High	High

Table 26: Phases A and B Monitoring Board

⁵⁶ All statistical analyses are reported in Appendix 17.

After checking this condition, we can move to the statistical comparison. The learners' level of participation in Phase A and Phase B are displayed in following table:

Learners' anonymity Code	Frequency of Participation in Phase A	Frequency of Participation in Phase B
L1 +	1	13
L2 -	14	19
L3 -	9	17

L4 -	3	3
L5 -	0	5
L6 -	1	4
L7 -	1	12
L8 -	0	3
L9 -	1	1
L10 -	0	2
L11 +	0	1
L12 -	0	2
L13 -	0	0
L14 -	0	0
L15 -	0	1
L16 -	0	0
L17 -	0	1
L18 -	0	0
L19 -	0	0
L20 -	0	0
L21 -		0
L22 -		0
L23 -		0
L24 -		0
L25 -		0
L26 -		0

Table 27: Learners' level of Participation in Phases A and B

As the table demonstrates, the number of participating learners increased in phase B. Also, the frequency of participation increased for learners who already participated in phase A. But row scores alone do not tell us about the efficiency of the introduced variables. We need to use the Chi square conformity test to be able to reject the null hypothesis. We obtained the P value equals 0.0375. The association between the rates of the two phases is considered to be statistically significant. It is beyond conventionally accepted significance level of 0.05. We reject the null hypothesis because there is statistically significant difference in the learners' rates of participation and this participation is the result of the introduced measures and not coming by chance.

5.2. Learners' participation in Phase A and C

5.2.1. Learners' participation in Phase C

Learners' anonymity Code	Frequency of Participation	Rate of Participation (%)
L1 +	1	12.25
L2 -	4	50
L3 -	1	12.25
L4 -	0	0
L5 -	0	0
L6 -	0	0
L7 -	2	25
L8 -	0	0
L9 -	0	0
L10 -	0	0
L11 +	0	0
L12 -	0	0
L13 -	0	0
L14 -	0	0
L15 -	0	0
L16 -	0	0
L17 -	0	0
L18 -	0	0
L19 -	0	0
L20 -	0	0
L21 -		
L22 -		
L23 -		
L24 -		
Total	8	

Table 28: Learners' participation in Phase C

Only 4 (16.66%) learners participated in phase C. This is because the teacher's explanation of the text was short and he took the most amount of talk. 19 (83.33%) learners have not participated at all.

The 4 participating learners have already participated in phase A: **L2-** (50%), **L7-** (25%), **L3-** (12.25%) and to a lesser extent **L1+** (12.25%).

Sixteen learners neither participated in phase A nor in phase C: **L4-**, **L5-**, **L6-**, **L8-**, **L9-**, **L10-**, **L11+**, **L12-**, **L13-**, **L14-**, **L15-**, **L16-**, **L17-**, **L18-**, **L19-**, and **L20-**.

5.2.2. Comparison of Phase A and C

5.2.2.1. Statistical Analysis

We need to see how is the learners' participation in phase C, which has been carried out without any consideration of any variable. The learners' level of participation in Phase A and Phase C are displayed in the following table:

Learners' anonymity Code	Frequency of Participation in Phase A	Frequency of Participation in Phase C
L1 +	1	1
L2 -	14	4
L3 -	9	1
L4 -	3	0
L5 -	0	0
L6 -	1	0
L7 -	1	2
L8 -	0	0
L9 -	1	0
L10 -	0	0
L11 +	0	0
L12 -	0	0
L13 -	0	0

L14 -	0	0
L15 -	0	0
L16 -	0	0
L17 -	0	0
L18 -	0	0
L19 -	0	0
L20 -	0	0
L21 -		
L22 -		
L23 -		
L24 -		

Table 29: Learners' level of Participation in Phases A and C

As the table demonstrates, the number of participating learners has not increased in phase C. Also, the frequency of participation has not increased for learners who already participated in phase A.

The learners' participation in both phases A and C is low. This is again confirming what we have obtained in phase A on the low participation of learners.

Contrary to comparison between phases A and B where variance should be statistically significant, with phase A and C, there should be no significant variance between them. For that, we need to prove that the two populations are relatively similar in terms of amount of talk because experimentation C has the application of the literary method which is quite the same as in experimentation A. The statistical analysis gave us the significance of variance equals 0.7109. This value goes beyond the conventionally accepted α 0.005 and indicates that learners' participation in both phases A and C is relatively similar. This result rejects the null hypothesis.

5.3. Learners' participation in Phase A and D

5.3.1. Learners' participation in Phase D

Learners' anonymity Code	Frequency of Participation A	Frequency of participation in phase D
L1+	1	10
L2-	16	17
L3-	9	11
L4-	3	1
L5-	0	3
L6-	0	9
L7-	1	2
L8-	0	1
L9-	0	6
L10-	0	1
L11 -	0	4
L12 -	0	2
L13 -	0	1
L14 -	0	0
L15 -	0	1
L16 -	0	0
L17 -	0	1
L18 -	0	0
L19 -	0	1
L20 -	0	0
L21 -	30	1
L22 -		0
L23 -		0
L24 -		0
Total		0

Table 30: Learners' participation in Phase D

The learners performed 72 floors. 17 (70.83%) participated while 7 (29.16%) were silent. Among the 17 participating learners there are:

- **5 learners who already participated in Phase A: L1+** (13.88%), **L2-** (23.61), **L3-** (15.27%), **L4-** (1.38%), **L5-** (4.16 %), **L7-** (2.77%)
- **Eight who participate or the first time in phase D: L5-** (4.16%), **L6-** (12.5%), **L8-** (1.38%), **L9-** (8.33%), **L10-** (1.38%), **L11-** (5.55 %), **L12-** (2.77 %) and **L13-** (1.38%), **L15-** (1.38%), **L17-**(1.38%), **L19-** (1.38%) and **L21-** (1.38%).
- **Four neither participated in Phase A nor in Phase D: L14-, L16-, L18-, L20-**.

5.3.2. Comparison of Phase A and D

5.3.2.1. Statistical Analysis

We need to see whether the learners' participation in phase D increased or not. Before starting the statistical comparison between phase A and phase D, we first checked whether the second teacher really considered the changes suggested from phase A. The verification has been done by peering into phase D. We can relatively say that the teacher did so. The outcome is displayed in the monitoring board, below:

Research phases	Learners' increased roles	Referential questions	Interactional questions	References
Phase A	Low	Low	Low	Low
Phase D	High	High	High	High

Table 31: Phases A and D Monitoring Board

The statistical comparison between the two phases will confirm to us whether our semantic method has been efficient as in phase B or the opposite. The Chi square statistics gave us the value of significance equals 0.0058. The variance is considered

to be very statistically significant. Thus, phase D had learners participation increasing due to the adoption of the variables.

It is clearly seen from the comparison of phases B, C and D with phase A that learners participated more in the experimental phases (B and D) where the changes were introduced. If this has to signal something it is the fact that the teaching of the English literary text via the semantic method stimulated learners to participate and be involved in the text discussion which was not seen in the teaching via the literary method.

6. Efficacy of Participation

An important parameter for comparing the efficiency of both methods is the learners' efficacy of participation. This will be evaluated in reference to questions raised in every phase and answers provided by the participating learners.

6.1. Efficacy of Participation in Phase A and B

The efficacy of participation is measured by the learners' reaction to the teacher's questions. In that, the number of correct answers is confronted to the number of wrong answers. The following table groups the rates obtained from the two phases as it has been performed by the learners:

Phases	Number of Questions	Positive ⁵⁷ Answer	Negative Answers
A	11	7	4
B	29 ⁵⁸	32	4

Table 32: The Rates of All Positive and Negative Answers in Phases A and B

⁵⁷ Positive and negative answers substitute for correct and wrong answers consecutively because it has been found in transcript A that a lot of questions were answered not correctly but as a reproduction and confirmation to the teacher's explanation. In addition, some of the learners' answers have not been answered precisely and were rather seen as having been negatively answered.

⁵⁸ The number of questions is less than the number of answers because there are questions asked by the teacher evoking more than one answer by the learners. See transcript B in Appendix 12.

