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Examining Patterning and Deviation in Thomas Dylan's Poems and their Effects on EFL Learners: Practical Stylistic Approach

A Thesis Submitted in Partial Fulfilment of the Requirements for the Degree of

Magister in Literary Studies and Discourse Analysis.

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Abstract

The aim of this research endeavour is to present how poetry may be taught in EFL classroom. To some extent, Poetry could help to develop learner's knowledge of English language. It can be used to teach structure, grammar and vocabulary. Additionally, poetry could introduce learners to various shapes of the English language. However, poetry teaching/learning should be enriched by effective investment of both time and efforts just to develop learners' related competencies about the English language. Poetry as literary genre could have various educational values. In a way or another, students will have different viewpoints about language use. In fact, students will go beyond the known standard usages and conventional rules. Thus, they will be motivated and so open to explorations and different interpretations. Aside from these benefits, using poetry to teach English in the Algerian context can also promote creativity. Therefore, this dissertation examines in details the most influential aspects in teaching poetry. Firstly, it introduces learners to patterned and deviated items within Thomas Dylan's poems. Those poems are analysed stylistically just to figure out such items. Secondly, it represents poetry teaching situation as well as learners' attitudes and effects behind poetry classroom by studying the case of LMD first year teachers and students in the Foreign Languages department at Abdelhamid Ibn Badis, University in Mostaganem. For this purpose, various research instruments were used: a questionnaire, a structured interview, and classroom observation. Those methods are to obtain the necessary data from the sample population selected for this investigation. The findings unveiled that students are interested with poetry but still suffer from difficulties. Accordingly, the final step suggests some practical recommendations just to wake up poetry teaching/learning situation.

Table of Contents

Chapter Two: Poetry Analysis

List of Abbreviations

For clarity of meaning throughout the dissertation the following definitions and abbreviations are applicable:

CLT: Communicative Language Teaching

CA: Communicative Approach or Communication Apprehension

CLL: Community Language Learning

EFL: English as a Foreign Language

ELT: English Language Teaching

ESP: English for Specific Purposes

ESL: English as a Second Language

FL: Foreign Language

FLA: Second or Foreign Language Anxiety

FLT: Foreign Language Teaching

GTM: Grammar Translation Method

L1: First or Native Language

L2: Second Language

LMD: Licence, Master, Doctorat

LBA: Language-Based Approach

NS: Native Speaker

NNS: Non-native Speaker

SLA: Second Language Acquisition

TBLT: Task-Based Language Teaching.

TEFL: Teaching English as a Foreign Language

TD: Travaux Dirigées (in English directed works)

TG: Teacher's Guide

List of Tables and Figures

List of Diagrams

General Introduction

General introduction

Teaching English to non-native students, more particularly to the Algerian ones opens the door to important debates. In fact, teaching English in the Algerian context has taken important pedagogical dimensions. The implementation of TEFL policy in Algerian schools and universities has taken important pedagogical procedures. It often requires from EFL teachers to invest time, efforts and strategies to better improve teaching quality. Such requirements could create dynamic teaching situations and help learners to gradually build up solid knowledge about English in general. Those requirements also develop the four fundamental skills: speaking, reading, listening and writing.

Hence, integrating literature and poetry in particular in language classroom could help for the acquisition of language since language is the main medium of literature. Literary texts provide authentic language materials. Poetry as specific literary genre could help learners to better develop their competencies: literary, linguistic, cultural and communicative. It could also enhance their language skills. Apart from their skills, it could develop their critical and creative thinking. At the same time, it could activate their prior knowledge as well as make them more attracted about its language and linguistic form. So, the expressiveness and aestheticism which poetry creates make it the richest source of language. In fact, such aspects frequently urge poetry to have intrinsic educational and aesthetic values.

Therefore, poetry lectures might create suitable classroom environment. Classroom environment is the right place for real-world experiences and interactions. This environment makes both the teacher and students have more beneficiary roles for exchange and interaction. Indeed, classroom discussion is an effective mean for collaborative language learning. It also promotes language acquisition and makes the intercultural assumptions more identified. Consequently, poetry courses provide learners with framework for meaningful learning, effective projects and expressive ideas. In one hand, poetry courses offer a way for making language a mean for development, creativity and personal expression. In the other, it serves to reduce barriers in language learning environment. In general, poetry class creates motivation, facilitates understanding and raises language awareness.

The aim of this dissertation is to clarify how poetry can lead to broader improvement in the language classroom. To some extent, poetry could lead to meaningful, effective and successful language learning. This dissertation also aims to defend poetry against traditional views which assume that poetry is inaccessible to language learners. By contrast, poetry is the most sophisticated, valuable and prestigious form of literature. It addition, it represents varieties of language use. The linguistic choices, structural features and stylistic aspects within poetry could be typical for classroom discussion. Students throughout poetry could have varied and variable degrees of comprehension. The richness and beauty which poetry provides do maximize students' involvement and interest. So, poetry promotes interaction, cooperation and communication within classroom. For these reasons, poetry could be an important integral part in EFL classroom.

Meanwhile, EFL teacher should be experienced enough to teach poetry. The teacher must have wide and extensive knowledge about language similarly as native ones. To far extent, the teacher should help his students to better investigate the literary and linguistic elements that are present in poems. Those elements could be relevant to their understanding. Thus, he should also help them to have appropriate verbal output. So, the teacher should present his students to various patterned and deviated structures just to reinforce language skills. He should also vary in classroom activities and practices.

However, there are common problematic issues of whether the teaching methodologies and approaches do meet with learners' needs and interests. Such issues are mostly open to large debates especially in EFL context. It is still controversial whether the teacher's methodology is satisfying the learner or not. In addition, teachers still wonder if the text being selected for study is appropriate, suitable as well as helpful for motivation or not. In this vein, poetry gives the teacher an opportunity to open a broad context of language use. Hence, including poetry in the EFL classroom can not be heavy or useless work. Poetry can bring a lot to the learning process. So, it can be pointed that poetry is not only useful but also makes students have great fun if the teacher has chosen the suitable poems as well as the correct activities and tasks for it.

Nevertheless, poetry could be an important element in ELT. It could have more positive aspects in both teaching and learning the language. Teacher's task within poetry class was to find more appropriate texts for classroom experiences. In the past few years, ELT courses were based on reading comprehension accompanied with few exercises of grammar and vocabulary whereas today's materials are more developed. Teaching materials do include teacher's guide in addition to Audio and visual supports. Hence, teaching materials contain more precise indications about the works which teacher and learners do for effective classroom lessons. So, the choice of texts gives students an opportunity to reassess their perceptions of poetry.

Perhaps inspired by these issues, the present dissertation aims to reveal the importance of poetry in EFL context. It involves first year LMD students at Foreign Languages Department in Mostaganem University, specifically English section by testing their attitudes and degrees of motivation towards poetical language as well as about teaching/learning environment. Therefore, this research will be set up to explore the following questions:

1. What are the main characteristics of poetical language?

2. Why and how the language is used in Dylan's poems?

3. What are the major obstacles facing learners in poetry class?

4. What are main weaknesses, difficulties, and frustrations in teaching/learning poetry?

5. Does poetry affect learners positively or negatively to learn the language?

The answers for such questions might not seem easy to be conceived but the results for these questions could be the following hypothesis:

1. Poetry classroom faces varied obstacles. Mostly, teachers have instructional roles that may seem to be not systematic and often bound to traditional teaching methods. Such teaching methods do not offer time for classroom discussion. Those methods emphasize on specific oral and written drills and neglect totally stylistic or linguistic investigation. So, those traditional methods are thematic in focus. This aspect often disorients learners and impedes their understanding.

2. Most implied methods are centred to teachers rather than learners. This could generate some weaknesses in terms of implementation. Additionally, learner-centred approaches may not lead to good expected results. But, the need is for language-based approaches rather than information-based approach, cultural or historical approaches. Language-based models direct classroom discussions to be more systematic, interactive and communicative.

3. Poetry as a language could affect positively learners. Poetry might contain clues for language development as well as for classroom involvement. Poetry can reduce errors in written and oral performances. It contains all possible linguistic and literary structures which can make students easily identify and improve their knowledge about forms and structures. Thus, poetry can cure the insufficient mastery of skills. It can also enrich critical and cultural assumptions which lead to broader-world views.

In addition to all these aspects, poetry courses are still neglected. Poetry is not integrated equally in English language curricula. Teachers of British or American literature generally focus on novels and short stories. In some cases, teachers when dealing with poetry orient their learners to phonological aspects and sound devices. In general, they focus on form rather than content. However, even their emphasis on formal analysis is not complete.

However, the participants chosen for this investigation are first year LMD students at Abdelhamid Ibn Badis University in Mostaganem. Students will be questioned and observed during the lecture of British literature. However, in order to obtain the results needed, a questionnaire will be delivered to students themselves whereas the teachers of literature will be asked and interviewed orally face to face or throughout e-mails. Finally, classroom observation will focus both on teacher and students behaviours during the lecture just to depict exact attitudes, behaviours and performances of the teacher and consequently students in classroom.

This dissertation is divided into four main chapters. The first chapter is considered as an introductory one. It will tackle primarily the most theoretical keywords and concepts related to poetry, its nature and its main characteristics. This chapter will propose some practical answers to the first research question. The second chapter will focus more on Dylan's poems: "A Winter's Tale" and "Fern Hill" to better explain the nature of poetic discourse as well as

identify the use of language. This chapter is a more descriptive one. It will similarly suggest some answers to the second research question.

Continuously, the third chapter will represent a statistical data based on methods and techniques as basic data research collection. This chapter will give more facts about poetry teaching/learning context as well as test the subject's attitudes and effects behind poetic language. Hence, it will offer some answers related to the three related research questions. Finally, the last chapter will represent some recommendations and some suggested solutions to wake up poetry teaching/learning in EFL field.

This individual work aims to present both qualitative and quantitative data throughout defining and identifying essential aspects about poetry lecture. However, initial investigations of this research study indicate that learners have shown active enthusiasm towards poetry and its language. But, the choice of texts, pedagogy, methodology and teacher are the main causes behind students' negative perceptions. Hence, this work of course, will attempt to discuss poetry in FLT. It will give practical answers to the questions being asked above as well as clarify how these questions fit to the general hypotheses being proposed.

Chapter One :

Literature Review

1.1.Introduction:

There are different kinds of literary genres: drama, fiction and Poetry. The latter is too diverged in terms of literary and aesthetic elements. Indeed, rythem, meter, and tone are other major elements within poetry. Hence, all these elements and others are gathered and tied all together just to make poetry unique verbal art. So, poetry is governed by language and this language is aesthetically represented. In fact, those aesthetic aspects are never separated from poetry.

Further, all the succession of aesthetic elements do create a related system of harmony. Aristotle has stated that these aesthetic elements which cover the language of poetry are the soul of it. Not only aesthetic elements create that harmony but also other stylistic tendencies; they are other secondary aspects that do create and harmonize poetry. Accordingly, this introductory chapter will review in details some aspects of English poetry.

1.2.What is poetry:

It is very hard to define poetry. Poetry refers to the poet's intuition of truth. It also refers to the words which are carefully arranged just to call attention to experiences and feelings. In other words, poetry is a type of literature that is written in meter. Poetry as specific literary genre has a form that is organized as an important aspect in poetic works. Poetic forms such as ballads, lyrics, and sonnets (will be explained later on) do convey specific messages. The form is descibed in terms of rhyme, meter, and stanziac pattern.

As being stated before, poetry is a kind of verbal or written language that is formed or structured rhythmically just to tell a story, express emotions, or report a state of being. Poetry is totally used to acheive those artistic expressions through various ways. However, Cuddon (1998) in his dictionary of Literary Terms and Literary Theory defines poetry as:

> It is a comprehensive term which can be taken to cover any kind of metrical composition. However, it is usually employed with reservations, and often in contradistinction to verse. For example, we should describe Shakespeare's sonnets as potery, and the wittily ingenious creations of Ogden Nash as verse; though both are in verse. We speak of 'light verse' rather than 'light poetry'. The implications are that poetry is a superior from of creation; not necessarily, therefore, more serious.

> (Cuddon, 1998: 682)

Moreover, poetry allows readers to express themselves rhythmically. Through its beautiful and flowery language, poets direct their ideas, thoughts, and emotions to their readers. Thus, readers can clearly establish that poetry is defined through its rhythmic articulation of a story, experience, or feelings. W. Machey (1965) often refers to poetry as

an exploration of possibilities of language. For him, poetry frequently rejects traditional forms that mark the standard language. Poetry does refuse all language regularities[1].

Stressing this particular point, Plato describes poetry as:

> Poetry, said Plato, in effect, as a kind of inspired ignorance it stands at two removes from the truth; it is furthermore at fault in that it feeds and waters the passions. He drew a decided distinction between poetic quality and moral results. The greater the poetic charm... the less are they meet for the ears of boys and men who are meant to be free. The conclusion was on the whole decidedly moral poetry might occur. But poetry as Plato had actually known it was intolerable. And so when we have anointed him with myrrh and set a garland of wool upon his head, we shall send him away to another city.

(Cited in W. kurtz & C. Beardsley, 1954:86)

Therefore, poetry is the mean to communicate and convey messages. It also presents audiences' attitudes. As a result, poets reinforce poetic language with various linguistic choices that are sufficient enough to make it so implicated. For this reason, readers do interface with no more normative language but rather modified one. Indeed, poets usually employ whatever available choices because poems are, of course, their properties as well as readers' properties. Fowler (1971) has emphasized a lot this particular point. He says:

> If a poem is read by someone who knows the same language as its author, every sentence is as much the property of the reader as of the poet: the poet does no more than exploit linguistic resources that the reader also has at his command.

(Fowler, 1981: 12)

Accordingly, poetry is not just a system of forms but also the language of thought. Poetic forms are predetermined to give possible ideas and expressions. These ideas and expressions create both freedom and illusion at the same time. Poetry however, is the artistic medium that transgesses its distinctive features and peculiarities to emphasize different functions. In fact, poetry conveys various communicative values. In spite of its structures that are not always standardized, poetry still describes objects that are true to real life.

Similiarly, Sidney (1582) has acknowledged that poetry is a form imitation. He defines poetry as an art of imitation which is representing, counterfeiting, or speaking metaphysically about pictures, events, or thoughts. He points out that the English word "poet" is derived from the Greek word "poein" which means "to make". He further explained that every art or knowledge is respectively delivered to mankind[2]. He totally defends poetry against the philosophical assumptions that poetry conveys false emotions. By contrast, poetry as any other fictional work conveys truth and restate things as they happened. Sydney's ideas are clearly the same as Aristotle's. Both have argued that poet is more than merely a "maker" or "replicator" of things that is, a poet is someone who holds a

mirror up to nature. So, the poet is merely mirroring nature as well as reporting things that never were in nature.

However, poetry as a creative writing is not possessed or acquired by all. In addition, it is not easily understood. Its artistic and moral values are not easily depicted. Hence, its understanding as well as its interpretation demand high communicative skills and rich linguistic competencies. In this respect, John Sitter (2001) clarifies:

> In earier centuries, virtually only the privileged and highly educated ranks possessed, wrote, or read written texts. This was especially true of poetry partly because its allusions and intricate syntactic techniques traditionally demand from readers as high level of training and close, sustained attention. As long as literacy and leisure remained limited and painting expensive, poetry was largely the province of the elite.

(John Sitter, 2001: 63)

Generally speaking, poetry can be many things. Poetry can be philosophical, emotional, or sentimental. It can paint pictures in a descriptive mode, or tell stories in a narrative mode as well. Thus, poetry can also be satirical, funny, political, or just informative. Yet none of these activities are specific to poetry but they show how poetry differs from other kinds of writing or speaking. Throughout poetry, the poet has a great and important job to perform. Indeed, D. Marvell and T. Corns (1993) describe precisely the role of the poet. They say:

> A poet, like an orator, was to delight, to teach, and to persuade, three interlinked goals. He or she must arouse the listener or reader's emotions, take up a definite attitude to the subject being treated, holding the audience's attention all the while by the pleasure of reading.

(D. Marvell & T. Corns, 1993: 103)

More importantly, different schools of poetry were associated with specific styles of composition. Thus, methods of composition are rather complex structures and techniques that the poet should follow in order to compose his poems and express his goals of expressiveness as well. Respectively, Aristotle's Poetics[3], Allen Poe's The Philosophy of Composition[4], and Philip Sydney's The Defense of Poetry[5] all incorporate their ideas and philosophies about how a poem should be composed, patterned, or structured. Those scholars have also explained how emotions are evoked from readers and how poems are classified as well.

Likewise, those poetic methods could make readers able to identify, classify, and understand different poetic forms. So, the impcat of poetry in achieving literary comprehension is immeasurable. In fact, poetry help to achieve artistic and emotional functions. It also serves as a mean of entertainment. Thus, readers often relate poetry to their own experiences just to interpret their feelings.

Furthermore, poetry is the art of imagination and inspiration. It is the language of aesthetic philosophy and transcendental mythical ideas. it does not resemble the real true life, but participates in reforming it. Hence, poetry is also interested in tracing the social, cultural, devlopments. It deals with ideas of social freedom, nature, braveray acts and love stories. However, the revolt against different literary traditions has created positive impact. Poetry has changed typically to have "aesthetic freedoms"[6]. Sometimes, there is no more ornaments for the immediate past. Poetry gains its renaissance by its power of fragrance. These are all positive insights to study it. Effectively, poetry is a mixture of artistic qualities. These qualities are the secret of its beauty.

Meanwhile, Sounds and form are all necessary elements within poetry. In this context, understanding poetic language is totally related to sound devices as well as structural ones. Those qualities often represent the voice of poetry. Indeed, such characteristics are considered as 'musical devices' which contribute a lot to the musical quality within particular poem. Hence, when reading poems aloud readers as well as students can easily figure out various kinds of alliteration, assonace, and so on. So, the structural and phonological devices do not only offer musicality but also enhance readers' literary competence.

Continously, both rhythm and meter do respectively achieve special effects in that part of the reader. Thus, both are totally tied to the poem's general meaning. The rhythm depends largely on the patterns of stressed and unstressed syllables whereas the meter is directly determined by rhythmic patterns. However, meter is associated with the number of stresses in each line. In this respect, scansion is the method through which stressed and unstressed syllables are measured. In English poetry, there are various types of feet which are: monometer (one foot), dimeter (two feet), trimeter (three feet), tetrameter (four feet), pentameter (five feet), hexameter (six feet), heptameter (seven feet) and finally octameter consists of eight feet. Thus, the lines and their patterns are also described as being iambic, trochaic, anapaestic, dactylic, spondoic, pyrrhic, or amphibrachic.

1.3.Types of poetry:

There are several poetic forms that poets use to express themselves. Although the poet's specific intentions may not be clearly identifiable, but throughout the kind or type of poetry itself the readers can guess what particular poem is about. Thus, poetical genres provide vivid introductions to poet's themes and ideas. Poets do feel more comfortable with the poetic type which they select to record emotions and state of being as well. Here are major genres within poetry:

1.3.1.Ballad:

Ballad is a short narrative poem with stanzas constituted of two or four lines. Generally, the story of ballad deals with popular folklore as well as popular legends. Ballad poetry is frequently written in straight-forward verse but always with graphic simplicity.

Sometimes, ballad poetry is suitable for singing. Ballad poetry is written in ballad meter with alternating lines of iambic-tetrameter and iambic trimeter through which the last words of the second and fourth lines are rhyming.

1.3.2. Lyric:

Lyrical poems do not tell or record a story. Those poems are not dramatic or epical but are rather more personal in nature. So, lyrical poems do not portray characters or actions but are addressed directly to the reader. Effectively, those poems portray the reader's own feeling, state of mind and perceptions.

1.3.3. Sonnet:

The term sonnet frequently refers to small songs. By the thirteenth-century, the sonnets come to signify poems of fourteen lines following a strict rhyme scheme with logical structures. However, the sonnet's conventions have deliberately changed through history. Respectively, Cuddon (1998) refers to sonnets as:

> Sonnets are of fourteene lynes, every lyne conteyning tenne syllables. The first twelve do ryme in staves of foure lynes by crosse metre, and the last two ryming together do conclude the whole.

> (Cuddon, 1998: 845)

1.3.4.Epic:

Epic poems are long narrative poems. Generally, those poems celebrate adventures and successive achievements of a particular hero. In fact, epics deals with nation's traditions, mythical or historical moments. However, Cuddon defines epic poetry as:

> An epic is a long narrative poem, on a grand scale, about the deeds of warriors and heroes. It is a polygonal, heroic story incorporating myth, legend, folk tale and history. Epics are often of national significance in the sense that they embody the history and aspirations of a nation in a lofty or grandiose manner.

> (Ibid: 264)

1.3.5. Elegy:

Elegy poems are generally serious or formal poems of celebration or simply commemoration. This type of poetry is used for a type of poetic meter. Elegiac poems are considered as poems of morning. Indeed, those poems totally reflect the death of someone or a sorrow. In addition, elegiac poems are musical poems that are used in moments of sadness and deep attitudes.

1.3.6.Satire:

This kind of poetry is rather critical. Satire poems generally do criticize aspects of society. In fact, it describes things that are disordered in particular culture or society. Some satire poems represent individuals as well as traditions in very comedic ways.

1.4.The linguistic study of poetry:

Pevious studies in literature as well as in poetry were not linguistically based but rather thematic in focus. Thematic literary description was the only full investigation. Poetry as specific literary genre often borrow elements from various literary traditions as well as from old and classical legendaries. Thus, traditional thematic description puts its effect on the study of poetry. However, through the huge development within linguistics as a discpline all these views have been changed. Effectively, the linguistic influence on literary works have gained its valuable insights. Various analysts have proved that poetry often has that interaction mainly between its written language and principles of linguistics. Hence, this language of poetry made linguists explore different linguistic aspects, perceptions, and effects through various sub-disciplines of linguistics.

In addition to this, poetry does not come from vacuum, it is made of language. This language takes its existance from various linguistic resources. In fact, there are different linguistic factors that have its effects in influencing the study of literary language or language by literature, more precisely poetry. Functunal, descriptive or explanatory theories of linguistics are all areas of linguistic study. They give further explanations to poetical products.

For instanse, Stylistics and Discourse Analysis are varieties and sub-branches of linguistics. Both are interrelated theories. The former is simply regarded as descriptive theory that deals with literary language as well as ordinary one. It is more particularly based on external descriptive features. This view is often reinforced by Leech (1969). Whereas the latter develops the study of literature from textual aspects of course, in relation to contextual ones. So, both are concerned with literature through different linguistic dimensions. These theories are rather developed to demonstrate the linguistic basis as major practice within literature.

Moreover, literary texts are also areas for literary study. Fowler (1971) says:

> Stylistics and literary studies must take sociolinguistic variety theory and methodology seriously as a way of accounting for specific linguistic properties of the text concerned.
>
> (Fowler, 1971, 18)

These mentioned theories have participated a lot in analysing poetical language. Indeed, such theories enable poetry analysts to figure out all the textual features or characters throughout various ways. Firstly, by combining them to previous knowledge of the language focusing on descriptive linguistics. Secondly, by examining how meanings

are made by reffering to functional linguistics, or simply pragmatics. Thirdly, exploring how and what is communicated in poetry by reffering to discourse analysis and stylistics. So, linguistics and its theories have their effective roles in studying and analysing poetry. It is clear that they help a lot in offering such a link between language and literature in general.

Years ago, there was such dispute between scholars and literary critics about the models that are appropriate to the study of literature. It has been justified that the models developed by linguistics are more adequate and appropriate to the study of literary language. Jakobson (1960) stated that linguistics can go deeper in the analysis of literary form. He has confirmed that linguistics is the global science of verbal structure, and poetics may be regarded as an integral part of of linguistics. Unfortunately, this statment was not so pleasant mainly for those literary critics. Roman Jakobson felt the need to defend linguistics. He said:

> If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that ... linguists has been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms.

(R. Jakobson, 1960: 377)

Therefore, it is obvious that linguistics and literature are never been separated. But, the true separation could be between linguistics and literary criticism. In fact, both are not alike because literary critics are not too scientific in their analysis. Thus, they could give understandings to some experiences about the poem and its poet but could never approach the literary structures as linguistics does. As a result for that, David Lodge (1992) has shown that clear cut between the two. He declared:

> One still feels obliged to assert that the discipline of linguistics will never replace literary criticism, or radically change the bases of its claims to be a useful and meaningful form of human inquiry..., It is the essential characteristic of literature that it concerns values. And values are not amenable to scientific method.

(Ibid: 14)

It is true that linguistics has few drawbacks or limitations but these limitations are more positive parts in comparison to that of literary criticism. What is important is that both regard literary language as an object for study. In this respect, the analyst can base his studies on Halliday's Functional Model to study poetical language[7]. Throughout the whole analysis of the relation between form and function, he can infer the three metafunctions of language: ideational, interpersonal and textual. He would also be able to distinguish between three different elements: the mood system, mood proper and modality. The first refers to the poet, or the producer and his way of writing. The second refers to

the grammatical categories of sentences and clauses whereas modality refers to meanings being expressed by the poet himself.

Poets sometimes emphasize on mood structures just to encode their messages and open the door widely to various critical studies. In addition to this, poems are an interactive events; the reason why poets use clauses that have different moods which lead to meaning exchange. Hence, this Hallidayan systematic functional grammar also obliges the analyst to give much concerns to language in relation to the social context and relate it to its users.

Meanwhile, another analyst can bring different model for poetry analysis such as: Discourse-Based Model[8]. This model of discourse analysis as mentioned earlier, focuses on language in relation to its context. Discourse oriented studies often relate poetical language to more social, cultural, or historical contexts. However, for another analyst he can adopt Practical Stylistics Approach that of Widdowson's (which I have adopted in this present study in the second chapter). This model however, facilitates the ability to account for the study of poetry in accordance to its textual stylistic features.

Furthermore, textual elements and contextual ones are essential for generating meanings. Other potential linguistic theories supported the processes of analysis which develop literary meanings as intended by the poet, or meaning as approached by contextual surroundings, or as generated by large audience. It is true that most important meanings are those which are related to the reception of large audiences. Most pragmatic theories confirm this assumption. In addition to pragmatic theorists, stylisticians and psychologists often cooperate with each other to develop the process of literary perception.

For instance, Stanford, Schram and Steen (1995) investigated how readers respond to literary styles. Whereas others developed reaserches in critical discourse analysis as Mullany(1986) did. He has investigated political and social manipulation and their relation to literary voice. Analysts like Hoover and Culpeper (2001) however, countinue to develop their theories and ideologies by other statistical researches about literary elements. Statistical studies are quantative studies, because the findings are gathered in numerical or significant numbers. For instance, there could be statistical data about content words and function words, stressed words and unstressed, nouns and pronouns and other linguistic items that characterize literary texts. Throughout their analysis of huge quantative data, they have arrived to important linguistic results.

Continously, Cognitive Linguistics' analysts also have drawn such interface between the readers and the literary styles through examplifying mental pictures of texts in the readers' minds. As a result, all these developed studies are of course, under the scope of linguistics. Thus, the only difference between linguistic theories and models is in methodological investigation, analytical development, and attitudes of concentration. In addition to this, analysts generally borrow concepts from each other. The literary text and its language often dectate the corpus-based study, or model to be followed. In fact, the choice of the model for analysis is directly related to the literary product and its criteria.

So, the linguistic application to literature mainly poetry develops the process of interpretation. It also develops reading skills because reading is another aspect of interpretation. For that, the relation between literature and linguistics is always under discussion as well as under development.   This close relationship between the two can never be neglected. This is abvously described in the fellowing diagram:

Linguistic system   **Poetic system**
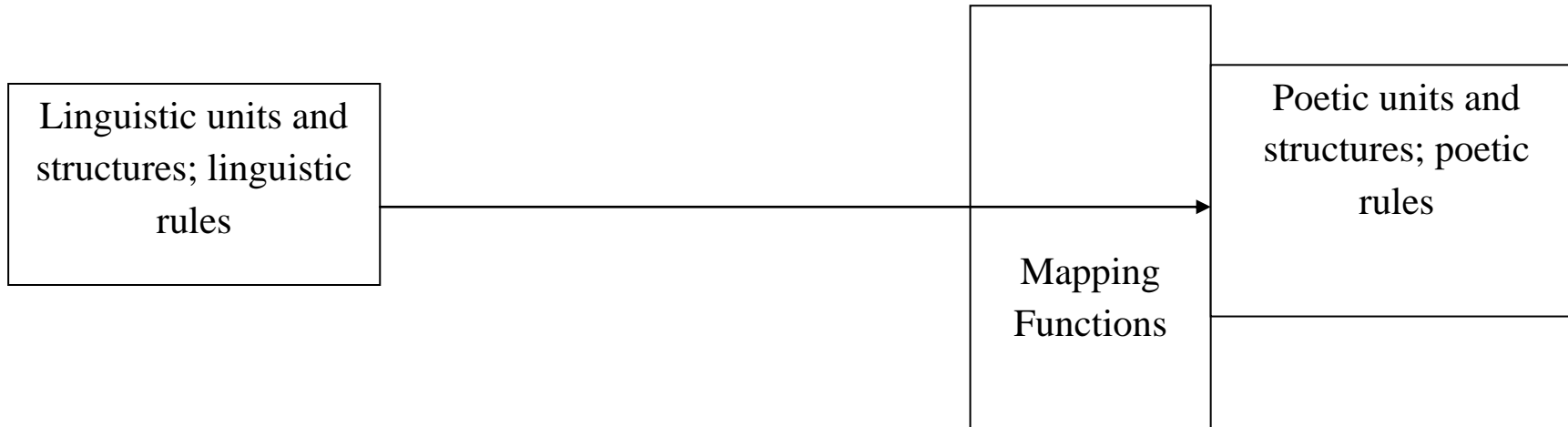
Figure1.1. Poetic Systems as Related to Linguistic Systems.

(Bjarkman & Raskin, 1986: 59)

1.4.1.Poetry as a text:

Each literary genre represents in particular a unique text. However, poety as a text is highlighted through different ways. In fact, it is encoded linguistically just to create imbiguity and complexity. So, poetic texts could have different effects as complex sorts of communication. In this respect, there are different elements that make up poetic texts. Those texts are made up with various linguistic combinations and of different items with strange arrangements in structures. In addition to this, the use of various stylistic features is often celebrated in poetry. Poetry is the language of tropes and figures of speech. These two aspects are frequently used or employed in order to make some elements look more foregrounded than others. Those stylistic aspects make poetry looks more aesthetically represented.

Moreover, poetical texts represent unique artistic form. According to this, the stylistic representation contributes a lot to the form of poetry. It gives more natural description and imaginative picture to different things being stated there. These descriptive aspects are in fact, concrete symbols to abstract world. But sometimes, poetical text concerns itself with ideas of both sensiblity and concreteness; sensibility throughout the freshness of words whereas concretness is throughout the power of words too. Widdowson (2007:4) defines text as:

> A text can be defined as an actual use of language, as distinct from a sentence which is an abstract unit of linguistic analysis. We identify a piece of language as a text as soon as we recognize that it has been produced for a communicative purpose. But we can identify a text as a purposeful use of language without necessarily being able to interpret just what is meant by it.

Similarly, poets often turn away from the simple standard use of rules. They simply propose new word inversions and new kinds of words. This phenomenon reflects unrelated and palpable ideas as they are in their vivid minds. They also employ more additional adjectives, adverbs, and expressive expressions. Sometimes, they employ cohesive ties and sometimes they do not. Consquently, in poetry the whole system of language is indirectly represented.

Accordingly, these are important pecularities that make poetical text distinguished from other literary ones. In addition, they reinforce both aesthetic aspects and decorative features just to ensure literariness. Critics when offering a literary judgment often ask such questions about the main criteria that distinguish particular text from another, or what characteristics that diffrentiate it from another. This can also be done in that part of readers. Critics recognise that the stylistic novelties have that capacity to bring up the change. They look behind such change only to denote the conscious use of these stylistic determinors, also to show the adoptability of form.

Stylisticians have emphasized a lot this particular point. They further assumed that it is only through these stylistic changes that readers can infer different meanings. G. Leech (1969) for instance, has declared that such temporary changes make readers see two poems

written by their author in the same day look different from each other. Effectively, the flexibility of the poetic body is always astonishing to various readers.

Widdowson has asserted that individuals are more concerned with various aspects within texts, but their unterpretation as well as their understanding is rather subjective. This is of course, not related to texts themselves but are totally related to individuals and their understanding. In this respect, he says:

> It must be emphasized that, however objective the notion of 'text' may appear as we have defined it (the verbal record of a communicative act), the perception and interpretation of each text is essentially subjective. Different individuals pay attention to different aspects of texts. The content of a text appeals to them or fits into their experience differently. In discussing texts we idealise away from this variability of the experiencing of the text and assume what Schutz has called 'the reciprocity of perspectives', whereby we take it for granted that readers of a text or listeners to a text share the sama experience.