The table above gathered all raised questions in the two phases. But these questions had different functions ranging from checking questions to reflective ones. Checking questions, especially in phase A, had been raised as a reproduction to the teacher's given answer in his explanation. For example floor 5, floor 6, floor 7 had a question evoking a reproduced answer to the teacher's explanation, which means that as if the answer was just checked by the teacher and had not been aimed for reflection and analysis by the learners (Appendix 9). Four questions had these function (Floors 14, 36 and 42).

The same thing can be said for phase B but to a lesser degree because the questions raised had not the same function as in phase A. But we include them here because some questions were just for yes/no answers or of a checking function (floors 96, 107, 133).

Excluding the non-reflecive questions from both phases, the table becomes as follows:

Phases	Number of Questions	Positive Answer	Negative Answers
A	11	3	4
B	29	29	4

Table 33: The Rates of Positive and Negative Answers of Effective Questions in Phases A and B

Now the efficacy of participation is evaluated in reference to questions that really evoked reflection.

6.1.1. Statistical Comparison

After the calculation of the P value, the significance of variance is 0.0202 which is considered to be statistically significant. The learners' efficacy of participation increased in phase B.

6.2. Efficacy of Participation in Phase A and C

The number of questions raised in phase C was 9 but the reflective ones were 4 (Appendix 9). Three questions were positively answered.

Phases	Number of Questions	Positive Answer	Negative Answers
A	11	3	4
C	5	4	3

Table 34: The Rates of All Positive and Negative Answers in Phases A and C

6.2.1. Statistical Comparison

The rates of correct answers are high in phase B and low in phase A. But these are row scores needing a statistical confirmation through the application of the Chi square test. The P value equals 1.0000 and is considered to be not statistically significant and points therefore to the similarity between the two phases.

Thus the learners' efficacy of participation has not increased in phase C. This is a confirmation that the controlling experiments, which have not adopted the suggested variables, have not marked an efficacy of participation from the learners.

6.3. Efficacy of Participation in Phases A and D

The evaluation of the learners' efficacy of participation is carried out by considering the reflective questions, as it has been done in phases A, B and C. In this way, the number of questions in phase D was 16, resulting in 29 correct answers and 6 wrong answers.

Phases	Number of Questions	Positive Answer	Negative Answers
A	11	3	4
D	16	29	6

Table 35: The Rates of All Positive and Negative Answers in Phases A and D

As the table demonstrates, the rates of correct answers are high in phase D and low in phase A. Thus the learners provided more correct answers than wrong ones in the phase of applying the semantic method.

6.3.1. Statistical Comparison

The significance P value equals 0.0435 which is considered to be statistically significant. The learners' efficacy of participation increased in phase D.

7. Levels of Understanding

7.1. The Literary Meaning Test

All the previous parameters were on evaluating the learners' involvement in the taught texts vis-à-vis the teaching methods. But they have not told us explicitly how the texts' understanding was; that is, the real degree of understanding. For this reason, the present section is a step on for testing, with concrete numbers, the learners' understanding of the texts. Scores were obtained from four literary meaning

tests which were given to the learners in each phase and just after the teacher's discussion of the text.

As we said before, the tests were designed at the six levels of literary meaning. This same levels are taken here as parameters of analysis to show where the learners' understanding was high, and too, where it was low.

In phase A we had twenty two students. In phase B we had twenty six students. In phase C we had twenty four students. In phase D we had twenty one students. Fifteen out of thirty students could participate in the four phases.

The literary meaning test is also an indication on the reliability of the ABAB research design. It gives us the opportunity to check whether the learners' rates improved with the application of the semantic method or not.

7.2. Comparison of the Understanding Levels

7.2.1. Understanding Levels in Phases A and B

Level one: The Text's focus

In phase A, the question on the text's focus was the following:

1. The speakers' main purpose in the passage is:
 - a. The description of the physical destruction of the house of Usher.
 - b. The description of the decay surrounding the house.
 - c. The death of the house's inhabitants.

In phase B, the question was:

1. The speakers' main purpose in the poem is:
 - a. To contrast between night and morning
 - b. To emphasize darkness of life
 - c. To reflect the pain of losing a friend

The learners answered the questions differently in both phases. The following table reports the results:

	Phase A		Phase B	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	15	68.18	22	84.61
Wrong Answers	7	31.81	3	11.33

Table 36: Rates of Text's focus Scores in Phases A and B

The learners' correct answers are high in phase A and B. We will calculate the variance of significance to know more about their behavior and reaction towards the question. The P value equals 0.1544 which is considered to be not quite statistically significant.

The text's focus was an easy question for the learners as in both texts it was clear what the text focused on. But the rates, though high, demonstrate the dominance of correct answers in phase B if compared to phase A.

Level Two: Text's effect

The question on the text's effect was asked in the same form in the four tests:

1. Does the text have single or several effects:
 - a. Single effect
 - b. Several effects

	Phase A		Phase B	
	Number	Rates (%)	Number	Rates (%)
Correct Answers	7	31.81	6	23.07
Wrong Answers	12	54.54	19	73.07

Table 37: Rates of Text's Effect Scores in Phases A and B

In both phases the wrong answers are high. The P value equals 0.5065 which is considered to be not statistically significant. No significant variance is marked at the level of text's effect.

In the two methods, the learners could not differentiate between single and several effects to the text. They thought that since the text has several ideas they relate necessarily to several effects.

Level Three: Literal Meaning

In phase A, the question was:

2. The condition of the house is:
 - a. Abandoned
 - b. In a decay
 - c. Destroyed

In phase B, the question is:

2. The condition of the speaker is that he:
 - a. Has been evicted
 - b. Has insomania
 - c. Is insane

d. Is dreaming

The learners' answers are as follows:

	Phase A		Phase B	
	Number	Rates (%)	Number	Rates (%)
Correct Answers	19	86.36	14	53.84
Wrong Answers	3	13.63	12	46.15

Table 38: Rates of Literal Meaning Scores in Phases A and B

In the two phases, the learners' correct answers are higher than their wrong answers.

In phase A, correct answers are higher than phase B. The P value marked a significant difference as it equals 0.0273. The learners have low scores in phase B because they may have found the suggested alternatives misleading their understanding or they could not understand some vocabularies in the question.

Level Four: Implied Meaning

In phase A, the question was:

The description "zigzag direction" implies:

- Deterioration of the house.
- Mental Deterioration of its inhabitants.

In phase B it was:

The sentence "The noise of life begins again" implies:

- Another terrifying day
- The importance of persevering and continuing

c. The end of suffering

The learners' answers are as follows:

	Phase A		Phase B	
	Number	Rates (%)	Number	Rates (%)
Correct Answers	1	4.54	19	73.07
Wrong Answers	18	81.81	7	26.92

Table 39: Rates of Implied Meaning Scores in Phases A and B

The correct answers are higher in phase B than phase A. Moreover, the P value is 0.0001 which is considered to be extremely statistically significant. This confirms that the increase in the number of correct answers in phase B is not by chance but rather reflecting the inclusion of the new variables. The semantic method succeeded in communicating implied meaning to the learners. This meaning is not direct as literal meaning and is semantically attributive but though, the semantic method could contribute to its understanding.

Level Five: Represented Meaning

In phase A, the question was:

As used in the text “fungi and fissure” represent:

- a. The speaker's rapidly decaying physical state.
- b. The speaker's rapidly decaying mental states.
- c. The speaker's rapidly decaying physical and mental states.

In phase B, the question was:

As used in this poem, the “dark house” represents:

- Nightmares
- Ghosts
- Abandonment and loneliness
- Grief and death
- Urban decay

	Phase A		Phase B	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	2	9.09	10	38.46
Wrong Answers	17	77.27	15	57.69

Table 40: Rates of Represented Meaning Scores in Phases A and B

The rate of correct answers is high in phase B and very low in phase A. The significance of variance equals 0.0422 which is considered to be statistically significant.

The learners’ reaction to represented meaning is more positive in phase B than phase A as they marked an increase of positive answers in the former.

Level Six: The Text’s main Point

In phase A, the question was:

The speaker’s main point is that:

- Everything has a gloomy atmosphere and is in a state of decay.
- The sadness of the house.
- The madness of its inhabitants.