(Ibid: 88)

Furthermore, what comes to concern more precisely poetical verses or lines they do change and vary in length. Rhythmic schemes and metrical systems are sometimes measured with regularity. In fact, there are fixed relations in sounds and syllables whereas sometimes poetry hasits distanctive charecteristics and variations. The selection of the graphetic substances as punctuation, typography and stanza-structure help to form particular shape which in response leads to have coherence and meaningfulness.

Efficently, these substances could be also tied all together to produce droad graphological mode which is semantically organized through its meaningful elements and units. Thus, this mode is one of the conventions that govern poetry in relation to other contextual conditions. These external and contextual conventions are evident exercises and strategies that help to conceptualize and re-conceptualize different sets of meanings. So, it is a coherent work to interpret what is written down in one hand, and to recognize its external conditions at the other.

In addition to this, readers' competencies are helpful enough to offer self-judgments about stylistic use as well as for linguistic and literary effects. This exercise of self-analysis would lead to self-interpretation which is needed to be added to other interpretations. Similarly, poets do provide certain stylistic substances to utterences that are not complete grammatically just to ensure their possible interpretation and re-interpretation.

More importantly, poetical text creates syntactic diffrences which have effects and produce effects that are not produced elsewhere. These differences are more distinguishing features of various stylistic experiences. Stylistic elements however, are particularities that take their broadest positions in both literary and stylistic studies because they are concedered as an intra-linguistic phenomenon. Hence, stylistic elements are practical

issues which make poetry very useful survey that must be developed in further linguistic studies.

Some texts create clear possibilities of contradiction, ambiguity, and uncertainty. Semantic and pragmatic representations are the result of thse possibilities. This representation is designed to have rather deautomatized reception in addition to deautomatized language. Some texts are more powerful than others. This could be helpful in deciphering meanings. hence, stylistic devices are more particularly patterns of style. They can make texts look powerful than others. So, they are sequences of the poem and not the poet' sequences.

So, poety as a text is bound with distanctive characteristics. It is a collection of linguistic markers in addition to other contextual ones. These are generally related to readers and their effective roles. Poetic texts also characterize distinctiveness in terms of literary elements. For instance, the style of one poet is not the same as the other one. Some poets prepare deliberately to offer violence by their styles. As a result, styles characterize individuality and uniqueness. Some styles that were previously done are still been imitated Whereas others dermaterialize to create new ones, or simply going willingly toward new stylistic bodies.

1.4.1.1.Textual procedures:

As being stated earlier, the major interest of linguistics is to investigate the linguistic characteristics within literature, or how the language is represented in literature. This investigation of the literary characteristics oblige linguists as well as stylisticians to impliment some linguistic techniques in their analysis. These linguistic techniques are in fact, the tools for literary investigation.

Accordongly, the literary portions or elements as employed in literature or poetry in particular, show and present language differently. Literary language in general, makes use of these different features, components parts, and formal aspects just to convey messages. These messages are hard to understand simply because of the language itself. This language is not innocent but rather connotative one.

Thus, the linguistic techniques as being used by analysts have essential roles in decoding literary meanings. These techniques focus on formal aspects of the style and the way they are presented. Respectively, the aspects which linguists generally focus on are related to parallel or deviated structures, the syntactic representation, the employment of verbs, nouns and prepositions, generative structures, fuguative images, tropes and so on. In addition, they focus on different poetical schemes, for instance: meter, ryhmes, and arrangments of stressed/unstressed syllables. So, for linguists all these techniques help to reformulate literary language as well as extrapolate its meanings.

In fact, linguistic substances are so persuasive procedures that make up the text. In addition, they are useful for making literary texts deautomatized. According to the Russian

Formalists, the stylistic elements are well-formed linguistic features which make poetical language looks more defamilarized. Hence, those textual elements could establish stylistic functions within texts themselves. Evidently, they are considered as part of rehetoric. So, textual elements are the starting point to investigate plurality of meanings.

It is generally argued that the poet uses textual techniques to free himself from linguistic regularities. M. Roberts (1996) does agree with Leech and Short when they say that textual and linguistic elements do relate with literary interest in evaluation and interpretation. Indeed, those textual aspects provide such linkage between linguistic usage and artistic function. Respectively, poetical text represents linguistic phenomenon that has its persuasive effects through different stylistic devices and linguistic elements.

More precisely, poetry is unique artistic genre. It often depicts its stories not from external real world but rather from imaginative or trascandantal world. Its form can be changed or modified through literary eras, but its ideas can not be even touched or imitated. Hence, poetic language makes the task harder for both linguist and literary critic. By contrast, by aproaching its language following common linguistic procedures most of the implications could be overcomed. The literary images could effect the analysts, but its original language could not adhere them. Under these reasons and others, it could be important to focus on formal linguistic aspects and textual elements just to make literary understanding as well as appreciation easier for readers.

Furthermore, textual elements do represent valid stylistic choices. These stylistic choices are of course, further studied and investigated throughout various linguistic models. Geoffrey Leech and Walter Nach (1990) added to the stylistic elements other features as rhythm and musical scansion. whereas Roger Fowler (2000) for instance, declared that the stylistic elements could be used as fruitful objects in teaching domains. Fowler has also argued that stylistics, or the study of style could be developed and applied to different kinds of texts either literary or ordinary ones. So, style is considered as the result of similar convergence of different linguistic effects. Indeed, it is the organizational system of literary language.

Meanwhile, textual elements activate and challenge readers' responses as well as recievers. They do make different readings or understandings to the same poetical text. Both readers and literary critics depand on such elements as important stylistic procedures to infer meanings. In fact, reading or interpreting is closely related to readers as well as to various stylistic elements. Iser (1978:23) puts on:

> Reading is an activity that is guided by the text; this must be processed by
> the reader, who is then, in turn affected by what he has processed. It is
> difficult to describe this interaction, not least because the literary critic has
> very little to go through guidelines, and, of course, the two partners are far
> easier to analyse then is the event that takes place between them.

It is true that linguists and stylisticians could experience different problems at the textual level. This however, obliges them to draw some hypotheses just to remove some

misunderstandings. Also, help them understand some stylistic uses for instance: if a word is meant to be a verb or a noun. So, the stylistic implications could also call for cognitive and linguistic competencies that of the readers or recievers. These competencies provide clear interaction between them and the poem at hands. Widdowson (2007:83) adds:

> Textual analysis can only tell us about texts, the language that people produce (or more strictly, have produced) in the process of communication. It cannot tell us about the process itself, about how people negotiate a relationship between text and context in order to bring about a degree of discourse convergence appropriate to their purpose... What people intend to mean by the texts they produce, and what they are interpreted as meaning, cannot be directly inferred from the texts themselves, no matter how precisely these are analysed. For texts only have reality for the language user as a means to an end, as a way of mediating discourse, and they are not normally produced as an end in themselves. But they can, of course, be analysed as an end in themselves, and this is what corpus analysis so effectively does.

Furthermore, each literary text contains syntactic, lexical, semantic, and phonological elements. All these elements are investigated linguistically. Thus, such elements could be well-described at the surface level but their impact depands largely on readers themselves. Effectively, Donald Freeman(2005) in his description of various poems argues that the textual elements are better traced in poetry. He also adds that poems are all about the act of imaginative creation in which the emerging autonomy of the imaginative force can be traced[9].

Lastly, in poetry the textual elements could be more valuable than any other things. Evidently, the linguistic characteristics and the stylistic properties are "standard possibilities"[10] for its study. For readers, this can be more helpful especially for those EFL learners. Indeed, such techniques of linguistic investigation facilitate learning tasks for them. They can also make them appreciate literary language and concentrate more on their lectures. However, in addition to textual elements there are other contextual ones which have similar importance in understanding and interpreting texts. Widdowson says:

> We can refer to this complex of communicative purposes as the discourse that underlies the text and motivates its production in the first place. But at the recieving and readers or listeners then have to make meaning out of the text to make it a communicative reality. In other words, they have to interpret the text as a discourse that makes sense of them. Texts, in this view, do not contain meaning, but are used to mediate it across discourses.
>
> (Widdowson, 2007: 6)

1.4.2. Poetry as a discourse:

Widdowson stated that discourse is mainly concerned with the organisation of language above the sentence, or above the clause. In fact, discourse is beyond the exchange

that happens at the level of written text. So, it is concerned with linguistic units, structures, and what is presented above the bounderies of sentences and utterences. This discourse presentation has more communicative values. Evidently, it involves different communicative functions of the language. Wallace Chafe (2005) says:

> The term discourse is used in somewhat different ways by different scholars, but underlying the differences is a common concern for language beyond the boundaries of isolated sentences. The term text is used in similar ways. Both terms may refer to a unit of language larger than the sentence: one may speak of 'a discourse' or 'a text'. 'Discourse' may also refer to the study of such a unit, a branch of linguistics coordinate with morphology or syntax. One may speak of a linguist who specializes in discourse, for example. Often the terms discourse or text analysis, or discourse or text linguistics, are used in this way.

> (Cited in Widdowson's 2007: 86)

In addition, discourse can be combined to society, culture, history and power[11]. The speaker and the listener, or the producer and the reciever are two important interactors within discourse. Discourse could be more and more developed by various language-community users. Accordingly, Widdowson explains:

> So the term discourse is taken here to refer both to what a text producer meant by a text and what a text means to the receiver. Of course what somebody means by producing a particular text may well relate to broader issues of what social and ideological values they subscribe to, and another way of thinking of discourse is indeed to focus on such broader issues and look at how texts can be used to express, and impose, certain ways of thinking about the world.

> (Ibid: 7)

Poetry for instance, is considered as a discourse type. Poems develop different communicative events. These events are characterized by various meanings. These meanings do change constantly from one interactor to another or from one reader to another. Thus, the poet's intention as first communicator is not needed to guarentee the process of communication but the general emphasis is on the language itself or simply the topic as a general discourse to be communicated. George Yule (1996: 84) declares:

> Naturally, there is a great deal of interst in the structure of discourse, with particular attention being paid to what makes a well-formed text. Within this structural perspective, the focus is on topics such as the explicit connections between sentences in a text that create cohesion, or on elements of textual organization that are characteristic of storytelling, for example, as distinct from opinion expressing and other text types.

Therefore, most stylisticians have emphasized the need to go implicitly towards the words of a given discourse because words survive to have meanings. Hence, poetry

is a discourse that makes its language so universal. However, poetry as a discourse presents another kind of communication. This communication has at least three different charecteristics: meaning, form, and substances. Meaning is the discourse being offered through language, whereas the form and substances are further studied through phonology and syntax. So, the process of conveying meanings makes the language communicated and interacted throughout different readers and communicators. This principal is clearly emerged by Discourse Analysis too.

Furthermore, studies in discourse highlight the language use throughout a given context. Communicative discourse operates at the level of three elements: addresser, message and addresee as bieng schematized by Jakobson in his "Act of Communication"[12]. The message is the unique code or language which works as the essential mechanism within a given discourse. It can also be marked by different contexts, general and original contextual situations. So, this communicative language can be illustrated in terms of graphematic features. These features are available only in the written language which could offer original contexts.

Evidently, the original context is not always the unique source to offer meaning but there are vareities of contexts which pave the way to different meanings. However, in that category of communication there is an active interaction between the message and its addressees but there must not be such kind of interaction between the addressees and the addresser. The interaction between addressees and addresser will limit the conditions of interpretation. For that, the unique mediation between the two is the language itself.

Meanwhile, discourse is done by two participants and more. Discourse participants are never been separated at any respect. At the level of poetry, the interaction can be clearly implied through two important participants: the poem and the reader or between the message and the reciever. The meaning being intended in the poem as first communicator can be mantained by decoding different discoursive structures as clausees and sentences that are offered in that communicative act. In this respect, Rosenblatt (1978:14) notes:

> The poem comes into being in the live circuit set up between the reader and the text. As with the elements of an electric circuit, each component of the reading process functions by virtue of the presence of the others. A specific reader and a specific text at a specific text at a specific time and place: change any of these, and there occurs a different circuit, a different event-a different poem. The reader focuses his attention on the symbols and on what they help to crystallize out into awareness. Not the words, as uttered sounds or inked marks on a page, constitute the poem, but the structured responses to them. For the reader, the poem is lived-through during his intercourse with the text.

As a final point, discourse is language in action. Literary discourse in particular, has different social, cultural, and communicative functions. In order to reveal these functions, the emphasis must be on the techniques of structural analysis. Indeed, discoursive

functions could be captured by analysing stylistic elements, linguistic features, and physical actions. In addition, the reader or the interpreter should also combine these aspects to what is not stated directly (i.e what is unsaid or unwritten). All these perspectives help to get meaning not the intended meaning but at least to infer it. Such techniques would also direct literature to its discursive situation. G. Yule (1996:84) adds:

> Within the study of discourse, the pragmatic perspective is more specialized. It tends to focus specifically on aspects of what is unsaid or unwritten (yet communicated) within the discourse being analysed. In order to do the pragmatics of discourse, we have to go beyond the primarily social concerns of interaction and conversation analysis, look behind the forms and structures present in the text, and pay much more attention to psychological concepts such as background knowledge, beliefs, and expectations. In the pragmatics of discourse, we inevitably explore what the speaker or writer has in mind.

1.4.2.2.Contextual issues:

Gillian Brown (1983) emphasizes context as:

> Context can be thought of as knowledge of the world that a text is used to refer to, but of the world as it is known by particular groups of poeple. And this has not only to do with what these different groups know bout as matters of fact (and others do not), but also with their distinctive way of thinking about these things.
>
> (Cited in Cumperz, 1992: 25)

Accordingly, any language cannot be separated from its context. It is arguable that context serves to itemize those aspects of the situation which are essential in constituing the form. Thus, the language use is generally related to the context. Language and context serve each other. In fact, the textual and contextual elements are tied together to prove their ability for processing meanings. Blommaert (1984) describes context as:

> Context comes in various shapes and operates at various levels, from the infinitely small to the infinitely big. The infinitely small would be the fact that every sentence produced by people occurs in a unique environment of preceding and subsequent sentences, and consequently derives part of its meaning from these other sentences. The infinitely small can also pertain to one single sound becoming a very meaningful thing- 'yes' pronounced with a falling intonation is declarative and affirmative; spoken with a raising intonation it becomes a question or an expression of amazement or disbelief. The infinitely big would be the level of universals of human communication and of human societies-the fact that humanity is divided into women and men, young and old people, and so on. In between both extremes lies a world of different phenomena, operating at all levels of society and across societies, from the level of the individual all the way up to the level of the world system.   (Blommaert, 1984: 40)

More significantly, the emphasis on textual elements can lead to more external ones. The external factors are added to the internal linguistic ones. Thereby, both call for each other. They are considered as two related dimensions not separate practices. More specifically, context operates at different levels. It helps to derive meaning. Blommaert adds:

> Context is potentially everything and contextualisation is potentially infinite. But, remarkably, in actual practice it appears to be to some extent predictable. People seem to have rather clear (though not necessarily accurate) ideas about how they have to make language fit into activities and how they have to create meaning out of this blending.

(Ibid: 41)

Therefore, the discourse event is characterized by the setting (location, time and other circumstances), participants, their positions, social status and their actions. The context adds more additional information about the speakers, their acts, and goals. It also emphasizes on the strategies which are used to mitigate the talk and make it more acceptable as a form. As a result, the discourse situation is generalized by the emphasis on the characteristics that are situatinally relevant and which have partucular reference to literary situation. So, discourse situation often establishes useful principles that account for particular choices made by individuals as well as by groups throughout their use of language.

Gumperz (1992) has developed the notion of contextualisation just to account for the ways through which people make sense of different interactions. For him, contextual elements help people to pick up what is unsaid in interaction. He further adds that language makes clear connection between the linguistic form and social and cultural patterns. Indeed, people detect those indexical meanings from the speaker's verbal and non-verbal utterances as well as from behavioural acts which in response make clear and meaningful space between utterances and context. He says:

> I argue that conversational interpretation is cued by empirically detectable signs, contextualization cues, and that the recognition of what these signs are, how they relate to grammatical signs, how they draw on socio-cultural knowledge and how they affect understanding, is essential for creating and sustaining conversational involvement and therefore to communication as such.

(Gumperz, 1992: 41)

However, in any discursive event interaction or exchange is very much needed. From those kinds of interactions it will be easier to figure out what is intended or simply implied. Effectively, the hearer can understand what the speaker is intending to say without even saying it clearly or appropriately. It is only through physical acts, body movement, and referential elements within the context itself this kind of interaction comes to survive. Wells (1981) has emphasized this particular point. She says:

Exchange is the basic unit of discourse... Linguistic interaction is a collaborative activity involving the establishment of a triangular relationship between the sender, the receiver and the context of situation.

(Cited in Rivers, 1987: 4)

It must be clear that not all contextual issues are relevant to discourse events. Both speaker and hearer should take only what is necessary and referential to their interaction. In fact, both should pick up what is related to their topic or simply discursive situation. Wolosky (2001) states:

Context, then, is not what is perceived in a particular situation, but what is conceived as relevant, and situational factors may have no relevance at all. This is particularly clear with written communication, of course. Here there is usually no common situation for the participants to share and so none that can be of any contextual significance.

(Wolosky, 2001: 21)

Moreover, poetry uses different textual and contextual aspects just to underline the objectives of its use of language in different domains. The context describes the setting that contains discourse components. Discourse structure represents the linearization of basic constituents. They are relevant to formulate meaningful structuring which are underlined under discursive choices.

Grammar for instance, has its functional role in describing discourse units and structures. It underlines them as being options of discursive chains that are used by participants to participate on the ongoing process of discourse. Grammar has the ability for both productivity and re-productivity within discourse. Grammar is in fact, functional in discourse because it relates different grammatical components with contextual ones.

Furthermore, in discourse there could be no grammatical but meaningful utterances. These utterances are rather relevant products to the discourse situation. They are to offer informative turns to the communication in discourse. Thus, the information is gained through various sources. It could be through the context and its features of verbal interaction, also through the different attitudes of participants, or through their beliefs and so on.

Meanwhile, dominant groups would provide different forms of intonation. They have also strategies which represent either positive or negative self-representation with various moves. Sometimes, persons who are more prejudiced produce face-saving utterances for other minor or less powerful participants, whereas sometimes they do not. They simply deny their positions and do not want to show, or have respect.

As a result, discourse structure must be related to the discourse strategy in the process of interpreting particular discourse. Prominence in general produces prominence in structures, and prominence in discourse as a whole. Effectively, discourse evidence is

maintained by representative grammar,　deference,　appearance, values, behaviour, dominance and deviance from norms sometimes.

Some contexts do produce familiarity to readers. Indeed, what is already known for readers help them a lot to deal with any discursive situation. Otherwise, what is unfamiliar to them will automatically make them recall previous discursive events, actions, or experienced knowledge. So, contextual situations bring up familiarity to readers, direct their understanding,　their actions as well as their reactions in different and difficult situations. Shira Wolosky (2001) reports:

> Formal contexts and their (social-historical situation) therefore are one area for establishing word levels through diction. But there are many other contexts for words as well. Words have what might be called an address, a place where they ordinarily live. When you hear a word, or see it in a poem, you are aware of the ordinary context in which this word would be encountered. When used in a poem, it carries into the text its implicit context, which then can be put alongside other contexts brought in by other words.

> (Wolosky, 200: 6)

1.5. Foregrounding by patterning and deviation:

1.5.1. Foregrounding in poetry:

Foregrounding is the term that was first coined by the Russian Formalist Shklovsky. It is considered as a technique used and employed in literature to make it looks strange and unfamiliar. This technique however, consists of two important concepts known as defamiliarisation and deautimatisation. Shklovsky adds that foregrounding is an essential aspect that make up literariness. For him, foregrounding as a theory takes two major forms: patterning and deviation. Hence, patterning through parallelism and deviation through breaking of the usual patterns. So,　these two stylistic strategies highlight the language of literature and draw large attention to its form.

Additionally, Leech (1969) has implied the theory of foregrounding in poetry. He considered foregrounding mainly as a linguistic deviation. He rather stated that the foregrounded figure is the linguistic deviation, and the background is the system taken for granted in any talk of deviation. For him,　the linguistic deviation is the main character being emplyed in poetry[13]. Likewise, Simpson (2004) sees:

> Foregrounding refers to a form of textual patterning which is motivated specifically for literary-aesthetic purposes. Capable of working at any level of language, foregrounding typically involves a stylistic distortion of some sort, either through an aspect of the text which deviates from a linguistic norm or, alternatively, where an aspect of the text is brought to the fore through repetition or parallelism. That means that foregrounding comes in

two main guises: foregrounding as 'deviation from a norm' and foregrounding as 'more of the same'. Foregrounding is essentially a technique for 'making strange' in language, or to extrapolate from Shklovsky's Russian term 'ostranenie, a method of defamiliarisation in textual composition.

(Simpson, 2004: 50)

Therefore, foregrounding is created by whether literary deviated style or by well patterned one. Sometimes, it can be done by both. This theory usually relates literature to psychology. The foregrounded devices that are present in literature are mostly related to the psychological processes and cognitive perceptivity. In fact, it produces more psychological effects on the part of the readers and learners. Short (1996) insists on foregrounding as an interrelated phenomenon. He says:

A linguistic phenomenon and has an important psychological effect on readers and hearers. In any literary text, if a part is deviant, it becomes especially noticeable or perceptually prominent. This psychological effect is called foregrounding.

(Short, 1996: 09)

Respectively, foregrounding generally favourates, leads, and supports poets to be free from the general norms and forms of language. Thus, since poetry is a creative power it should portray the hopes, fears, struggles of the soul and the world as well. This real world is never disdained by readers. So, the standard norms could limit and restrict the poet's ideas and choices. However, the existing structures in poetry are generally more deviant than being patterned. Indeed, grammatical and syntactic structures are violated even sentences and clauses are not connected. This violation in structures creates ambiguity. It can also rise such problems of interpreting meanings. Surely, ambiguities in form lead to ambiguities in functions and meanings.

Furthermore, Sinclair (1991) suggests that understanding foregrounded structures could be either through collected phrases and clauses, or simply through individual words. He says:

Any group or sequence of words is constructed and understood in the light of one or other of these principles, but not both. In other words, meaning is made either by the phrase as a whole, operating in accordance with the conventional phraseology, or (less often) it is made by individual words, operating in accordance with grammatical rules.

(Cited in Widdowson, 2007: 114)

Meanwhile, for Paul Simpson (2004) foregrounding throughout its two distinctive characteristics is very much needed as an important textual strategy for literary understanding, effects, and interpretation. He explains this particular point throughout the following words:

Whether the foregrounded pattern deviates from a norm, or whether it replicates a pattern through parallelism, the point of foregrounding as a stylistic strategy is that it should acquire salience in the act of drawing attention to itself. Furthermore, this salience is motivated purely by literary considerations and as such constitutes an important textual strategy for the development of images, themes and characters, and for stimulating both effect and affect in a text's interpretation.

(Paul Simpson, 2004: 50)

More specifically, foregrounding has two distinctive dimensions: quantitative and qualitative ones. The former violates the rules, and the latter creates new linguistic frequency. In this sense, patterning and deviation are two varieties of foregrounding which give poets the freedom of combination. Both determine the state of perception that of various poets as well as the various choices being available to them. Hymes and Short (1996) report that the form of repetition and variation of constants and contrasts in verbal organization is noless than a definition of structure itself.

Thus, both parallel and deviated elements are important varieties within major literary and critical movements. Both add freshness to the style. Kurtz and Beardsley (1954) have explained that both literary aspects are logical virtues of the style. Effectively, they say:

In poetic movements the logical virtues of verbal style do appear- since language never becomes purely illogical. The most dramatic poem is locally a tissue of parallels and contrasts. Yet running counter to these in a curiously co-operative way a different kind of stylistic virtue may more often and more characteristically be discerned than in prose movements- a virtue that may perhaps be related to the logical virtues of style as harmony is to melod.

(Kurtz and Beardsley, 1954: 206)

However, foregrounded devices produce linguistic distortion with aesthetic functions. The linguistic variations imposed by foregrounding affect the degree of formality or non-formality of style within a given poem. But, both patterned arrangements and deviant ones are systematically and functionally interrelated to fullfill cohesiveness. In fact, both operate to create cohesive alliance. The fellowing diagram explains the link between them:
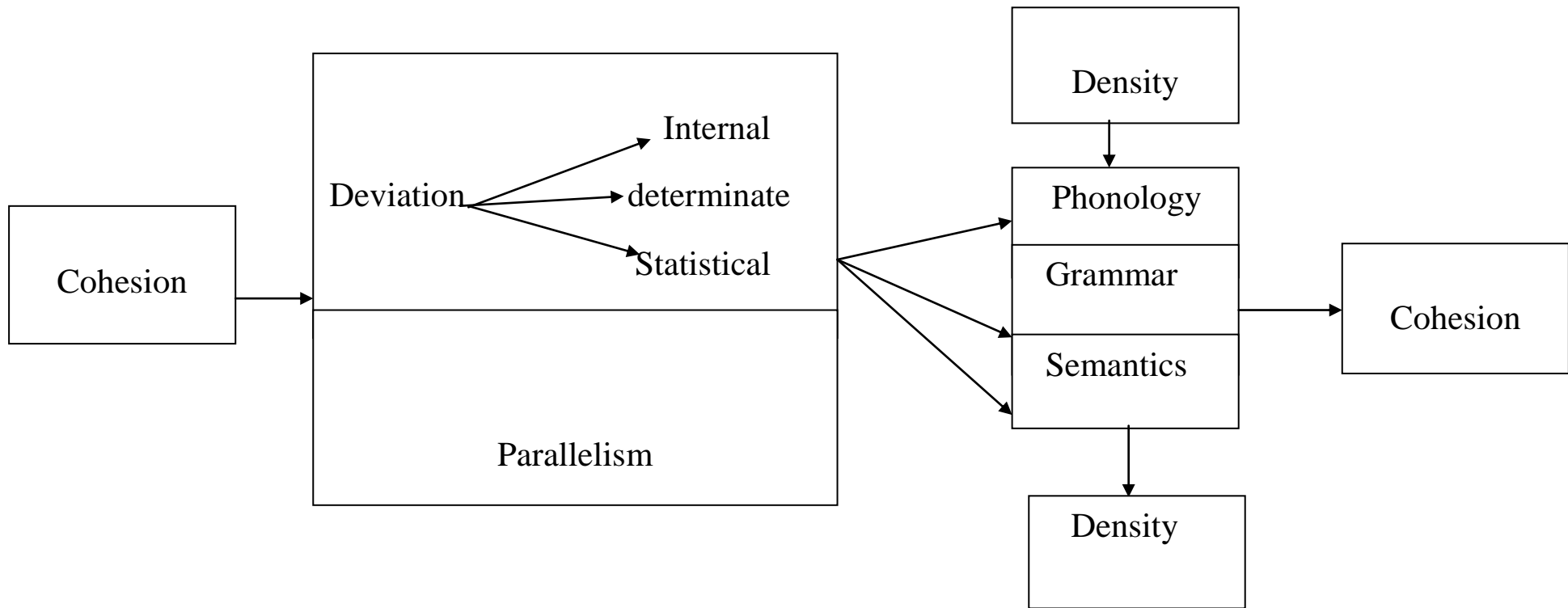
Figure1.2. The Linguistic Structure of Foregrounding.

(Willie Van Peer, 1986: 24)

1.5.1.1.What is patterning:

Patterning is the arrangement of different linguistic elements equally by giving them the same balanced construction. Patterning is also known as parallelism. Patterning is applied to words, sentences, clauses, phrases and also complete paragraphs. So, all these elements are arranged successfully just to create linear or structural organization within a given poem. Shira Wolosky (2001) has confirmed that:

> The individual words stand as the first, elemental units of poetic patterning (although words themselves are made up of sound units). On the first level, poetry is an art of words choice, made up of chosen words. This art of selecting words is called diction. There are in fact various reasons for choosing and including particular words in a poem, each of which will be considered in turn. Words in poetry are chosen partly for their sound: a poem's high organization of language certainly also takes the sounds of words into account, as part of the pattern of the poem. This will include sounds of consonants and vowels, and the even tighter sound repetitions of rhyme, which themselves work through a range of relationships: half-rhymes and full-rhymes, with unrhymed or thorn words variously mixed in, in rhyming patterns that also can vary widely.

(Wolosky, 2001: 4)

More imoprtantly, patterning is done by two elements that are structurally similar or parallel. Many linguists have argued that patterned structures are natural processes which build up simple and complete dynamic balance in a given literary text. Thus, parallel structures are simple forms that help to convey simple and directed informations. Jakobson (1960) as a linguist was much interested with this particular linguistic phenomenon. He rather says: "Apparently there has been no other subject during my entire scholarly life that has captured me as persistently as have the question of parallelism". (Jakobson, 1960: 323)

Throughout this statement, parallelism creates an automatic process of repetition. These repetitive structures do not mean repetition in meanings but they simplify the structures just to get meanings easily. In addition, parallelism can be marked by two related kinds: the repetition of identical structures, and variant ones. Hence, inverting structures systematically produce another set of patterning. So, both serve to have the same patterns. The same grammatical structure will fellow similarly the other grammatical one, whereas the same syntactic structure will fellow the next.

Continously, both kinds have preponderant roles which depend on the thematic ordering. In addition to this, different connectors help to produce parallel structures such as: and, for, but, yet, so, or etc. There are also the correlative conjunctions: not only, but also, either or, neither nor, if then. Also by phrases of comparison: than, as, like. So, all these structures provide both connection and interaction. Firstly, connecting different clauses. Secondly, keeping the interaction going on by removing any kind of implicature.

Otherwise, within poetry the parallel manifestations help to reorgnise structural qualities. Sometimes, the repetitive formal devices are foregrounded just to ensure the unity of poetical lines and stanzas. For example, parallel rhythmic techniques give poetry its status as a category that is not challenged but can be constantly motivated. Jakobson (1966) says:

> ...Any word or clause when entering into a poem built on pervasive parallelism is, under the constraint of this system, immediately incorporated into the tenacious array of cohesive grammatical forms and semantic values. The metaphoric image or "orphan lines" is a contrivance of a detached onlooker to whom the verbal art of continuous correspondences remains aesthetically alien. Orphan lines in poetry of pervasive parallels are a contradiction in terms, since whatever the status of a line. All its structures and functions are indissolubly interlaced with the near and distant verbal environment and the task of linguistic analysis is to disclose the levels of this coaction. When seen from the inside of the parallelistic system, the supposed orphanhood, like anyother componental status, turns into a network of multifarious compelling affinities.

(Jakobson, 1966: 601)

Meanwhile, Jakobson has described parallelism as a device which provides an interpersonal co-operation. This means that when the speaker utters a sentence the hearer responses to his utterance, whether he appreciated it or not. Effectively, in most cases the hearer does replay just to keep the talk going on. So, patterened repetitions keep always the participants involved within a particular interaction.

Furthermore, parallelism reinforces the relationship between communicators as well as makes discourse structure seems to be more coherent one. As a result, the meaning does not lie in the poet but in the patterned structures themselves. This demands such concentration when dealing with structures. Jakobson denotes: "By focusing on parallelisms and similarities in pairs of lines, one is led to pay more attention to every similarity and every difference ...." (Jakobson, 1983 :163)

In Halliday's textual studies and Theory of Cohesion, parallelism is an effective intra-textual character which helps in studying cohesive descriptions and coherent discourses. For him, repetitive structures make up the texture of texts, also the clauses that are repeated constitute coherent meanings. In fact, the association and the grouping of repeated words reinforces cohesive regularities. He rather confirms that the repetitions are generally considered as cross-references which create parallel linkage. Evidently, the same thing can be referred to, or linked by various connectors: coordinating and subordinating conjenctions, personal pronouns, definite articles, deictics, substitutions and ellipsis.

In relation, Ruquaiya Hasan (1976) for instance, has suggested that parallel structures are semantic techniques or strategies that help for meaning making. She considered repetitive words as being cohesive ties. Thus, the redundancy that these words create will

necessarily suggest more structural and thematic continuity. Redundant structures also make both speaker and hearer at the same level of the information receptiveness. In addition to this, they are important in making discourse and meaning within discourse throughout the theme (topic) and rheme (comment) as well.

So, different patterns are associated with each other just to create semantic prosody, or simply one common underlined meaning. Patterns also cohere with each other in such a way that produces their discoursal effect. Fortunately, for both Halliday and Ruquaya Hasan parallelism emphasizes a lot in text grammar as a discursive need. This however, builds up cohesion and that cohesion leads to semantic coherence.

In general, Halliday and Ruquaiya Hasan (1976) sum up:

> To say that two sentences cohere by virtue of relations in their meaning is not only by itself very precise. Practically any two sentences might be shown to have something to do with each other as far as their meaning is concerned; and although in judging whether there is texture or not we certainly have recourse to some feeling about how much the sentences do actually inter-relate in meaning, we could not give any very explicit account of the degree of relatedness that is needed or how it is to be measured.