In phase B, the question was:

The speaker's main point is that:

- a. Senseless of death
- b. Pain of death
- c. Fear from loneliness

	Phase A		Phase B	
	Number	Rates (%)	Number	Rates(%)
Correct Answers	3	13.63	15	57.69
Wrong Answers	19	86.36	11	42.30

Table 41: Rates of Scores of the Text's main Point in Phases A and B

The rate of correct answers is high in phase B and low in phase A. In phase B the rates of wrong answers is lower than phase A. The P value equals 0.0025 which is considered to be very statistically significant. This indicates that the semantic method was more helpful to the learners in getting to the text's main focus than the literary method.

The above parameters of meaning occurrence in the literary text gave us information on how our informants grasped and reacted to literary meaning which was easy to get at some levels and difficult in others. The results and the differences obtained in the four phases point to the efficiency of the semantic method as our informants could understand almost all meaning levels. But the levels of understanding general meaning are not as high as those concerning specific meaning.

The results above lead us to divide the levels of literary meaning into specific and general meaning because we noticed that in the literary method the learners succeeded with direct and thus general meaning and had less scores with the specific. The following section regroups the results at the two levels and compares between them in the two phases studied.

7.2.1.1. General vs. Specific Meaning

One of our hypotheses in the present study is the inability of English learners to attain specific meaning. The obtained data from the text study as well as the literary meaning test turn around this assumption. We will confirm this further by comparing the rates obtained from the general-meaning questions with the others obtained from the specific-meaning questions. We calculated the mean of both categories. The results are presented in the following table:

Phase A				Phase B			
General-meaning Questions		Specific-meaning Question		General-meaning Questions		Specific-meaning Questions	
Q1 (%)	Q3 (%)	Q4 (%)	Q5 (%)	Q1 (%)	Q3 (%)	Q4 (%)	Q5 (%)
68.18	86.36	4.54	9.09	84.61	53.84	73.07	38.46
77.27		6.81		69.22		55.76	

Table 42: Rates of General vs. Specific Meaning in Phases A and B

As for phase A, the highest rate of the correct answers has been on the general questions while the lowest one is for the specific questions. English learners are unable to understand the specificity of literary meaning when taught following the literary traditional method.

Concerning phase B, highest rates have been scored in general as well as specific meaning questions. English learners are able to understand the specificity of literary meaning when taught following the semantic method.

7.2.2. Understanding Levels in Phases A and C

Level One: The Text's focus

In phase C, the question was:

The main purpose of the passage is:

- a. Lapham's moral origins
- b. Lapham's financial prosperity

	Phase A		Phase C	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	15	68.18	15	62.5
Wrong Answers	7	31.81	8	33.33

Table 43: Rates of Text's focus Scores in Phases A and C

The learners' correct answers are high in phase A and C. The calculation of the significance of variance gave us the P value equals 1.0000 which is considered to be not statistically significant. Phase C has not marked any significant variance in the learners' understanding levels of the text's focus.

Level Two: Text's effect

The asked question was:

Does the text have single or several effects?

- a. Single effect
- b. Several effects

	Phase A		Phase C	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	7	31.81	8	33.33
Wrong Answers	12	54.54	15	62.5

Table 44: Rates of Text's Effect Scores in Phases A and C

In both phases the wrong answers are high. In the two methods, the learners could not differentiate between single and several effects to the text. The significance of variance equals 1.0000 and is considered to be not statistically significant. The learners have not marked any difference from phase A.

Level Three: Literal Meaning

The question in phase C was:

The condition of Lapham is:

- a. Well-brought up
- b. Very rich

	Phase A		Phase C	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	19	86.36	15	62.5
Wrong Answers	3	13.63	9	37.5

Table 45: Rates of Literal Meaning Scores in Phases A and C

In the two phases, the learners' correct answers are high in phase A and C. The P value equals 0.0958 which is considered to be not statistically significant. The learners have not marked any significant difference from Phase A.

Level Four: Implied Meaning

The asked question was:

The description "I've LIVED 'em" implies:

- a. Living in a peaceful state of mind
- b. Living for a long time

	Phase A		Phase C	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	1	4.54	11	45.83
Wrong Answers	18	81.81	13	54.16

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Table 46: Rates of Implied Meaning Scores in Phases A and C

Phase A's rates of correct answers are higher than phase C'. Both phases have not reached the average rate but phase C is higher than phase A. The learners' behaviors are not similar because the significance of variance equals 0.0051. The learners' positive answers are higher in phase C than phase A.

Level Five: Represented Meaning

The asked question was:

As used in the text "adoptive citizen" represent:

- a. Lapham is part of Boston society.
- b. Lapham is attempting to gain acceptance into cultured society.

	Phase A		Phase C	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	2	9.09	13	54.16
Wrong Answers	17	77.27	11	45.83

Table 47: Rates of Represented Meaning Scores in Phases A and C

The rates of correct answers are low in phase A and high in phase C. The P value has marked a difference as it equals 0.0038 and is considered to be very statistically significant. The learners' reaction to the represented meaning question scored higher rates in phase C than phase A.

Level Six: The Text's main Point

The asked question was:

The speaker's main point is that:

- a. An introduction to social class conflict
- b. An introduction to a financial decay

	Phase A		Phase C	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	3	13.63	15	62.5
Wrong Answers	19	86.36	9	37.5

Table 48: Rates of Scores of the Text’s main Point in Phases A and C

The rate of correct answers is higher in phase C than phase A. In phase C the rates of wrong answers is much lower than phase A. The significance of variance equals 0.0009 which is considered to be extremely statistically significant. The learners marked a significant difference in phase C.

7.2.2.1. General vs. Specific Meaning

As we did in phases A and B on the comparison between the specific-meaning rates and the general-meaning rates, we will group the rates of general meaning questions and contrast them to the rates of the specific meaning questions. We will calculate the mean of both to see the difference:

Phase A				Phase C			
General-meaning Questions		Specific-meaning Question		General-meaning Questions		Specific-meaning Question	
Q1	Q3	Q4	Q5	Q 1	Q3	Q4	Q5
68.18%	86.36 %	4.54 %	9.09 %	62.5 %	62.5 %	45.83 %	54.16 %
75.77 %		6.81 %		62.5 %		49.99 %	

Table 49: Rates of General Meaning vs. Specific Meaning in Phases A and C

The highest rate of correct answers has been on the general questions while the lowest one is for the specific questions. In phase C these rates are higher than phase A but remain under the average. English learners have difficulties to understand the specificity of literary meaning when taught following the literary traditional method.

7.2.3. Understanding Levels in Phases A and D

Level One: The Text’s focus

The question in phase D was:

The speaker's point is to describe how:

- a. Two dangerous men threaten him
- b. A one dangerous man threatens him
- c. His father threatens him

	Phase A		Phase D	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	15	68.18	14	66.66
Wrong Answers	7	31.81	7	33.33

Table 50: Rates of Text's focus Scores in Phases A and D

The learners' correct answers are high in phase A and D. The P value equals 1.0000 and is considered to be not statistically significant. The learners have not marked a difference from phase A. This question on general meaning was easy to understand as in the four phases, the learners' rates were high.

Level Two: Text's effect

The question in phase D was:

Does the text have single or several effects?

- a. Single effect
- b. Several effects

	Phase A		Phase D	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	7	31.81	10	47.61
Wrong Answers	12	54.54	11	52.38

Table 51: Rates of Text's Effect Scores in Phases A and D

In both phases the wrong answers are high. The P value equals 0.5378 which is considered to be not statistically significant. The learners have not marked a difference in phase D.

In the two methods, the learners could not differentiate between single and several effects to the text.

Level Three: Literal Meaning

The asked question was:

The condition of the speaker is:

- Orphan
- Has family
- Has no body

	Phase A		Phase D	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	19	86.36	14	66.66

Wrong Answers	3	13.63	7	33.33

Table 52: Rates of Literal Meaning Scores in Phases A and D

In the two phases, the learners' correct answers are high in phase D and low in phase A. This is further seen in the significance of variance which equals 0.1623 and is considered to be not statistically significant.

Level Four: Implied Meaning

The asked question at this level was:

The church in the text refers to the:

- a. Speaker's house
- b. A religious place

	Phase A		Phase D	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	1	4.54	10	47.61
Wrong Answers	18	81.81	11	52.38

Table 53: Rates of Implied Meaning Scores in Phases A and D

The highest rates of implied meaning are registered in phase D as the correct answers are higher in this phase than in phase A. The P value equals 0.0039 which is considered to be very statistically significant.