> (Cited in Widdowson, 2007: 103)

Simultaneously, parallellism is the stylistic rule that ensures the unity of the linguistic form. Parallel elements are functionally and structurally organized as coherent tools. It is more likely as an architecture since it combines the smallest units of language to different groupings. In addition to this, it facilitates the process of generating structures within the same linguistic area. Also, it offers more complementary structures that are easily captured throughout the formal repetitive properties. In general, the rules of language create important coherent patterns. Freeman (2005) declares that any text is a coherent linking of clauses and sentences, and this coherence is achieved by rules of the language. As a result, this language would show how clauses and sentences can be joined [14].

Respectively, poetry as a language is organized throughout various patterns. Its specific elements are used purposefully. In addition, what poets have done in their works is not forbidden but rather overemphasized because poetry has boundlessness and freedom in word- choice and shapes. This is often known as poetic license or simply poetic freedom. These freedoms are of course, poetic necessities which are merely emphasized as special characteristics of poetry. In fact, no other literary work has such freedoms as poetry has. Sometimes, patterned components are exploited simply to express poet's emotions, thoughts, and opinions and sometimes they could express things that are out of poet's interest. In this frame, Shira Wolosky states:

> Poetry is language in which every component element-word and word order, sound and pause, image and echo- is significant, significant in that every element points toward or stands for further relationships among and beyond themselves. Poetry is language that always means more. Its elements

are figures, and poetry itself is a language of figures, in which each component can potentially open toward new meanings, levels, dimensions, connections, or resonances. Poetry does this through its careful, intricate pattern of words. It offers language as highly organized as language can be. It is language so highly patterned that there is, ideally, a reason or purpose (or rather, many) for each and every word put into a poem. No word is idle or accidental. Each word has a specific place within an overarching pattern. Together they create meaningful and beautiful designs.

(S. Wolosky, 2001: 3)

For some literary critics, parallelism is part from rhetoric because it makes the formal structures more desirable and persuasive. In certain cases, patterned structuring enhances to achieve positive interactions, increases poetical readability, and helps to create patterned writings in that part of learners too. So, it helps a lot to improve the language acquisition for natives as well as for foreign learners.

Finally, parallelism often adds harmony to poetry. It is a dynamic aspect in most textual and structural studies. It also reinforces reader's expectations about coming and following structures and makes him anticipate in constructing other parallel ones. However, when the structures are too repetitive there could be no new communicative informations. Indeed, the same ideas are mentioned or re-stated. But, these repetitive qualities make the poetical lines look more patterned, well measured, and also linearized. This means that the lines are rather codified by collective structures which lead to have more patterened and communicative informations. Wolosky adds:

Learning to read poetry is, then, learning the functions of each word within its specific placement in the poem: why each particular word is put into each particular position. Why that word? What is it doing there? How does it fit into the poem, and into what the poem is doing? In poetry there are multiple reasons for choosing and placing words. There is not one single pattern in a poem, but rather a multiplicity of pattens, all of which ideally interlock in wider and larger designs. There are in fact many designs on many levels, where each meaningful word and element points to the next one, in an endless process of imaginative possibility. These intricate patternings of poetry are what generate the essential nature of poetry: its intense figurative power, to always point beyond one meaning or possibility to further ones.

(Ibid:1-2)

1.5.1.2. What is deviation:

Deviance is the distortion of linguistic structures and components. Transformative Generative Grammarians often define deviance as being the violation of either deep or surface structures[15]. Generative grammarians however, emphasize a lot on grammatical structures and how are generated. They further give a detailed linguistic description about grammaticality and ungrammaticality within literary language. In addition to this, they clarify that deviant structures or utterances could never be generated by grammar.

Moreover, some critics have concentrated on the possibility of modifying grammar (like Sammuel Levin). He proposed to add other rules that help to generate deviant structues. He has explained that the degree of grammaticalness in any deviant sentence can be interpreted as a function of the number of unwanted consequenses that the revised rule generates. Evidently, he has clarified how deviant structures could be considered as another set of words, new word order, or simply revisited transitions of grammatical rules. He has also argued that if this proposal is not done, deviant sequences remain always the clear and the correct set of interpretations.

Likewise, this attitude was not so pleasant for other linguists. In fact, Descriptive linguistics investigates the structural usage of utterances either grammatical or not. For Chomsky(1965), instances of grammatical deviance are offering new linguistic data. He stresses that:

> Given a grammatical deviant utterance, we attempt to impose an interpretation on it exploiting whatever features of grammatical structures it preseves and whatever analogies we can construct with perfectly well-formed utterances.

> (Chomsky, 1965: 14)

From this view, it is clear and possible to generate utterances from deviant ones. He rather suggests that ungrammatical structures should be treated as grammatical ones. They should also be interpreted similarly as grammatical sequences.

However, Chomsky's views are widely supported by large audience of literary critics. Critics are aware of the radical change which literary language would produce. In fact, it changes from normal patterns to more deviant ones. This chift however, is acceptable within literature. Enkvist (1981) for instance, emphasizes on deviance more particularly in poetry. He states:

> The effect of deviant poetry is based on comparison between deviant and normal expressions. Deviant structures do not respect the rules, categories of grammatical structures they represent new structural and textual categories, or in other words, deviant structures call for new language and not a standard one. These deviant structures could be interpreted as being accepted in literary language and not the standard language, because rules in literature are considered as being meaningless.

> (Enkvist, 1981:70)

Therefore, Widdowson also distinguishes between two categories of language. Each with its specific grammatical rules. The grammar of standard language and the grammar of special language are not similar. He confirms that every poet works under the restraint of self-imposed rules. Consequently, these rules do not form part of the grammar of the natural language.

In other respect, Wolosky denotes that poetry has been changed from past to present. She adds that the poet should break down the rules as well as standard conventions just to introduce new and different experiences. For her, the objective of art is to make things look strange and unfamiliar. As a consequence, every artistic work should hold new experiences as well as new novelties at the level of its language. She says:

> Or, a poet may carefully select words that all belong to one particular context, or level of language. Eighteenth-century poetry tried to do this. At certain times, poetry has been thought to be poetry only if it used very formal, elevated, grand language. Then, along would come some young poet who would decide that this was too limiting and that it kept out of poetry too many things that he (or she) wanted to include. If you cannot use everyday words, then you cannot introduce everyday experience into your poem. So the poet would decide to break the rules and start putting everyday words of common life into poems.

> (Wolosky, 2001:7)

Stressing previous point, Stephen Matterson and Darryl Jones (2000) have ensured that the language of poetry in particular, is defamiliarized just to create effects, capture the attention as well as emphasize the processes of readibility and re-readibility. They further stated that those deviated elements are the distinguishing aspects between verse and prose. They have noted clearly that:

> Typically, the language poet eschews the idea of subject in the poem, because 'subject' deceptively suggests an unproblematic transparency which language actually lacks. Also typically, the poet seeks to de-familiarize language, that is, the word, the letter and syntax itself, to emphasize the way that we are positioned within language and to remind us that language is a system of organized signs, a game with its own rules, not some straightforward simulacrum of reality...Without de-familiarization, we are prone to a form of self-deception about language's capacity to tell the truth, to engage a metaphysics of presence. Thus in a Language poem, language itself may be de-formed, twisted, lacking coherent syntax or organization. Furthermore, Language poetry tends to disturb traditional concepts of genre and of difference between poetry and prose.

> (Matterson & Jones, 2000 :163)

Furthermore, it is true that generative sentences of the standard grammar are more preferred than deviant ones but this view cannot be further applied to poetical language. Neisser (1980)says*:*

> It has long been known that meaningful sentences are easier to learn than random strings of words... The explanation is simple enough ..., Real sentences have a structure which nonsense does not, and thus permit the subjects to synthesize phrase-markers in which the words can be embedded, we can extend this approach further by taking account of the old observation that poetry is more easily learned than prose. This superiority is hard to

explain in terms of sequential probabilities, since poets tend to prefer unusual word combinations.

(Neisser,1980: 82)

Meanwhile, the task of grammarians is not how to generate meanings but how to generate structures. In fact, their analysis was more descriptive rather than functional. Grammar can not generate only grammatical sequences but can also over-generate an infinite number of deviated or violated strings. It is abvious that the deviant structures are produced by grammar itself. In fact, grammar is not just generative but also productive one. Hence, it could be true that deviant categories are relevant and part of generative model. This is one of the limitations of this model. Indeed, it generates an infinite number of deviant structures.

However, it is impossible either to modify the standard grammar nor to generate from deviant sequences but there is another way of mediation that allows for common basis between the two categories. It is only possible through descriptive and comparative techniques. In cases of interpretation, the reader would depend on generative structures which help him to understand and interpret deviant ones and vice-versa. When he encounters deviant structures, he will simply produce well-formed structures. So, there must be such a link or nuance between both structures. It is true that deviant structures are producing new and unique language because as being mentioned earlier, are regarded as being acceptable forms by nature of their semantic organizations. They could be more interpreted than standard structures.

Generally speaking, deviance as a concept could give further explanations for that model of grammar. Cases of transition in generative grammar could appeal for difficulties at the level of interpretation. It would create varieties of interpretation. In this respect, deviance helps the readers to have literary awareness about various linguistic changes and grammatical transformations. It could also help them to build up vivid images with more accurate grammatical structures and solid semantic associations. Nonetheless, it helps for language reconstruction.

Within poetry, it is possible to omit structural organizations by keeping only instances of meaning. In other words, it is possible to ignore syntactic-grammatical sequences and focus only on semantic events. Deviant segments make readers concentrate on mental strategies which help to improve the learning process and help to increase learning proficiency as well. However, the structural chaos makes poetry more appreciated and affective. Standard structures would become useless and irrelevant. It is true that Poetical style calls for technical deviant instances which create another set of patterning, but what is more important is that deviant instances are not done randomly but with different purposes.

1.5.1.2.1. Types of deviation:

Van Peer and Hakemulder (1990) state that:

Cases of neologism, live metaphor, or ungrammatical sentences, as well as archaisms, paradox, and oxymoron are clear examples of deviation; literature do uses novelties of structures, we can not dismiss the effect that this figurative language cause.

(Van Peer and Hakemulder,1990: 35)

In fact, literature employs such examples of deviation. However, Leech distinguishes between eight types of literary deviation. They are considered as intra-linguistic features which all contribute to pure literariness. They are classified as follow:

a- Phonological deviation:

A linguistic term which focuses on the form of marked patterning or simply the rhyme. The rhyme however, is the repetition of regular intervals of stressed syllables that have similar phonemes of consonants or vowels within the same area. This type of deviation is considered as the most concrete type because rhymes are important elements of patterning. In fact, they introduce parallel or repeated phonological phenomenon. In addition, they represent patterning and regularity. So, rhymes contribute to constitute structural patterns within poetry.

Similarly, the degree of rhyming patterns do vary from one poem to another. They rather oblige the readers to put down intonation in the appropriate place within words. The latter helps a lot to convey poetic attitudes. Hence, rhymes deal with the poetical boundaries too. This type is mostly known as deviation in sounds and pronunciation. Leech rather considered it as "irregularities of pronunciation".

b- Graphological deviation:

This type of deviation disregards the standard ways of writing. Generally, poets put on line by line. This arrangement of lines will produce stanza and stanzas. By contrast, some other poets do put words rather than poetical lines. Similarly, in instead of words they put lines which consist of one word. This way would offer more additional meanings to the original one. E.E.Commung is famous for the irregular arrangement of verses. This deviation is also known as deviation from norms and values of the genre.

c- Lexical deviation:

This type is developed through the creation of neologism, word-coinage, and the invention of new words. Also through new linguistic practices such as: verb-noun inversions and juxtaposing adverb plus past participle. All these are common lexical inventions or structural innovations. This kind of deviation helps to enlarge the language vocabulary as well as enriches the whole linguistic repertoire. It is often clear that throughout poetry the learners will be encountering a huge list of new words. This would be a refreshing process of knowledge because it increases their abilities to learn the language.

In addition to this, the use of archaic language could automatically enhances poetical aestheticism. Leech declared that old language would recall past events into the language of present time. So, through this kind of deviation the poet intentionally exceeds the general resources of the language.

d- Grammatical deviation:

It is simply when poets or authors disregard grammatical rules or standard grammatical norms.

e- Syntactic deviation:

Sometimes there could be a change in the ordering of syntactic structures. This change would create ambiguities at the level of syntactic organisation. Some syntactic structures get their prominence by anaphoric-cataphoric sequences. Sometimes, learners could appreciate one syntactic order than the other. In addition to this, the deletion of some items creates syntactic implications because the meaning would change gradually by elliminating these items. This change will also narrow information and decrease the linguistic certainty.

f- Semantic deviation:

This type of deviation is the most abstract one. Metaphor with its different kinds will necessarily provide semantic complexities. It would be difficult to decipher the meanings behind such use; whether the verb is used as a noun or, a noun as an adjective. Thus, the use of punctuation and propositions is also very important to infer meanings. However, this type is mostly related to diffrent essential meanings. The figurative meaning would became more important than the literal one because literal meanings are no more sensical or simply nonsensical. This kind of deviation in fact, creates semantic absurdity.

g- Dialectical deviation:

It is simply known as dialectism. It is considered as the process of borrowing words, items or expressions from the regional dialect. Dialectical structures are of course, not similar to the standard structures. Colloquial expressions also give illustrations. They increase the learners' linguistic awareness about the language.

h- Register deviation:

It is the process of borrwing concepts and items from different registers. For instance, a word from the register of medicine, law, or chemistry would be employed in poetic domain. It could be proved that certain registers are used in the wrong domains. This could be simply considered as a mixture of registers. It is the text type and the theme that would determine the use of various registers.

These are of course, the eight types of deviation. They are produced as examplifications of literary style. They also show how literature could be deviated, broken up or reformulated. This breakingness which ensures strangness in the written form is

generally much tolerated. According to Leech, these deviations are rather choices that make the poet feels more free. Leech (1969) adds:

> The obvious function of these freedoms is to compensate the poet for his loss of freedom in submitting himself to the discipline of verse composition; to furnish him with a wider set of choices than are normally available in English and thus to give him a better chance of squeezing his language into a predetermined mould of versification.

<div align="right">(Leech,1969: 95)</div>

1.6. Interpreting poetry:

Generally speaking, literary criticism is the practice of interpreting as well as writing about literature. The latter in turn, strives to make sense of the world. Hence, literary theory studies the principles which inform how critics go about in making sense of different literary works. Continuously, there are at least four ways, or approaches for interpreting literature and poetry in particular. The basic views of these approaches are set up as follow:

a- Poetry is a verbal representation of the real world. Most prose fiction and some other poems are thought to be realistic because they hold the mirror that reflects life. However, the realism of particular characters, events and their fidelity to the actual human beings is obvious to such concerns. More precisely, such description to literary works has more mimetic function.

b- Poetry is what it means to its writer and, by extension, the place and time (the social and historical context) in which he lived. Poetry, from this point of view, is a form of self-expression especially lyric poetry is seen as a window into the soul of their authors. Thus, poetry throughout this description has an expressive function.

c- Poetry is what it means to large audience. In fact, some critics are concerned with the impact, especially the moral impact which poetry has upon its readers. It could be necessary to examine the readers' attitudes and feelings towards poetry. Accordingly, poetry throughout this description has pragmatic function.

However, in recent years critics are more concerned with the impact which poem has upon readers rather than the impact of readers on it. In other words, readers are passive to generate or to figure out meanings found in a given work. In most cases, readers impose their subjective views and their preferences upon works. This practice however, makes poetic works have subjective aspects rather than objective ones and this is not the focus.

d- Poetry represents an important linguistic structure. In other words, it is necessary to describe how poetry is put all together. Effectively, poetry is organized differently just to build up unique linguistic form. More importantly, critics focus on the genre development and how poetry, prose, and drama are developed from the beginning till the end. In addition, the critic will necessarily focus on the plot-structure,

diction, and narrative style of a given story or poem just to depict its figurative language (metaphors, similes, etc). Throughout this description poetry has an objective function.

Accordingly, Jakobson argues that literary criticism or what he calls "poetics" is largely concerned with what makes the verbal message a work of art. For him, any work of art is a message through which poetic or aesthetic function dominates. He also adds that poetics deals with the dominance of the poetic function in any form of discourse. So, what differentiates poetry from other literary kinds is the dominance of poetic function especially in epic poetry where the focus is on the third person. As a result, the referential function of language is strongly emphasized.

Respectively, Jakobson denotes that every oral or written verbal message has specific elements: the message itself, the addresser, the addressee, the context, the contact and the code. For him, all these elements permit the communication to occur. Thus, these six elements are key factors for communication. They are aligned each with unique and different function of language.

For other Russian formalists, the poem is a verbal icon. It represents a complete knowledge of man's experience. Thus, poetry must exist as knowledge. It should also function as an autonomous verbal object. For them, understanding poetry consists of everything for its study. In this vein, S. Matterson and D. Jones (2000) insist a lot on this particular idea:

> A poem, then, is a structure of words, a linguistic object, 'a verbal icon', and must be judged as such. It must function successfully in an autonomous way. It must exist as knowledge, and is a unique way of knowing the world. Assessing a poem means paying close attention to the words on the page; it exists there freed from the intentions of the poet and distinct from whatever feelings it might arouse in us. While we might recognize that a poem moves us, this is only one of the ways in which it is important to us. Such statements about poetry are closely bound up with seeing the poem as an object, and this view has been of great significance in the professionalization of literary criticism in the twentieth-century. With its assistance, the New Critics thought, criticism could become established as a distinct and properly intellectual discipline.

(Matterson & Jones, 2000: 76)

It should be stated that understanding as well as interpreting poetry is totally related to its form. This form however, could be the unique source for generating meanings. Within this frame, Matterson and Jones put it clear that:

> It is impossible to discuss poetry, or even to understand it, without some knowledge of poetic form. Form is, or should be, the starting point of any analysis of poetry, because its form distinguishes poetry from other kinds of writing or communication. Whilst students are occasionally even now required to memorize and have a basic working knowledge of metrical

forms-the iamb, dactyl or spondee- and are certainly required to recognize the basic specific forms of poetry- a sonnet, blank verse, an ode, free verse- nevertheless, the meaning of poetic form, why a poem looks the way it does, and what significance this might have for the poem, may not be subjects frequently addressed in the classroom or seminar.

(Ibid: 09)

They also add that:

Poetic form is sometimes considered an abstruse subject, difficult to understand; in extreme cases it may be considered a distraction, an unnecessary complexity, a barrier between reader and text, or else as an index of a kind of old-fashioned education, drilling students in Latin grammar or the mysteries of Renaissance prosody- perhaps seen as an irrelevance to many contemporary readers or students.

(Ibid: 09-10)

From this passage, it is clear that poetry is nothing but only a form. This form is of course, related with its content. Both form and content are interrelated; none can exist without the other. Matterson and Jones declare:

The most extreme implication of this kind of thinking is that form is content. Indeed, according to the critical theory known as Formalism, literature is nothing but its form, as it is only this which distinguishes it from other kinds of communication. In the famous words of the linguist Roman Jakobson, literature is 'organized violence committed on everyday speech.

(Ibid: 12)

Hence, poetic form creates awareness. This awareness is of course, crucial if readers are able to talk about poetry. Thus, throughout poetic awareness readers can even account for their recognition that poetry is poetry rather than prose. Beyond this assumption, poetic forms are not neutral entities; each carry on the same value and meaning at the same time. In this vein, S. Wolosky (2001) reports:

Poetry, then, as seen in the focus of recent criticism is a fusion of interest and form. As such poetry may have certain rather blurred relations with the departments of our more practically normative thinking. Formal complexity or unity through parts implies difference or heterogeneity of parts. That is to say, it implies contrast. And contrast, when it involves human interests, involves conflict.

(Wolosky, 2001: 274)

By contrast, for other theorists understanding poetry is totally tied to the poet's experiences. Such experiences could establish clear methodological understanding to poetry. For Ransom and Tate, the reader's responses to the poet's experiences should be

directed to classroom practice because the practice of teaching poetry is explicitly moving into what they termed: 'the decline of the art of reading' [16]. Tate confirms:

> Comprehending a poem need not involve any intellectual or formal concern with its technique, prose content, type, moral, diction, analysis, social implications, ets. Comprehending a poem is essentially an organic experience, essentially a response to the poetic stimulus of the author.

> (Cited in Matterson & Jones, 2000: 77)

Similarly, Jonathan Culler (1975) also adds:

> In attempting to make explicit what one does when reading or interpreting a poem one gains considerably in self-awareness and awareness of the nature of literature as an institution. As long as one assumes that what one does is natural it is difficult to gain any understanding of it... Reading is not an innocent activity. It is charged with artifice.

> (Ibid: 108)

So, for Jonathan reading should be based on critical aspects and empirical references to the text. In fact, readers should not be passive receivers but rather active participants. Throughout readers' participation, the critical evaluation will not be based on subjectivity. As a result, the objective criticism could not be purely affective and would not report readers' fallacious assumptions.

In the same respect, historical and biographical approaches to poetry go beyond the focus of literary criticism. Hence, both do fail to see poetry as a verbal artefact. Respectively, S. Matterson and D. Jones notice:

> A poem cannot provide us with unproblematic access to the life of the poet, and an approach which treats the poem as if it could is biography, not literary criticism. In both the historical and biographical approaches there is a failure to see the poem as a poem, to acknowledge the formal elements that mark poetry as an exceptional use of language. Also, once a poem is published, it exists quite apart from the life of its author, who consequently has no control over the interpretations that it generates.

> (Matterson & Jones, 2000: 77)

Moreover, for Rosenblatt (1978) poetic understnding is not directly linked to specific elements of the style. Meaning generating is in a way or another tied to whole systems of past and present experiences. Similarly, he says:

> The reader's attention to the text activates certain elements in his past experience- external reference, internal response- that have become linked with the verbal symbols. Meaning will emerge from a network of relationships among the things symbolized as he senses them. The symbols point to these sensations or feeling-tones created by his past experiences with them in actual life or in literature. The selection and organization of

responses to some degree hinge on the assumptions, the expectations, or sense of possible structures, that he brings out of the stream of his life. Thus built into the raw material of the literary process itself is the particular world of the reader.

<p align="right">(Rosenblatt, 1978: 11)</p>

Therefore, Rosenblatt confirms that throughout these experiences the reader can give clear and valid responses to texts. Absolutely, he adds:

> poem presupposes a reader actively involved with a text and refers to what he makes of his responses to the particular set of verbal symbols. Poem stands here for the whole category, literary work of art, and for terms such as novel, play, or short story. This substitution is often justified by the assertion that poems are the most concentrated form of the category, the others being usually more extended in time, more loosely integrated... I shall use the term poem to refer to the whole category of aesthetic transactions between readers and texts without implying the greater or lesser poeticity of any specific genre.

<p align="right">(Ibid:12)</p>

Furthermore, readers can depend largely on semantic and syntactic aspects as essential categories for understanding texts. Thus, these categories can provide full description about texts. In addition, they can lead to thematic dominance. This means that most semantic and lexical elements give exact explanation about what the topic is about. Rosenblatt explains precisely this particular point. He says:

> Readers decode print in two ways: semantically (i.e. they identify the lexical meaning of words, but they also create a broader meaning for these words within then contexts of phrase, sentence, and discourse), and syntactically (i.e. they recognize the meaningful structural relationships within the sentence). Fluent readers relay more on semantic than syntactic information expect when meaning is not clear. The meanings the reader has derived and created are then recoded in abbreviated form for storage in short-or long-term memory. While reading, the reader is relating what has been stored to incoming information and readjusting interpretations as required. Individual students will employ different strategies while engaged in this activity, some being more efficient than others. Observations and interviews have proved useful in identifying the strategies employed by efficient readers as they extract meaning from texts. (Ibid: 70)

Meanwhile, for Widdowson and Slater the meaning of each linguistic property is related to its mental scheme. Schemes represent directly basic inner system which includes: language skills, world perceptivity, images, and representational acts of verbal and non-verbal bodies. In addition to this, schemes resemble abstract language and abstract thought. Schemes do filter as well as organize the knowledge. They also reconcile various individual readings. Hence, in approaching texts readers have to schematize their readings. Poetry for instance,

creates schema disturbance. This disturbance will automatically call for general schema refreshment. So, in poetry there is no schema reinforcement but rather schema refreshment. Generally, poem's images de-familiarize their processes of comprehension. Relevant scheme leads to meaningful reading and understanding as well. Understanding is of course, recognized as essential cognitive strategy that often creates suitable setting about literature.

Stressing Widdowson and Slater's ideas, students in most cases have the cognitive efforts to schematize literary knowledge. By that process, schematized representation is very important for many reasons. Firstly, it increases the amount of knowledge that is retained by students. Secondly, it makes the new information useful. Thirdly, it facilitates the process of approaching texts. Finally, it offers effective ways to deal with different and difficult situations. As a result, students do activate suitable schemes in suitable contexts. They will also cluster effectively various events. So, schemes are essential cognitive processes that challenge students to overcome problems as well as make them connect with new ideas to better access knowledge.

It is generally assumed that poetry is full of meanings. Indeed, the reader throughout each reading process can generate meanings that are new and different from the previous ones. The plurality of meanings is due to the structural ordering of words and phrases which draw particular attention to themselves during each single reading. Actually, every word in poetry can have ambiguity in it. This would automatically make poetry hard to understand, mysterious, or even mystical. Such aspects are totally related to modern and contemporary poetry. Both have an absolute freedom not only in word choice but in shapes as well. Thus, one may agree that words in poetry arise from poets' confused minds. Wolosky explains:

> In a poem, however, there is rather more freedom in word order and even in word forms than in most other uses of language. This is tied to the fact that in poetry, even the bland, boring orders of syntax become charged with poetic meaning. It may no longer be a matter of subject/verb/object. A poet may reverse this order, in a desire to emphasize, say, the verb. Departure from the natural order of language is in fact a common way to foreground or draw attention to a particular word. It is a general truth in poetry that changes in ordinary procedures-twists against the expected order-attract attention. It is like putting a spot light on the word or phrase or structure that surprises, as a dramatic gesture.

> (S. Wolosky, 2001: 17)

Respectively, Widdowson has stressed that appropriate understanding to literary texts depends on three related perspectives: the text itself, its writer, and what it means to large audience. Indeed, he puts on:

> In common sense terms, it seems clear that the meaning of a text depends on at least three things: the language of the text itself, who produced it and who is responding to it. But the language itself I mean the words actually spoken or written, and their patterns of lexical collections and syntactic and

rhetorical structures. Some meanings are created by the words themselves and their observable interrelationships... But some meanings depend on our knowledge of the point of view of the author. We may interpret things quite differently, depending on when and where and by whom the language is produced.

(Widdowson, 2007: 92)

More precisely, the text could mean a lot to its readers. Those readers have primary role in interpreting texts. Effectively, this depends a lot on their linguistic capacities and general knowledge about literature. Widdowson (2007: 92) adds:

Some meanings are brought to the text by readers and listeners: according to their specialist knowledge, their cultural assumptions or their familiarity with other related texts. Readers and listeners also have different points of view, and respond to texts in different ways.

Otherwise, Kurtz and Beardsley (1954) have underlined these general points about poetry:

> Poetry has more philosophic and transcendental images. These images are interpreted possibly as being true and moral. By contrast, these images usually carry on false and immoral values.

> Poetry has moral power; that is, it produces moral effects on those readers who classify it as possibly good event rather than mostly for evil and bad events.

> In most cases, the literary value of poetry is not strictly determined by its truth or morality. Its value is also determined by other artistic and stylistic perspectives.

> Both philosophico-moral content and moral aspects have clear effects upon readers.[17]

Kurtz and Beardsley continue to say that poetry has major rhetoric and poetic values. Poetry is a rhetorical work that is often categorized as structurally complicated genre. This genre uses various patterns at the level of its form just to add much ambiguity and concreteness as major appealing aspects of aestheticism. They say:

Poetry by its concreteness and dramatic presentation of value situation, whether it inclines to a right answer or to a wrong answer-by the very fullness and hence imaginative power of its presentation-has the meaning and being which makes it poetry. This is the poetic value. It is a rhetorical value only inasmuch as the nuances of rhetoric, the symbolic complexities of a rehtorical unity, are the counterparts of the psychological complexities which make the meaning of a poem. Rhetoric, except in the most superficial sense, does not exist unless in a meaning of a certain stature.

(Kurtz & Beardsley, 1954: 98)

Finally, poetry could be detached from its surrounding events and experiences. It could also be studied and interpreted as unique verbal art. Indeed, art is for art sake and nothing else. Hence, throughout the process of interpretation itself every interpreter would consider himself as a poet. In fact, he should consider the poem as his own production. Matterson and Jones add:

> The language that the poet uses is not peculiar to the poet; it is part of our experience of the world and is shared by all. The poet is not a priest like figure miraculously transforming everyday materials; the poet is more like a bricoleur or a second-hand dealer, using cast-offs. The poet can be anyone. The poet can be you. Logically, these concepts may be seen to develop from various sources.

(Matterson & Jones, 2000: 162)

1.7. Conclusion:

This chapter has attempted to introduce major key elements about poetry and its language. Throughout this introductory chapter, EFL students will have clear and simple ideas about modern English poetry. They will also have valid definitions about poetry, its types as well as linguistic and stylistic techniques being employed within it.

However, the major aim behind this literary review is to renew the interest and appreciation to the language of poetry because poetry could be considered as solid base for literary understanding, knowledge development, and language awareness.

Notes to chapter one:

1-Poetry by its nature does reject the standard poetic regularities. For him, it is better to learn writing production and oral expression through poetry since it offers wide range of standard and deviant possibilities of literary language.

2-Literature in general conveys universal ideas. In this sense art is delivered to readers who in response depict its universal themes and ideas.

3-In his book, he rather explains in details poetry and the way it is composed. Aristotle's poetics is regarded as an important reference in understanding the nature of poetry.

4-He is a poet; throughout his long experience in writing poems Poe has suggested that poems represent individual voices.

5-Sydney's defence has clarified the importance of poetry as unique and universal verbal art. Understanding poetry demands extensive knowledge about literary and linguistic aspects.

6-These freedoms are linguistic, literary, and stylistic variations. Such freedoms are of course, crucial elements in poetry.

7-It is a model for literary analysis based on cohesive devices In other words; it investigates cohesion and coherence as well as investigates cohesive ties and their relations in meaning making.

8-This model of analysis focuses on what is communicated. It uses various semantic resources encoded in language. It also aims to figure out the meaning being intended by communicators.

9-Evidently, most poems are acts of imagination. Understanding poetry is totally tied to its formal and textual organisation.

10-In any stylistic investigation, the linguistic and stylistic choices are important possibilities distinguishing poetic styles.

11-This is clearly explained through critical discourse analysis.

12-Jacobson in his model of interpersonal verbal communication notes that any speech event demands the use of a common code by its participants. He distinguishes between six factors: addresser, addressee, message, context, contact, code and message.

13-In poetry, the obvious kind of deviation appears at the level of linguistic structures.

14- He rather confirms that any text is coherent linkage simply throughout words, sentences, and clauses.

15- It is a model for generating as much as possible sentences and clauses.

16- Most readers are not expert readers, the reason why their interpretations are invalid. In this sense, Tate explained how reading as an activity has declined. He has proposed a model for collective classroom reading.

17- Interpreting Art, 1954.

Chapter Two :

Poetry Analysis

2.1. Introduction:

This chapter attempts to present a stylistic analysis of two selected poems: A Winter's Tale and Fern Hill, by tackling different linguistic features and stylistic devices. The aim behind such analysis is to investigate various stylistic effects which may occur to affect readers. Before doing this, the researcher will offer brief summary about the poet, his literary movement as well as the model for analysis (that of Widdowson's). Finally, there will be some suggested interpretations about the poems.

2.2. Practical Stylistic Approach:

Widdowson rather considered stylistics as the exact approach for interpretation. For him, stylistic analysis helps learners to have sustainable means for understanding poetic texts. Stylistics in general is considered as the extension of practical criticism. Sometimes, it is regarded as part from it. However, stylistics is not just an approach to literary criticism but also an approach to literary education. Oftentimes, Widdowson explains the link between literary interpretations and textual analysis. In a way or another, stylistics is related to critical discourse analysis because it concerns itself with revealing linguistic features that underline ideological perspectives. Stylistics creates an interactive process especially in language teaching. In fact, stylistics is an autonomous approach in itself; its methodological framework is diversified just to reduce personal judgment, self-reasoning and emotional expressions.