The semantic method succeeded in communicating implied meaning to the learners. This meaning is not direct as literal meaning and is semantically attributive; the semantic method succeeded with.

Level Five: Represented Meaning

The asked question was:

The speaker has not wanted to run away from the man. This is because he:

- Feels comfortable with the man
- Feels a fascination and bond with the man
- He expects help from the man

	Phase A		Phase D	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	2	9.09	9	42.85
Wrong Answers	17	77.27	12	57.14

Table 54: Rates of Represented Meaning Scores in Phases A and D

The rate of correct answers is high in phase D and low in phase A. This is further marked by the P value which equals 0.0341 and indicates that the statistical association is significant, and learners marked an increase vis-à-vis phase A.

By contrast to literal and implied meaning, represented meaning can be said to fail within the two phases as the degree of semantic attribution is high and was behind the learners' reach.

Level Six: The Text's main Point

The asked question at this level was:

The text's main theme is that:

- a. Struggle and resistance
- b. Social advancement, wealth, and class

	Phase A		Phase D	
	Number	Rate (%)	Number	Rate (%)
Correct Answers	3	13.63	21	100
Wrong Answers	19	86.36	0	0

Table 55: Rates of Scores of the Text's main Point in Phases A and D

The rate of correct answers is high in phase B and low in phase A. In phase D the rates of wrong answers is much lower than phase A. The P value is less than 0.0001 and indicates that the statistical association between the two phases is extremely statistically significant.

The semantic method was more helpful to the learners in getting to the text' main focus than the literary method.

7.2.3. General vs. Specific Meaning

Phase A				Phase D			
General-meaning Questions		Specific-meaning Question		General-meaning Questions		Specific-meaning Question	
Q1	Q3	Q4	Q5	Q 1	Q3	Q4	Q5
68.18 %	86.36 %	4.54 %	9.09 %	66.66	66.66	47.61	42.85
77.27 %		6.81 %		66.66 %		45.23 %	

Table 56: Rates of General Meaning vs. Specific Meaning in Phase D

Highest rates have been scored in general-meaning questions in both phases. However, low rates of specific-meaning questions have been marked in phase A whereas phase D had higher rates but beyond the average. English learners are able to understand the specificity of literary meaning when taught following the semantic method better than the traditional literary method.

Experiment A corresponds to experiment C in terms of way of teaching and learners' results. The text of "*The Rise of Silas Lapham*" was taught in quite the same method as the teacher used in explaining "*The Fall of the House of Usher*". Similarly, experiment B corresponds to experiment D. The poem of "*Dark House*" followed the same procedures adopted in the teaching of the text of "*Great Expectations*". Despite some differences in the learners' scores, it can be said that the introduced variables in the experimental phases provoked changes and increased the learners' understanding of the texts.

8. Discussion and Analysis

Since the experimental phases aimed to cover the weaknesses diagnosed in the controlling phase, it was designed to be more communicative and interactional.

Indeed, this was realized and made the text discussion featured with the use of (1) connectors, (2) progression, (3) stimulation; and (4) restoration.

Connectors: The teacher used a lot of connectors between answers, not coordinate conjunctions but others like short sentences and expressions. These are hooks between textual items aiming mainly at evoking the learners' thinking about the proceeding textual items' meaning in relation to what has been explained previously. The connectors have a one-to-one correspondence with the method with which the texts are written. Meaning in related literary texts is constructive from items linked together co-textually and vertically as well. Connectors are thus here to guide the learner in the construction of meaning.

Progression: Progression resembles to projection. In reception it further means the passage from a low state to a high state but in slow manner. The texts in phases B and D started from a zero state when the teacher asked the learners about the text's meaning and they could not get to a precise meaning (floor 1 to floor 25 in Appendix 8 and floors 1 to floor 75 in Appendix 10). In the middle, the idea becomes clear and at the end meaning was fully reached:

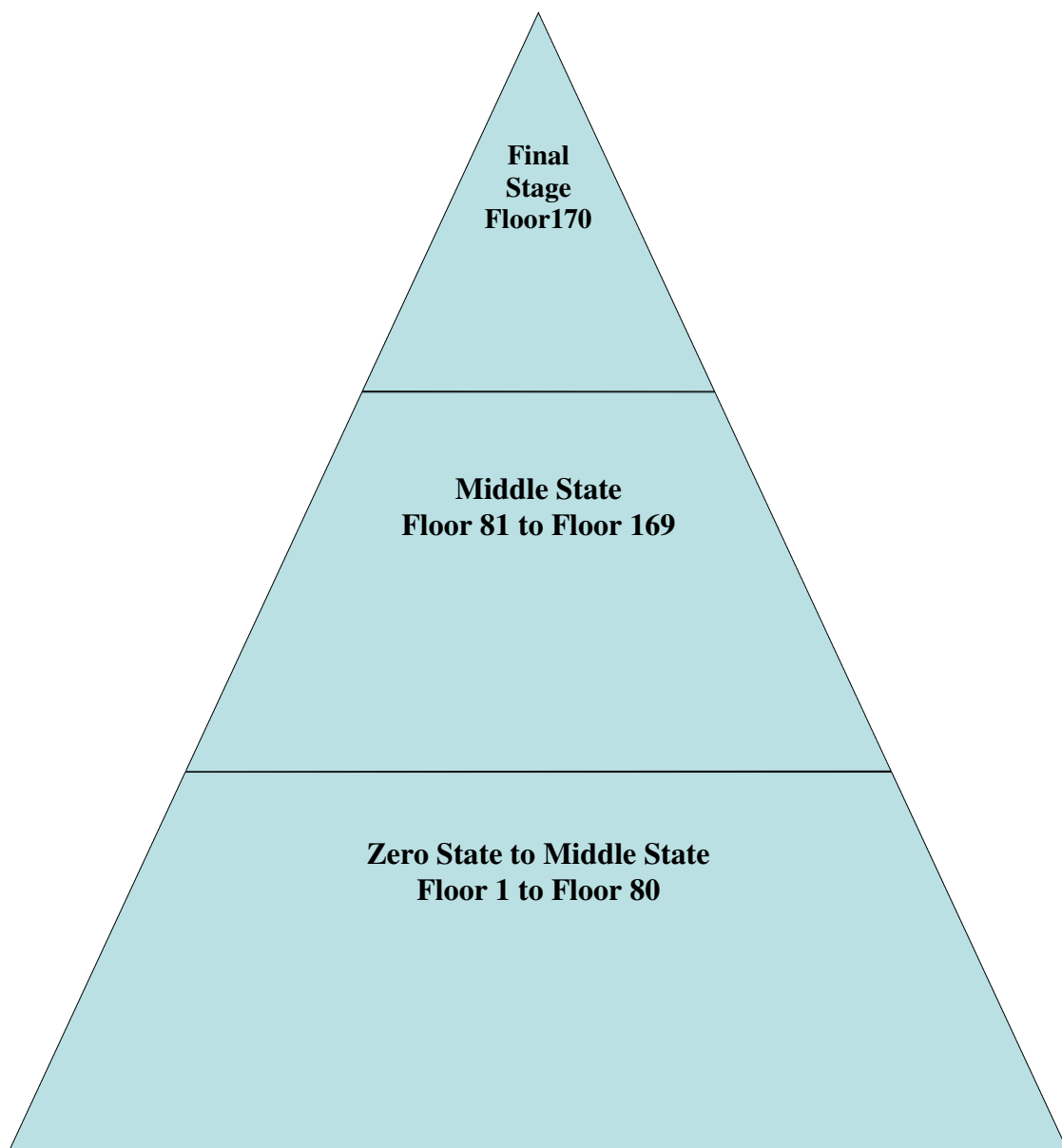


Diagram 06: Representation of Progression in Phase B

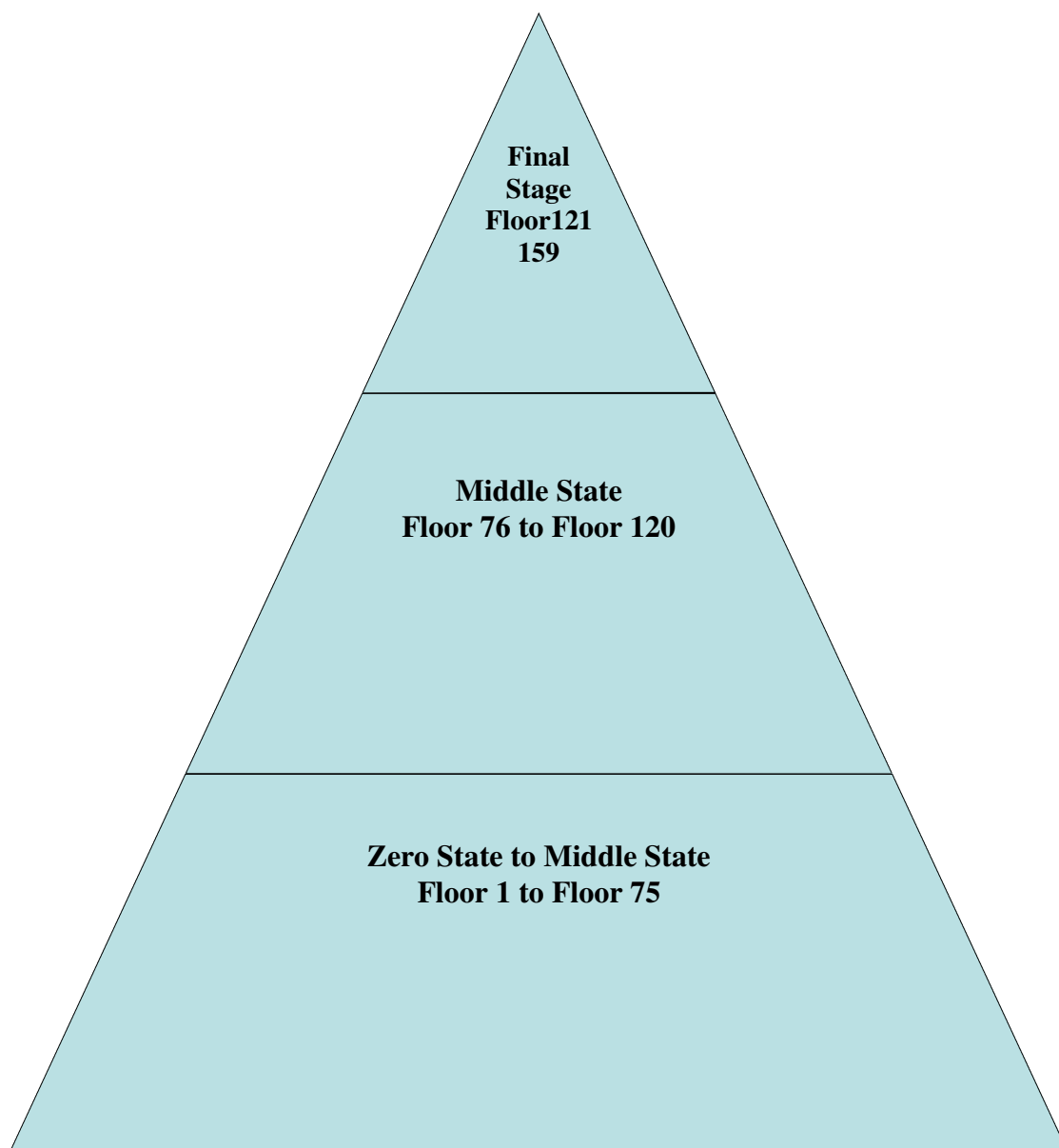


Diagram 07: Representation of Progression in Phase D

From the comparison of the four phases we can say that in the experimental phases, the learners were more efficient in their participation reflecting not only an involvement but also an effective contribution in the text analysis which was a

tripartite task (teacher-text-learner) rather than a double task (teacher-text). If this points to something, it is the fact that learners in phase D were given the possibility to contribute in the text analysis.

The variables introduced in phase B aimed at making use of referential and interactional patterns as well as references. These are considered to have increased the learners' efficacy in phase B and D because the learners' levels of understanding increased in these phases. A textual comparative discussion of the use of interactional patterns, referential questions and references in phases B and D will give further analysis to the learners' reaction to the semantic method. These features have been both quantitative and qualitative in the experimental phases. This will be analyzed throughout the following section.

8.1. The Use of Referential Questions

8.1.1. Phases A and B

Referential questions were more frequent in phase B and almost absent in phase A. The textual analysis of transcript A reveals the teacher's focus on display questions more than referential questions. And display questions focus on actualizing the learners' obtained information from the text discussion. The latter was divided into three thematic stages of the story atmosphere, reasons of the decay and the house's resistance. The object of the teacher in every stage was limited to maintain the main theme in the learners' mind through repeating it several times. In the first stage, the atmosphere of the house was echoed fifteen times (floors 1 to 19). In these floors, the asked questions were for the sake of checking how much the learners grasped the theme. The questions were as follows (Appendix 7):

Floor 5 T: I: "That it is a sentiment based on?"

Floor 6 L1+: R: "fear"

Floor 14 T: Q: “We are describing?”

Floor 15 L3-: R: “atmosphere”

In stage two, the teacher did the same thing. Display questions were more than referential questions and focused more on explaining individual words in very short exchanges set only when the learners interrupted the teacher with a question on unclear word because the teacher gave the meaning of single words without implying the learners in their explanation. That is why referential questions were low. However, inside these questions, the teacher was always devoting a question for reminding the learners of the text’s general theme which is the atmosphere of fear and terror in the house:

Floor 42 T: Q: You have from this part, we reach the setting of an atmosphere of?

Floor 43 L2-: R: “fear”

Floor 44 T: E: Ok. “Fear”

Floor 45 T: E: That is it creates fear. When we use “oppressed me” “oppressed” we are not at ease. (.). In this environment. OK.

In the last stage, the teacher raised two referential questions, the second could not be answered by the learners:

Floor 99 T: I: That is thiky, it means?

Floor 100 L4-: R: Close.

Floor 101 T: E: It is observer. We observe closely //if you want// the house. We can distinguish, why?

Floor 102 L2-: R: = Em

Floor 103 T: E: This a very beautiful introduction to the conclusion. We can accept rather the house is going to collapse?

Floor 104 L3-:

R: Collapse.

From the above analysis it can be said that phase A lacked referential questions because the teacher did not aim at stimulating the learners to think about the text's meaning but he rather presented it as a ready product actualized by display questions instead of referential questions.

We can now proceed in the analysis of transcript B to see how referential questions were taken into consideration to assist the lexico-semantic analysis of the text's meaning.

The semantic method was rather different in aim and design. It aimed at making the learners establish their own understanding of the text. It was designed following the three stages of the method being the explanation of signalled words, projection and vertical reading. The stages were related and progressive in nature and evoked therefore referential questions.

In the first stage, display questions were more than referential questions because the learners were just asked to find out the main words in the poem of "*Dark House*" (from floor 1 to floor 80). Referential questions came after in the projection stage (floor 81 to floor 169) where the teacher involved the learners in deep and detailed analysis of the text. The first question was:

Floor 81 T: I: Look these are the words you think that they contribute or they act as main words in the text. Well, why you have selected these particular words?

Floor 82 L6-: R: Because they are related.

This referential question was formulated in order to facilitate the learners' understanding of the poem. It was systemic in the way that it has a short introduction and then comes the interrogative sentence. Almost all the questions were referential.

Examples are:

Floor 83 T: E: (..) Waiting for a hand; it's like waiting for? } Help

Floor 84 L3-: R:

Help

Floor 99 T: I: Well it is true. All these words you have selected contribute to the text's meaning but there are others you have not cited. Can you tell me which?

Floor 101 T: I: What are the ideas that you can obtain?

Floor 105 T: I: Look at "once more I stand"

Floor 107 T: Q: Look at these words: "unlovely street" which means?

In the last stage (floor 170), referential questions were indirect, that is raising the learners' questioning but without being directly addressed because the aim was to go through all the obtained meanings in a vertical reading to show that the textual items, though different from each other, are in the text to signify a one meaning.

As such, phase B succeeded in evoking referential questions which did too evoke the learners' own involvement and discussion of the text.

8.1.2. Phases A and C

We analyze textually transcript C to understand more about the absence of referential questions which are thought to be rare as in phase A. The text of Silas Lapham was explained in thirty four floors and focused on one theme which is the "the typicality of American business man". The referential questions employed by the teacher were therefore very few:

Floor 3 T: Q: (...) "What does this mean?"

Floor 4 L2-: R: { "It is an Example of success"

Floor 5 L1+: R: { "Success"

Floor 10 T: I: (...) It fulfills the characteristics of realism.

Floor 11 T: Q: "What it is?"

Floor 12 L7-: R: { "Common"

Floor 13 L2-: R: { "Common character"

The comparison of both transcripts reveals resemblance in the type and aim of referential questions. Both were similar thematically as they focused more on assessing the learners' understanding of the recurrent theme in the teacher's explanation. Similarly, both aimed at restoring the teacher's set meaning not the text's because we noticed that in the text of Silas Lapham, the object of the writer was only to describe Sillas Lapham as typical successful business man. The teacher did not talk about the point that Sillas Lapham was brought to Boston –a segregation-like matter (Appendix 9). This again confirms our assumptions that via the literary traditional method, the teacher presents meaning that he thinks appropriate to the learners and can even deviate from the text's semantic orientation as the result of teaching the text's meaning in the form of ready and fixed product.

8.1.3. Phases A and D

A textual analysis of transcript D will demonstrate why referential questions marked phase D. Unlike phase A, the text taught in phase D comprised the three stages of setting signalled words, projection, and vertical reading.

The first stage did not contain referential questions because the learners were asked to pick up the main words (from floor 6 to floor 75).

The second stage, projection, contains several referential questions because the teacher asked the learners to think of what is common between the selected words. So obviously the raised questions stimulated the learners' thinking about the relation between the signalled textual items. The referential questions were (Appendix 10):

Floor 76 T: **I:** Well. The first impression when you read these words what did you find common between them? Yes?

Floor 86 T: **Q:** Can you put all these words into two categories. What can you say?

Floor 91 T: **Q:** It's a kind of?

Floor 92 L6-: R: Contradiction

Floor 101 T: I: Now from these words let's try to come to the story. I mean try to see what's there in this story?

Floor 102 T: Q: Can you tell me from that words where the text comes to unstable situation?

Floor 120 T: Q: Look "you do it you never dare to say a word or dare to make a sign". So what does this situation mean?

Floor 121 L2-: R: Fear

Floor 137 T: Q: (...) So why do we introduce this young man who has a secrete who has something peculiar?

Floor 138 L6-: R: To encourage the boy?

Floor 140 T: Q: To add further?

Floor 141 L2-: R: Fear

It can be said that referential questions were high in amount in the experimental method because the text's meaning was from the beginning explained as a transaction and negotiation between the teacher and the learners. The questions aimed to evoke long answers not only in form but in content too because it is designed to enable the learners to take effective roles in the negotiation of meaning.

From the above comparisons it can be said that in phases A and C the questions asked were on individual items and could not be evoke the learners' reflection of the text's meaning. The absence of referential questions in these phases confirms our assumption that the text is taught as a finite product by the teacher and the learners do not take effective roles in the transaction. By contrast, phases B and D had more questions on reflection than phases A and C. The semantic method is communicative in principle and aims at raising the learners' questioning on the text's meaning which does not obtain from the superficial reading and thus needs more than simple questions on individual words. Meaning, as we said before, resides in the words and

it is the reflection on the interrelation between words that make it out, at the readers' hands.

8.2.The Use of Interactional Patterns

Interactional questions are necessary for the understanding of literary meaning because interaction stimulates learners' interest and contribution in the text study. In phase A, interactional questions were very few and impeded the learners from taking communicative roles. We considered interactional questions in phases B and D to see how they affect the learners' understanding of the text.

8.2.1.Phases A and B

Interactional questions were frequent in phases B and rare in phase A. The nature of these interactional patterns are analyzed textually to see how they could implement the text's meaning in phase B and how their absence in phase A decreased the learners' participation and understanding. Interactional questions aim at creating a progressive understanding of the text's meaning as they proceed with the construction of meaning from a low to a high level. Practically, this could not be achieved in phase A because as the examples below show, the exchanges were short. Accordingly, the interactional questions raised in phase A were of two types. The first one includes short exchanges where learners' answers were just to show understanding, not to give and take information. Examples are (Appendix 7):

Floor 9 L2-: Q: "What does mean fancy?"

Floor 10 T: R: The teacher said "fancy?" is the opposite of reality. Fancy is something we imagine. MISSING SPEECH. Comes from the word fantastic. Ok

Floor 11 L2-: R: Ah.

Floor 12 T: E: Ok.

The second type concerns interactional questions that resulted from the learners' interrupting the teacher with questions which made the exchange more interactional and therefore long. Examples are (Appendix 7):

Floor 69 T: I: [Yet all this was part from any extraordinary dirapidation...

Floor 70 L3-: Q:

I could not understand "eaves"?

Floor 71 T: R: Ah "the eaves?" aortic. You know, in in in European houses there is always a space between the root //the root// of the house and this small place "the eaves" Ok. Like the aortic. We call the eaves. Ok.

Floor 72 L2-:

R : Le pionnier

Phase B, however, had more interactional questions than phase A. Exchanges resulting from interactional questions were long in length as show the following examples (Appendix 8).

Floor 107 T: Q: Look at these words: "Unlovely street" which means?

Floor 108 L1+: R: Lack of love

Floor 109 T: E: Lack of love

Floor 110 T: I: Presence of sadness or?

Floor 111 L8-: R:

Loneness

Floor 112 T: E: Yes, or?

Floor 113 L6-: R:

Unhappiness

The interactional patterns were very frequent in phase B and thus made the exchange a negotiation between the teacher and the learners. The latter took effective roles in the text discussion as the result of the interactional exchanges.

8.2. 2.Phases A and C

In both phases, interactional questions are low.

As we did in phase A, we analyze textually the interactional patterns in the teacher's literary method in phase C.

Transcript of phase C contains very few interactional patterns similar in form to those seen in transcript of phase A. Examples of these interactional patterns are:

Floor 3 T: Q: "What does this mean?"

Floor 4 L2-: R: { "It is an Example of success"

Floor 5 L1+: R: { "Success"

Floor 6 T: E: That is "Very common". PAUSE. "Very common characterization that can be found in any successful business man in America"

In both phases A and C, the interactional patterns were very limited and when they occur they do only repeat similar words.

8.2.3. Phases A and D

Interactional patterns were more frequent in phase D than phase A. A textual analysis of transcript D will show further the point. Examples of these patterns are shown as follows (Appendix 10):

Floor 111 T: Q: It means that something should not be?

Floor 112 L9-: R: Unsuitable

Floor 113 T: E: No no

Floor 114 T: Q: What does it mean to be in a place protected?

Floor 115 L1+: R: Hide

Floor 116 T: E: Yes

Floor 117 L2-: R: Hidden

Floor 118 L6-: R: Hidden

Floor 119 T: E: Yes

Floor 120 T: Q: These words indicating that the situation is very unpleasant. (...). So what does this situation mean?

Floor 121 L2-: R: Fear

Floor 122 L1+: R: Fear

Floor 123 T: I: Yes, it means threatening the speaker or threatening this character or this person. (...).

As the examples show, the exchanges were long and interactional and also varied in terms of ideas. They are not like exchanges in phase A which were repeating similar words. It can be said that the interactional patterns in transcript D were varied and progressive in nature since the teacher raised questions aimed at stimulating the learner's gradual thinking of the studied textual items through a given-taken exchange.

Interactional patterns have been raised the most in the experimental phases where learners' opinion on the text's meaning was considered. Not only do these questions stimulate learners to take roles in the text discussion but they do also establish an understanding to the text from their own linguistic and literary level because when the text was taught semantically, it made use of the learner's actualized knowledge.

8.3. References

References were a negative point in the teacher's literary method. References are necessary in the understanding of literary meaning as they establish an interactive link between the text's items especially that the latter is viewed as contribution of all the textual units. Reference thus defines the efficiency of text analysis.

8.3.1. References in Phase B

References are a necessary element in the coherence and efficacy of the teacher's textual discussion. It is a discourse marker indicating not only the relatedness of talk but also do actualize the learners' following and understanding of the text. References have been considered in the experimental phases because in phase A,

they were few and inefficient and thus could not raise the contextualisability and communicativeness of teacher-learner interaction.