2.2.1. Stylistic Study:

Style is a very popular notion among stylisticians[2]. It generally refers to particular techniques of expression. In this sense, style is the ability to write clearly, correctly and appropriately in a way that interests the reader. However, stylistics mainly concerns itself with the study of style. In fact, it investigates the way authors write as well as emphasizes the different characteristics of the style. Thus, stylistics simply distinguishes between classical, historical, ordinary or poetic style. Hence, it is applied to various literary and non-literary works just to make readers distinguish between various styles within the same language. In this respect, there are various sub-branches within stylistics such as: functional stylistics[3], pedagogical stylistics[4], cognitive stylistics[5] and practical stylistics[6].

Moreover, Widdowson has considered Stylistics as an important tool for literary criticism, because it aims to bridge the gap between literature and language. Throughout its various analytical techniques the linguistic form can relate to the literary effects. However, Wales (2001) in her dictionary of Stylistics defines the general approach of stylistics as:

> The study of style...Just as style can be viewed in several ways, so there are
> several stylistic approaches. This variety in stylistics is due to the main

influences of linguistics and literary criticism...By far the most common kind of material studied is literary; and attention is largely text-centred...The goal of most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of texts; or in order to relate literary effects to linguistic "causes" where these are felt to be relevant.

<div align="right">(Wales, 2001: 437-8)</div>

In addition, Riffaterre (1964) confirms that:

Stylistics studies the act of communication not as merely producing a verbal chain, not as bearing the imprint of the speaker's personality, and as compelling the addressee's attention. In short, it studies the ways of linguistic efficiency (expressiveness) in carrying a high load of information. The more complex techniques of expressiveness can be considered – with or without aesthetic intentions on the author's part- as verbal art, and stylistics thus investigates literary style.

<div align="right">(Riffaterre, 1964:316)</div>

Practical stylistic approach traces the roots of formalist tradition which had developed in the twentieth century, particularly through the work of Russian Linguistic Circle[7]. In one hand, Russian Formalism focused its attention mainly on defining qualities of what was termed "poetic language". According to the Russian Formalist Roman Jakobson, the poetic language has a specific function that is often realized by communicative acts. So, poetic language focuses on communicative events rather than conveying emotions. Jakobson began to work with other literary scholars such as Mukarovsky, both have established the Prague Linguistic Circle in 1926, which became later on the birthplace of Structuralism[8].

Structuralism in the other hand was interested in identifying the formal, linguistic and functional distinctions between poetic language and non-poetic one. For Mukarovsky, poetic language frequently deviates from the standard linguistic norms. Such deviation creates defamiliarized effects on readers, Jakobson has also stressed that de-familiarisation is the result of structural patterning or simply parallelism. Shklovsky's notions of de-familiarisation and estrangement are essential functions of arts. Both aspects add new perspectives to art. As a result, Shklovsky's work had great influence on the development of stylistics.

Therefore, Practical Stylistic Approach is a general approach of stylistics. This approach deals with the nature, functions and structure of literary texts. According to Widdowson, stylistic devices are conscious and intentional literary events of particular facts about the language. Such devices are considered as essential features that have intentional intensification about structural and semantic properties of language. So, this model is practical for its investigation about stylistic devices and other patterns of language. In addition, it adds facts about language. Stylistic study generally emphasizes on:

- The aesthetic function of language;

- The expressive means to convey language;

- Linguistic and emotional colouring of literary language;

- Whole system of motifs known as stylistic devices;

- Splitting literary language into subsystems and studying them separately;

- Making interrelations between language and thought;

- Put specific attention on stylistic individual manners;

- Enriching critical field with systematic, valid and valuable interpretations.

However, not every stylistic use or stylistic presentation within language will come to be under the term of stylistic devices. In some cases, these stylistic devices are known as expressive means[9]. However, both represent the language as a system of interrelated means. These peculiar choices primarily focus on language as a system of communication. Stylistic devices carry great amount of information whereas the expressive means have a greater degree of predictability. Additionally, the stylistic devices are still regarded as special codes which have to be deciphered.

As being stated earlier, Practical Stylistic Approach studies the linguistic choices and their effects in rendering thought. It also directs its attention on studying and analysing literary discourse from a linguistic orientation. Essentially, it is a mean for linking linguistics with literary criticism. In fact, it investigates linguistic choices and relates them to wide literary and critical judgment. Hence, stylistics in general has no autonomous domain but it plays the role of co-ordinated, interrelated as well as inter-conditioned system which aims to fulfil communicative functions. Charles Bally[10] refers to stylistics as primarily the study of synonymic language resources. He further adds that it is the unique combination between language units, expression and devices peculiar to a given writer. Such stylistic units often make the writer gain specific reputation; they also make his works easily recognizable.

Furthermore, Widdowson frequently stresses that practical investigation of language could serve to propose application, purpose and significance to the study itself. Thus, its practicality lies on the description of both stylistic and linguistic units. In addition, it deals with problems which are related to the selection of appropriate language means, and their special organization that builds up a message. In this vein, what, how and why are basic questions of stylistic study. However, Practical Stylistics is about language. It focuses merely on features of speech. Similarly, it concerns itself with the study of the form and norms of language, also the way they are presented to large audience. These norms are totally related to phonetic, morphological, lexical and syntactic patterns.

Leech (1981) has asserted that literature cannot be examined apart from linguistic and vice versa. In this respect, stylistics helpfully combines both. The coherence which

stylistics provides comes from the strong assumption that both linguistic and literary aspects complement each other. Basically, Leech has also explained how literary style is constituted by the selection of various features from large linguistic repertoire. Specifically, those features are generally considered as the special occurrence of linguistic and stylistic categories within particular text. For him, every literary text should constitute of various stylistic categories. Such stylistic categories are more complex than linguistic ones because they are difficult to define. So, both stylistic and linguistic categories are to be considered in literary analysis. These categories frequently overlap; the same feature could be noted under different headings. As a result, Leech emphasized the importance of five general headings: lexical, grammatical figures of speech, context and cohesion.

Meanwhile, some stylisticians reject purely impressionistic criticism. For them, such criticism is not objectively-based. Hence, Practical Criticism in Britain and New Criticism in America are focusing on language of the text itself. Both Practical Criticism and New Criticism emphasize on the description of aesthetic qualities. In fact, they are also interested on psychological aspects of readers and how they perceive and comprehend texts. So, both critical practices have developed essentially techniques of close reading. This is due to the fact that the analytical terms and practices of stylistics are, of course, the main concerns of contemporary critical approaches.

Havranek, (another formalist) argues that literariness is generally determined by various stylistic means. These aesthetic features add the context itself. This means that the linguistic phenomenon has its positive role; in particular it adds freshness to the poetic style. He further claims that sometimes the context itself determines the stylistic choice. Hence, the context puts its functional differentiation. Those contextual issues and their relation to stylistic choices are further studied in functional stylistics. Havranek has also stressed that the stylistic choices widens the gap between standard language and poetic one. Thus, the degree of stylistic employment within language has its capacity to differentiate between two sets of languages. However, the standard language employs qualities of automatization whereas poetic language employs qualities of de-automatization. In general, standard language has informative purposes whereas poetic one has expressive purposes.

Brooks and Warren (1938) in their published textbook entitled: Understanding Poetry have summarized some of the critical principles which practical stylistics emphasizes on its analysis of poetry. Those principles come to be known as new critical tendencies to poetry. Some of them are summarized as follow:

➢ Poetry is regarded as an independent and self-sufficient verbal object;

➢ No other critical issues should be considered;

➢ Any attention diverted from the text itself has to be given emphasis;

➢ Any reference to extra-dimensional features puts a positive hindrance to textual analysis;

- Poetry is a special variety of language use;

- Stylistic devices, figures of speech and symbols are explicit procedures for the analysis of meaning;

- In every literary genre, words, symbols and images are essential components and have to be conceived rather than character, thought or plot;

- Close reading strategy as proposed in Richards' Practical Criticism should be emphasized to understanding complex interrelations and ambiguities within poetry.

These aspects are essentially considered in Practical Stylistics. In fact, Practical Stylistics is a critical and evaluative approach to literature. It derives its theoretical background from Practical Criticism which was advocated by Richards (1924) [11]. However, both movements have descriptive nature because both concern themselves with describing, evaluating as well as appreciating texts. Additionally, both schools investigate the psychological impact as drawn from readers when interacting with texts. However, those schools suffer from crucial problem in their processes of analysis. This problem could be related to social factors. Fowler, for instance, defends those practical schools against such assumptions. He rather emphasizes this particular point. He says:

> The literary text ...is a self-contained verbal artefact, a unique structure of language. Its mode of existence is linguistic, not historical; it is to be studied as a complex of integrated verbal patterns, not as the product of social forces or the psychology of an author. Nor is the literary text a social force in its own right... it is irrelevant and misleading to regard the text as in any way influencing the world around it.
>
> (Fowler, 1981:12)

Additionally, Practical Stylistics judges poetic texts from two different perspectives. Firstly, it seeks the linguistic reality as conveyed through stylistic features and linguistic structures. Secondly, it investigates the stylistic impression as being objectively constructed in reader's mind. So, the poetic force or the stylistic phenomenon mediates between the poem itself and its addressee. In any case, the reader could never be dissociated from the text and vice versa. The text is created for the reader, whereas the reader is totally related to text. As a result, any separation or dissociation between those interrelated components is stylistically irrelevant. In this respect, Riffaterre argues for the necessity of reader's feedback in delineating stylistic analysis. In other words, reader's role has to be taken into full consideration in literary reading. He says:

> Prevent the reader from inferring or predicting any important feature. For predictability may result in superficial reading; unpredictability will compel attention: the intensity of reception will correspond to the intensity of the message. (Riffaterre, 1964:158)

Unsurprisingly, this approach has gained severe criticism. It was criticized for its dependence on stylistic features. Oftentimes, those features are considered as 'habits for meaning'[12]. In this respect, Mair (1985) has severely criticized Fish's statements. He declares:

> Fish accuses linguistically oriented stylisticians of laboriously gathering a mass of more often than not relevant linguistic data first and then interpreting these in ways that are either totally arbitrary or simply tautological. Nevertheless, the stylisticians' claim of superior objectivity is not restricted to the process of collecting data but habitually extended to support questionable inferences drawn from these data.

(Mair, 1985:119-120)

However, Stanley Fish (1980) in his seminal essay: 'What is stylistics and why are they saying such terrible things about it" straightforwardly defends the stylistic model as a model which offers formal as well as linguistic description about the language. Fish's theory is totally rooted in Jakobson's theory of literariness. In addition, he has directed his assault to some practitioners of the approach of style like Richard Ohman (1964) and many others for their use of mechanical procedures and computer-based statistical studies in approaching poetic styles. Hence, Fish generally argues that text's autonomy is much accountable in the processes of interpretation. He declares that the meaning could be determined by the stylistic effects. It is also determined by focusing on functions that develop experiences of the reader himself.

As a result, the literary meaning is not the product of static properties but of dynamic effects produced during the process or action of reading. Readers are much responsible for the meanings that they produce. So, stylistic model combines linguistic investigation with reader's response theories. In fact, Stylistics makes a gradual interaction between the text and the developing response made by the reader. Thereby, readers have different beliefs, assumptions and different interpretative strategies. In this respect, Fish has developed his new theory which he called: 'Interpretative Community'[13] through which readers could come to valid interpretative aspects. Fish says in this respect:

> Interpretative communities are made up of those who share interpretative strategies not for reading but for writing texts, for constituting their properties. In other words these strategies exist prior to the act of reading and therefore determine the shape of what is read rather than, as is usually assumed, the other way around.

(Fish, 1980:14)

2.2.2. Applying stylistic analysis to poetry:

Peter Verdonk (2002) refers to stylistic features as choices, different choices will create different styles and styles thereby create different effects. So, the writer has an important role in using the style. However, conscious or unconscious choices of expressions do create special style. Some styles are mostly motivated than others; they

carry on special linguistic characteristics which represent writer's ideas and other considerations. Hence, the stylistic choices represent the world's phenomena through peculiar and unconventional uses of language. Such employment oftentimes provokes or invites readers to create an imagery world. Thus, stylistic choices represent observational authentic evidence. They often serve to reflect a particular artistic function.

Riffaterre considered stylistic procedures as being unpredictable. Those procedures may offer a convergence because of their effects. Hence, the stylistic data is an important interpretative stage. This stage has its constructive role in decoding the message. He says:

> A linguistic pattern suddenly broken up an element which was unpredictable and the contrast resulting from this interference is the stylistic stimulus. The rupture must not be interpreted as a dissociating principle. The stylistic value of the contrast lies in the relationship it establishes between the two clashing elements; no effect would occur without their association in a sequence. In other words, the stylistic contrasts, like other oppositions in language, create a structure.
>
> (Riffaterre, 1960:171)

Moreover, stylistic choices represent language creatively. Leech says:

> A writer may be said to use language creatively if he makes original use of established possibilities of the language and if he actually goes beyond those possibilities, that is, if he creates new communicative possibilities which are not already in the language.
>
> (Leech, 1968: 24)

This means that the writer could explore new communicative areas. In fact, when he wants to use the language creatively or inventively he simply employs new form of language which is different from the conventional one. Hence, whenever the writer uses unconventional language he will be offering new surprises to his readers as well as he will make them get more impressed. Within this frame Stockwell (2002) says:

> A social and critical model for augmenting stylistic analysis... an analytical procedure that can account for what has long been the holy grail of stylistics: a rigorous account of reading that is both individual and social, and genuinely recognises the text as an inter-subjective phenomenon and the literary work as a product of craftiness and readerly cognition.
>
> (Stockwell, 2002: 6-7)

Spitzer (1967) noted that stylistic properties help to grasp the worldview of the writer. In addition, he often considered poetry as verbal art in itself. He also declared that poetry is neither emotions nor images but rather words. This is one of the dogmatic assertions of the formalists. Shklovsky as one of the pioneers of the Formalist Movement, frequently views literature and poetry in particular as the total employment of stylistic devices. He believed that the emphasis should be on the distinguishing features of the

literary material. So, the formalist school gives a central role to stylistic and textual features of the poetic language. Thus, this school has not given much importance to biographical, historical or psychological dimensions.

For Short, stylistic analysis goes beyond meaning and content to examine the efforts that are created and achieved in that part of readers. It usually relates the critic's broad ideas about aesthetic appreciation with the linguist's broad ideas about linguistic description. In fact, stylistic description does emphasize particularly on these two elements in its investigation. According to Spitzer, the aesthetic appreciation and linguistic description stand all together in what he called: "philological circle". In one hand, the linguistic observation stimulates the literary insight. In the other, the literary insight turns to create a further linguistic observation. He called this philological circle as the circle of understanding, it is schematized as follow:

| Seeking Aesthetic Function | Literary Appreciation → Linguistic Description | Seeking Linguistic Evidence |
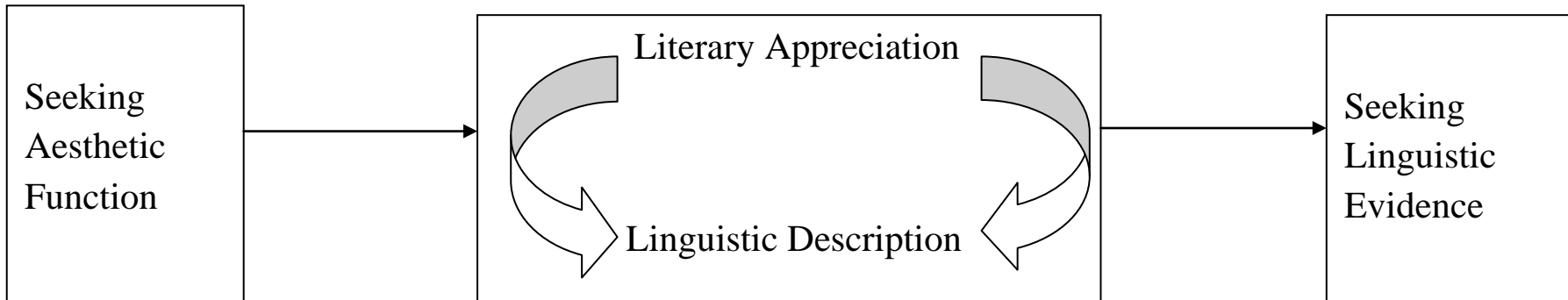
Figure2.1: The Philological Circle; the Circle of Understanding. (Spitzer, 1967:19)

Spitzer continuously explained that:

> what he must be asked to do, however, is, I believe, to work from the surface to the "inward life-center" of the work of art: first observing details about the superficial appearance of the particular work... then, grouping these details and seeking to integrate them into a creative principal which may have been present in the soul of the artist; and, finally, making the return trip to all other groups of observations in order to find whatever the "inward form" one has tentatively constructed gives an account of the whole.