In phase A, the few references done acted as reminding the learners of the main themes in addition to checking their following and attention in the text discussion.

The following table brings back the references done in phase A both with its aims:

References	Form	Aim
<ul style="list-style-type: none"> • So again we come in this supporting sentence to definition of this singular impression (floor 4). 	<ul style="list-style-type: none"> • Anaphoric with the direct item again. 	<ul style="list-style-type: none"> • To actualize the learners' understanding of the story's atmosphere.
<ul style="list-style-type: none"> • It prepares us that this situation is a terrible situation terror based on terror (floor 7). 	<ul style="list-style-type: none"> • Cataphoric with the direct item "coming" 	<ul style="list-style-type: none"> • The coming sentences are too about the terrible atmosphere.
<ul style="list-style-type: none"> • Difficult to define actually, it is something we fear, atmosphere general situation, if you want, hangy with with something (floor 13) 	<ul style="list-style-type: none"> • Anaphoric in an indirect form. 	<ul style="list-style-type: none"> • To actualize the learners' understanding of the story's atmosphere.
<ul style="list-style-type: none"> • The atmosphere is created by a set of things that are not normal (floor 22). 	<ul style="list-style-type: none"> • Anaphoric in an indirect form. 	<ul style="list-style-type: none"> • To actualize the learners' understanding of the story's atmosphere.
<ul style="list-style-type: none"> • This a very beautiful introduction to the conclusion. We can accept rather the house is going to collapse? (floor 103). 	<ul style="list-style-type: none"> • Cataphoric with the direct items "introduction to the conclusion". 	<ul style="list-style-type: none"> • The house will resist.

Table 57: Form and Aim of References in Phase A

From the above table, it can be said that references were employed by the teacher for the aim of reinforcing the learners' understanding of the text's themes by keeping them focusing on what the teacher was saying.

References⁵⁹ done in phase B are rather different both in form and function.

They are recapitulated in the following table:

References	Form	Aim
<ul style="list-style-type: none"> As we have said when we cannot sleep it means we are ill or we have pain (floor 121). 	<ul style="list-style-type: none"> Anaphoric with the direct item “as we have said”. 	<ul style="list-style-type: none"> To draw relation with the previous explained textual item.
<ul style="list-style-type: none"> (...) let’s start from the beginning and understand the poem on the basis of all these words (floor 125). 	<ul style="list-style-type: none"> Anaphoric with the direct item “Let’s start from the beginning”. 	<ul style="list-style-type: none"> To draw relations with the previous explained textual items.
<ul style="list-style-type: none"> The hand that was held hold him is no longer now (floor 151). 	<ul style="list-style-type: none"> Anaphoric with an indirect form. 	<ul style="list-style-type: none"> To draw relation with the previous explained textual item “Waiting for a hand”.
<ul style="list-style-type: none"> He cannot see the person he loves is like feeling of guilty. (floor 153). 	<ul style="list-style-type: none"> Anaphoric in an indirect form. 	<ul style="list-style-type: none"> To draw relation with the previous explained textual item “And like a guilty thing I creep”.
<ul style="list-style-type: none"> Unlovely street calls the previous knowledge that the house is dark and being dark means the absence of love. (floor 170). 	<ul style="list-style-type: none"> Anaphoric in a direct word “calls”. 	<ul style="list-style-type: none"> To draw relation with the previous explained textual items on darkness.
<ul style="list-style-type: none"> (...) waiting a hand can be clasped no more you see darkness every time we read a sentence (floor 170). 	<ul style="list-style-type: none"> Cataphoric in an indirect form. 	<ul style="list-style-type: none"> To draw relation with the previous explained textual items on darkness.
<ul style="list-style-type: none"> (...) the word far away indicates that the person is no longer there (floor 170). 	<ul style="list-style-type: none"> Cataphoric in an indirect form. 	<ul style="list-style-type: none"> To draw relation with the previous explained textual items on Death.

Table 58: Form and Aim of References in Phase B

References occurred the most in the projection and vertical reading phases where the teacher drew anaphoric and cataphoric links because the semantic method is based

⁵⁹ The first part of the teacher’s talk (floor 1 to floor 121) did not include references because the teacher was getting from the learners signalled words and references started to be made from floor 121.

on the interrelations between textual items. The references were varied in form and content. They drew links between co-texts to actualize the learners' following and introduce every time a new meaning on the basis of an already explained meaning.

8.3.2. References in Phase C

The rate of references is low in phase C. We recapitulate the references done in phase C to see their form and aim. They are grouped in the following table:

References	Form	Aim
<ul style="list-style-type: none"> • All what we know about Silas Lapham will help us to understand the man, his actions later on (floor 16). 	<ul style="list-style-type: none"> • Cataphoric with an indirect form. 	<ul style="list-style-type: none"> • To initiate the learners to the coming textual items that Lapham is a typical American business man.
<ul style="list-style-type: none"> • At the beginning, in the introduction for all the story we have if you want the description of the character first. (floor 32) 	<ul style="list-style-type: none"> • Anaphoric with the direct item "At the beginning". 	<ul style="list-style-type: none"> • To actualize the learners' understanding of the typicality of the character.

Table 59: Form and Aim of References in Phase C

References done in phase C had quite the same forms and aims of references in phase A. They were thus theme-based and related to the texts' central ideas.

8.3.3. References in Phase D

The rates of references are high in phase D if compared to phase A. We recapitulate the references done in phase D to understand about their form and aim. The table below groups phase's D references:

References	Form	Aim
<ul style="list-style-type: none"> I mean take him like this and make him like a weather-cock. After this meaning is confirmed by the coming words (floor 107). 	<ul style="list-style-type: none"> Cataphoric with an indirect form. 	<ul style="list-style-type: none"> To draw relation with the coming textual item.
<ul style="list-style-type: none"> I mean make the situation very unstable or very dangerous of course to the person who is speaking (floor 123). 	<ul style="list-style-type: none"> Anaphoric with an indirect form. 	<ul style="list-style-type: none"> To draw relations with the previous explained textual items.
<ul style="list-style-type: none"> Yes an official warning to what we said before (floor 126). 	<ul style="list-style-type: none"> Anaphoric with the direct word “before”. 	<ul style="list-style-type: none"> To draw relation with the previous explained textual items.
<ul style="list-style-type: none"> The beginning is an unstable situation, here to be dangerous but after things become safe (floor 126). 	<ul style="list-style-type: none"> Cataphoric with the direct word “after”. 	<ul style="list-style-type: none"> To draw relation with the coming textual items.
<ul style="list-style-type: none"> Look this reading is confirmed in the coming sentences (floor 143). 	<ul style="list-style-type: none"> Cataphoric in a direct word “coming”. 	<ul style="list-style-type: none"> To draw relation with the coming textual items.
<ul style="list-style-type: none"> As we said before adding to the pressure and fear of the young boy (floor 143). 	<ul style="list-style-type: none"> Anaphoric with the direct word “before”. 	<ul style="list-style-type: none"> To draw relation with the previous explained textual items on danger and fear.

Table 60: Form and Aim of References in Phase D

In phase D, references were for the purpose of setting relations between the text’s items. The form and aim of references can be said to enable the learners to go through the text’s different parts.

On the outset, it can be said that the amount of references in phases B and D is much higher than in phases A and C because the literary method used in the classroom does not discuss efficiently the text’s meaning since references are almost absent. The references used in phase A and C are not really on reference but rather on thematic words that the teacher repeated several times. In the first text of Edgar

Allan Poe, the teacher made references to “fear” and “terror” in all the transactions while they were not directly related to the meaning of the different textual items. The same thing for the text of Sillas Lapham. The teacher made references to the commonality of Sillas Lapham while the last paragraph introduced a social conflict that the teacher had not covered effectively.

In contrast, phases B and D were more interactive as the principle of the semantic method is the lexical interaction. References done were on how textual items contribute to the meaning of each other. There was a need to bring back what was explained to have meaning from proceeding textual items. Both texts of “*Dark House*” and “*Great Expectations*” were explained on this basis.

The AC and BD comparisons demonstrate clearly that our learners have been more efficient in the semantic method than the literary. The teaching of the English literary text is covered at a superficial and general level when taught via the literary method. The teacher presented the text and its meaning as finite product to which the learners made slight contributions as from the beginning the teacher assumed the learners’ understanding. The semantic method, however, taught the text from the beginning in an open way and had the teacher build meaning with the learners, all occurring in a transaction aiming principally to understand the words and their relations which are key to the whole meaning.

9. Implications

The present research resulted in confirming our hypothesis that the understanding of the English literary text is more efficient when relying on the semantic reading. This result has also brought with it other points though having not been set under the scope of the research. But since the latter is based on contextualization of data and working with openness of hypotheses, it could bring with other elements in the task

of text comprehension and which are worth commenting as implications of the research.

To start discussing these implications, we need first to recapitulate the results. The following table puts all the analyzed parameters in the four phases:

Parameters of Analysis	Phase A	Phase B	Phase C	Phase D
Teacher's amount of talk	-	+	-	+
Learners' amount of Talk	-	+	-	+
Learners' level of Participation	-	+	-	+
Effective Questions	-	+	-	+
Reference	-	+	-	+
Adaptation to Learners' levels	-	+	-	+
Meaning in Terms of Effect	-	-	-	-
Literal Meaning	+	-	+	+
Implied Meaning	-	+	-	+
Represented Meaning	-	+	+	-
Meaning in Terms of text's focus	+	+	+	-/+
Specific Meaning	-	+	-/+	+
General Meaning	+	+	+	+

Table 61: Recapitulation on the Parameters Analyzed in the Four Phases

The above table demonstrates that in the thirteen parameters analyzed, the semantic method succeeded in nine parameters while the literary method could do so only in three. The semantic method was more efficient in transmitting the different instances of the literary meaning of the texts explained to the learners. However, both methods failed with text's effect and represented meaning.

The specific and general meanings are criteria telling us that there is a possible meaning to achieve by foreign language learners while another one is difficult for its specificity. The general meaning is a compositional meaning which can obtain from the constituency of the text and therefore appears easy for the learner to understand. When it is specific as when the words relate to each other in an order not clearly seen in the text, the learner may have puzzles in the understanding task. It is to say that the semantic method could not cover this meaning because it was designed from a general perspective working on the concepts of signalled words, projection and vertical reading which apply to compositional texts because specificity could not be considered as it limits the task to a given genre and neglects the others. These are constraints originating from the variation of the corpus.

Another level in literary meaning had a negative reaction by the learners. It is the single and several effect of the text. The text's effect took a negative score in all phases which leads us to say that our learners could not distinguish between single and several effects. This element is part of the narratives and it may not have been taught or explained to the learners in the syllabus of English literature, a reason why they thought that the multiplicity of events is a multiplicity of effects. The semantic method, too, could not succeed with this level as the learners' scores were at the same low level. It is to say that this is the result of the superficial teaching of English literature whereby learners had been badly exposed to literary concepts and their application in the text study. EFL learners are still far away from achieving literary competence and thus their task is limited to comprehension, not interpretation. The latter has been discussed in chapter two wherein the issue of understanding was contrasted to interpretation and led us to delimit the task of EFL readers to only comprehension because interpretation is a purely literary task. For this reason, the

learners could not understand the text's effects in the four phases. This leads to say that not only literature teaching does not encourage learners to study the text, it is also taught without considering the basic literary concepts which normally appear in literature lessons and be supplemented by the text discussion. A revision of the literature syllabus both at the approach and method levels must be undertaken in the Algerian Universities to enable the learners to advance to the interpretative framework.

10. Conclusion

The present chapter achieved its dual purpose which aimed at showing that the results have a correlational and causational value. We confirmed that the changes introduced increased learners' understanding levels (phase B). The second part of the purpose is causation. Final experiments (phase D and C) could prove relatively that the repetition of the experimentations with the different conditions proved causation. The ultimate purpose of this research has been fulfilled. The understanding of the literary text via the semantic method is more successful than the literary method.

General Conclusion

The present dissertation tackled the application of the semantic analysis on English literary texts at the University setting of English classroom. The dissatisfaction of English learners' dealing with English literary texts is behind the present endeavour which aimed at finding in the linguistic analysis a method that enables the English learners at the University of Annaba to read and understand literary texts with more interaction with the text's language which the function systemic school considers as effective path to the literary text's meaning. The main insight raised in the introduction was that the semantic reading of English literary texts is more efficient than the literary method applied by English literature teachers.

The above question was supplemented with theoretical and practical cover. The former was from the beginning defending the semantic method vis-à-vis the literary method through reviewing from the literature the strong and weak versions of both. The theoretical part established characteristics of the semantic method that the present research suggests for understanding English literary texts. The characterization is brought from the different linguistic schools as our point of departure was Ur's integrative principle which guided us in selecting the strong features in the linguistic models we reviewed in chapter four. The features were delimited to signalled words, projection and vertical reading. The first one defines within the school of systemic grammar which considered words occurring in a large textual unit as different in terms of semantic attribution whereby some words are more attributive than others and are signals of meaning. The second, which is a jump to discourse study, is taken from Sinclair's notion of co-text projection whereby texts occurring in a syntagmatic stance bear each other meaning. The last feature, vertical reading, is taken from the paradigmatic school of linguistics with extreme

focus on Halliday's choice grammar which views the occurrence of meaning as a distribution of items in a large context defining a semantic scope which in turn provide to words meaning through interaction between words.

We aimed to make relevance of linguistics contribution in the understanding of English literary texts because the text is the heart of the tripartite of teacher-text-learner and is believed to assist the task of comprehension if systemic work is approached. From this, three hypotheses were set up: low understanding of the text may result from the teacher's way of tackling the text; low understanding of the text may partially result from the teacher's way of tackling the text; and low understanding of the text may not result from the teacher's way of tackling the text.

The practical part tried to answer the above hypotheses to evaluate the English learners' understanding of literary texts in terms of the two methods, the semantic method and the literary, in an experimental design. Chapter four was the first step in this evaluation as it analysed learners' understanding of a literary text taught via the literary method. The obtained corpus from phase A was analysed in terms of the efficiency of the method in the transmission of the text's meaning. All the data obtained pointed to the inefficiency of the literary method which presented the text to the learners as an already available meaning in the teacher's lesson and had few interaction adding nothing great to the text's meaning. Four variables, corresponding to malfunctions, have been isolated: amount of learners' talk, use of referential questions, use of interactional patterns and use of references. Therefore, four recommendations were introduced in phases B and D.

Phase B, the first experimentation with the suggested re-commendations, demonstrated that learners' understanding levels have increased. However, such an

increase has to be seen another time in phase D to claim causality of the correlated results.

Phase C, the second experiment, the same as phase A, relatively proved the same understanding level found in phase A.

Phase D, the third experiment with the application of the semantic method from which descends the four variables, marked an increase in the learners' understanding levels.

Comparison of phase B with phase A has shown quantitative and qualitative increase in the learners' understanding of the texts when the teacher introduced the suggested recommendations. Comparison of phase C with phase A has confirmed that withdrawal of manipulated variables brought about the same learners' behaviours as those existing in phase A. For comparison of phase D with phase A, the results have been positive, in that, levels of learners' understanding seen in phase B have been seen too in phase D. This indicates that there is causation between manipulated independent variables and the changes at levels of learners' understanding in class.

The semantic method could establish more interaction and negotiation of meaning which was established with the learners' involvement. The controlling phases pointed to less interaction between the teacher and the learners, less learners' roles, less communication of meaning and thus transmission, less effective questions, less adaptation to learners' levels, all leading to low understanding of the text's meaning especially at the specific levels. In contrast, the semantic method showed more efficiency in terms of negotiation of meaning which proceeded in a gradual way demonstrated clearly in the learners' answers. The semantic method's efficiency was in its capacity to hold the different facets of literary meaning as learners covered the

latter from both the general and the specific levels. The semantic method could enable learners to construct meaning of the text from the text itself and not from preconceived literary knowledge as did the literary method.

The relevance of the present research is not limited to the comparison of two teaching methods but rather to raise the importance of working systematically on the text and rendering the latter source of meaning and understanding. We believe that other future models can provide further insights and efficiencies of great help to both the English literature teacher and learners.

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