(Spitzer, 1967:19)

However, it is often argued that stylistic-based models have similar practices as literary criticism. Both traditional and new critical schools of criticism judge works by referring to stylistic analysis. According to Widdowson, Carter and Leech, stylistics in general is that critical approach to literature. It combines different common critical approaches all together to the study of ordinary and poetic languages. Fortunately, the stylistic devices as well as linguistic features are all the necessary elements for understanding literary works.

These features are, of course, contained within the text itself either literary or ordinary. So, the analysis which the stylistic model offers could be considered as formalist criticism because it works on particular elements of form, style and structure. However, stylistic analysis helps to far extent to determine how such elements work all together to find out interpretations. In this respect, the practical method for analysis helps readers a lot to better understand texts. It is not based on sociological, feminist or historical data. Stylistics is not influenced by them but all are influenced by general approach of stylistics.

Therefore, stylistic model may be confusing to some. It aims always to stress the importance of stylistic analysis just to understand stylistic qualities and interpret them. Effectively, the stylistic analysis is considered as crucial interpretative model which interprets the literary works as well as decodes the message behind them. This model sees style as the variation in language use. This variation obliges critics and readers to focus a lot on particular stylistic items and the way they are to distributed, deviated or patterned. In fact, Widdowson mostly insists on the need of objectivity in approaching literary styles. Thus, by focusing sharply on the text and its organized features one can determine essential rules which govern the literary process. Throughout this process, the linguistic elements as well as patterns straightforwardly accomplish their meanings and literary effect.

Moreover, Carter and Long (1991) further explain that stylistic approaches to literary texts investigate literary texts objectively. Such stylistic investigation promotes understanding of the literary purposes and functions to which particular uses of language are put. Thus, it is true that the main focus of stylistic analysis is not only to describe the linguistic form but also to investigate different literary functions. In addition, it contributes a lot in having literary appreciation. The stylistician investigates the basic linguistic

elements as well as characterizes specific literary aspects just to generalize about the style of an author. Evidently, the stylistic model aims in approaching the linguistic choices, their effects and how they are achieved. Additionally, it gives clear explanations about the way themes are expressed as well as the poet's choices of language.

Stressing previous point, traditional critical practices provide interpretations based on personal feelings, opinions and personal experiences. By contrast, stylistic analysis does not provide traditional practices. Basically, it aims to provide successful interactions between text and reader. However, stylistic analysis has its interpretive values. It shows how language works within particular texts for both NS and NNS. It also stresses the reader's general understanding. In this context, Short (1995) says:

> Stylistic analysis, unlike more traditional forms of practical criticism, is not interested primarily in coming up with new and starting interpretations of the texts it examines. Rather, its main aim is to explicate how our understanding of a text is achieved, by examining in detail the linguistic organisation to make sense of it. Often, such a detailed examination of a text does reveal new aspects of interpretation or helps us to see more clearly how a text achieves what it does. But the main purpose of stylistics is to show how interpretation is achieved, and hence provide support for a particular view of the work under discussion.

(Short, 1995:53)

Accordingly, stylistic analysis is both comprehensive and representative. It attempts to offer solid as well as basic interpretations. However, this model of analysis is considered for some as being descriptive not analytical. In addition, many things within the stylistic study remain unclear or hidden. Thornborrow and Wareingsay (1998) say:

> By concentrating on the language of the text, and accepted linguistic methods of categorizing and interpreting, it was argued that stylistics did not reflect the views of the individual critic, but an impersonal reproducible truth. Anyone approaching the text and conducting the same stylistic procedure ought to arrive at the same results.

(Thornborrow &Wareingsay 1998:5)

Thus, Leech and Short (1981) have defended stylistic models. They declare that the incompleteness or the limitations which exist are not due to the stylistic investigation but rather linked to invalid critical assumption. Leech and Short further noted that the stylistic study aims always to find originality through coherent and analytical procedures. They say:

> It is selection from a total linguistic repertoire that constitute a style, stylistics, on the other hand, has, implicitly or explicitly, the goal of explaining the relation between language and artistic function, this task of stylistics has taken us steps forward to consider in a more scholarly understanding of the term style where the question of what is to be superseded by the more practical and analytical questions of why and how.
>
> (Leech and Short, 1981:10)

Within the same vein, Wales (2001) notes:

> Intuition and interpretative skills are just as important in stylistics as in literary criticism. However, stylisticians want to avoid vague and impressionistic judgments about the way formal features are manipulated... Stylistics is only objective (and the scare quotes are significant) in the sense of being methodical, systematic, empirical, analytical, coherent, accessible, retrievable and consensual.

> (Wales, 2001: 373)

2.3. Modernist Movement:

It is a literary movement that occurred in the 20th century. It was considered as a philosophical and practical movement which dealt with divergence and estrangement in arts. This movement has been characterized through contemporary styles of art, literature and music. It has rejected traditional forms of art, but emphasized a lot on individual experimentation and sensibility. However, self-consciousness is one of the most important characteristics in Modernism. So, modern literature refers to post-traditional period, in which writers and poets found new ways of writing. For instance, self-expression is best aspect that relates to modern aesthetic practice. Modernist writers shared dark or simply contradicting viewpoints about society and its traditional values.

Therefore, Modernism as a literary movement is less concerned with reality, but artists and writers usually try to resemble it. As a response, they often transform it. Hence, writers have made reality their own concern. In fact, they dealt with real issues from other comic or symbolic perspectives. It cannot be denied that Thomas Dylan is a modernist poet. Some other modernist writers are: James Joyce, D. H. Lawrence, E. Hemmingway, V. Woolf, S. Fitzgerald and O. Wilde. Whereas modernist poets are: E. Pound, E. E. Cumming, F. Larkin, R. Frost and H. D. Auden.

Moreover, on the eve of WWI, authors have rejected radically the previous practice. Thus, feeling of unease about social and political order began to give new meaning to life. In this sense, Modernism moved beyond simple realism in literature and art in general. It was not a progressive stage but had rejected increasingly traditional forms as well as traditional social arrangements. Additionally, WWI and its subsequent events have their direct role in shaping modern thinking and its theoretical perspectives. Before Modernism, Realist thinkers[14] assumed that the mankind is making slow and steady moral progress and moving toward development and prosperity. Unfortunately, later on these views come to be ridiculous and empty. In this vein, Astradur Eysteinsson (1990) says:

> Positioning modernism parallel to the tumultuous aspects of modernity, however, can lead to an unproductive view of its semiotic practices. The changes that can be observed in modernist aesthetics, the disruptions and breaks with tradition that it seems to call for, do not directly reflect social modernity or lend us an immediate access to its distinctive qualities. Most of

us do not experience modernity as a mode of disruption, however, many disruptive historical events we may be aware of. I find it more to the point to see modernism as an attempt to interrupt the modernity that we live and understand as a social, if not normal way of life. Such norms are not least buttressed by the various channels and media of communication, and this is where the interruptive practices of modernism pear in their most significant and characteristic forms.

(A. Eysteinsson, 1990: 6-7)

Meanwhile, Modernism was a very influential literary movement in Europe and America. This movement represented a total rejection of previous literary thinking, aesthetic standards and moral precepts. Hence, writers have embraced the psychological theories of S. Freud and emphasized such psychological state on various characters. The psychological state of a character is described by devices such as interior monologue and stream of consciousness[15] . These two features were important characteristics of modern novel. Modern novelists have also referred to sexual explicitness, myth-based narrative and deviated style in order to depict the chaos of modern era as well as to raise modern concerns by various available means. Similarly, in America writers portrayed the demoralization of American society, the end of the innocent thought and the aimlessness of the "lost generation" [16].

Here are some characteristics of this particular movement:

➢ Clear language, the removal of all unnecessary details;

➢ The focus was on sins, class system, nature, loneliness and life in general;

➢ Stream of consciousness, interior monologues and flashbacks;

➢ Death-related themes as well as nostalgia to past events;

➢ Metaphysical and philosophical reflections;

➢ Metaphoric and figurative language.

Furthermore, modern literature is usually marked by the appearance of new and fresh themes. Such themes are typically related to nature, life and its real experiences, the search for God as well as questioning the meaning of world without God. Thus, writers used to explain the interior or symbolic world that moves inside them as opposed to the real world. In fact, so many writers started to explain their inner states and feelings rather than explaining exterior world and its physical and historical experiences.

Speaking about modern poetry, it is often different to analyze and understand. Most readers feel disoriented when reading a modern poem because the poet himself is uncertain about his own ontological bearings. Indeed, the poet often inters into a serious conflict with the self. Thus, the poet's feelings are fragmented and alienated from the world around

him. Both the reader and poet are lost. In other words, it is hard for poet to find himself in a world in which everything is confused.

Additionally, such feelings of fragmentation and alienation frequently lead the poet to have pessimistic outlook in life simply as being manifested on Dylan's poems. So, the chaos that exists in that modern world makes readers feel less pleasant, uncomfortable and often lost. Hence, understanding the modern context is very important aspect. It usually helps readers a lot to analyse as well as understand texts by themselves.

Modern poetry is chiefly known for its dependence on symbolism, concrete imagery and its total rejection to traditional prosody. For instance, some poets reject the traditional rhetoric poetry of the Victorian era. Poets favour personal aestheticism, concise language and free rhythms. Hence, these features were the avant-garde aspects of the era. In fact, thematic preoccupation and linguistic innovations were generally used to culminate the modern malaise and disillusionment. Mary Louis Pratt (1990) has totally emphasized the poet's separation from his modern world. She says:

> It is one thing for the poet, or even the poet-critic, to claim that his art exists in a universe of its own and bears no relation to the society in which he and his readers live. It is quite another for the literary analyst to unquestioningly accept such a view as the basis for a theory of literature. The poet's declaration that he no longer wishes his work to be associated with "society" or "reality" or "commerce" or "the masses" is hardly grounds for the critic to decide that the associations have in fact ceased to exist or ceased to pertain to the critical enterprise.

(Cited in A. Eysteinsson, 1990:12)

As a result to this, the language which authors and poets use is rather symbolic and full of images. Both used such kind of language just to focus on the linguistic form as well as to represent things differently. Sometimes, the linguistic structures provide connections and sometimes they do not. Unsurprisingly, linguistic structures do either reinforce the general theme or simply propose difficulties in understanding. However, literary form creates a sense of art rather than reinforcing daily reality. This form is tightened through the use of various motifs and devices such as: juxtaposition, parallel structures and different stylistic features. So, language is no longer seen as transparent but rather a mean for creating, convincing and conveying multiple meanings which could be seen as essential meanings to that complex sense of reality.

Finally, modern writers and poets have written in non-traditional forms. Their writings were generally infused with diction, rhythm and other non-metrical means. However, there was a substantial formalist reaction within the Modernist Movement to the breakdown of structure. This reaction focused as much on the development of new formal structures. It also focused much on the revival of older forms and structures. Thus, poets came to convey more completely poetry as distinct frame or entity. In fact, they went beyond the realistic and romantic aspects. Respectively, they did not emphasize on the creative role of the poet, but rather emphasized the formal tendency as well as the role of

the reader throughout texts.

2.4. Who is Thomas Dylan:

Thomas Dylan is widely considered as one of the 20th century most influential modern poets. He is one of the poets who have been associated with Welsh literature and culture. In fact, he is most notably welsh poet. He was born in Swansea, Wales, in October 27th, 1914. Dylan Thomas was influenced by the Romantic poets. This is obvious throughout a number of his works. Hence, Thomas Dylan usually stresses powerful emotions and personal feelings. In addition, he shows a return to nature and its characteristics. Thomas died on November 9th, 1953 in Manhattan (USA).

2.4.1. Main Works of Thomas Dylan:

As being stated before, the poet was influenced by Romantic Movement. In addition to poetry, he also writes short stories, plays and film scripts. Some of his most popular works a collection of poems known as poems in October including: "Do Not Go Gentle into That Good Night", "A Winter's Tale", "A Process in the Weather of the Heart", "A Refusal to Mourn the Death", " Author's Prologue" and "Fern Hill". However, "A Portrait of the Artist as a Young Dog" as issued in 1940 was considered as a semi-autobiographical novel written by him. There are also other collected stories gathered all together in his unfinished novel known as: Adventure in the Skin Trade. Some of these stories are: Four Lost Souls, Quite Early Morning, Holiday Memory, and A Child's Christmas in Wales.

Moreover, all these and other works reflect greatly the modern style which best fits with Thomas's desires and interests. Thomas most of the time uses auditory effects and visual images in order to best explore nature and universe. These aspects however, reflect the romantic tradition. He also emphasizes some realties, difficulties and ambiguities just to make the reader have an underlying sense of belief or disbelief about particular things. These polarities do also reflect reconciliation with major characteristics of symbolism[17].

Furthermore, one of the major romantic elements in Thomas' poems is his concentration on nature in general. Sometimes, the ambiguity which he creates reflects political and social themes. In so many occasions, Dylan is considered as a metaphysical poet because the number of connotations and the complexity which he had offered could not be figured out easily. As a metaphysical poet, he handles religious themes just to create senses of impossibility to signify the meanings behind them.

2.4.2. Some Selected Poems for Study:

A Winter' s Tale is basically allegorical poem, it is a fairy tale with mythical aspects. It displays an advanced form of imagery. This poem recounts a story of lonely man who is attracted by lovely bird. The bird frequently appears to him at his farm. Moreover, the poet

describes appropriately his relation with this lovely bird in his snow-covered farm. Few days later, the poet catches this bird but unfortunately the bird died. However, the fantastic quality of the tale is established by solid visual imagery. The imagery is strange and mysterious; the poem employs heavy concentration of realistic and visual imagery. In fact, there are plenty of images which reflect the poet's hyperbolic style. Thomas' poetic imagination and romantic descriptiveness are clearly resembled in his earlier poems. But, along with his stylistic simplicity the later poems are typical to realism trend.

Perhaps Winter' s Tale is Dylan's greatest work. The poem is of course, written in the tradition of romanticism. This poem in particular, flourishes the understanding of how the romantic tradition was persevered in the twentieth century. Thus, it reflects the social consciousness. In this particular poem, curiosity is never destroyed. It is a kind of manhood memory which reflects what he loves. It also shows the fresh receptive mind that of the poet. However, the succession of images represents optimism. Throughout imagery, he describes small things in details. This description makes him see the world as power of infinite capacities. The serenity of his mind is clear throughout the easy breathing of sentences. Dylan's poem is full of light and movement. This is of course, due to the imagery being employed. Dylan (2000) himself has explained the importance of imagery in his writing. He says:

> I make one image-though 'make' is not the word; I let, perhaps, an image be 'made' emotionally in me and then apply to it what intellectual and critical forces I possess- let it breed another, let that image contradict the first, make, of the third image bred out of the other two together, a fourth contradictory image... each image holds within it the seed of its own destruction... out of this inevitable conflict of images-inevitable, because of the creative, recreative, destructive, contradictory nature of the motivating centre, the womb of war- I try to make the momentary peace which is a poem.

> (Cited in Hereafter, 2000: 281)

In fact, the intensity of any work of art depends largely on imagination. However, effective execution of imagination relays on employment of literary devices, imagery and figures of speech. In any literary work imagery is present. Poets for instance, emphasize on mental images throughout powerful words. These words often suggest the sensory perceptions being found in poems by literal description, allusion, metaphor and so on. Imagery is not only related to visual aspects but also to auditory ones. Imagery gives readers full descriptions and illustrations about specific actions and moments of life. In fact, they vividly portray poet's mental images as well as enhance messages being conveyed to readers. In this respect, Dylan (1965) has explained:

> ... I wanted to write poetry in the beginning because I had fallen in love with words... What the words stood for, symbolized, or meant, was of very secondary importance. What mattered was the sound of them...And these words were, to me, as the notes of bells, the sounds of musical instruments, the noises of mind, sea, and rain, the rattle of milkarts, the clopping of hooves on cobbles, the fingering of branches on a window pane...

(T. Dylan, 1965: 185-186)

More importantly, this description shows vivid and introverted nature of Dylan's poetics. In this sense, imagery makes dynamic progression to each line, theme and other characteristics in the poem. It also enriches the metaphoric frame of the poem. Consequently, the metaphoric creation is the focal point within Dylan's poetry. It usually shows how the general theme opens up the reading experience. Metaphor reflects how language is figurative. So, it is an analytical tool that describes the specificity of poetic text. In this respect, Gerard Steen (1990) says:

> Metaphors must be analysed as expressions, by investigating their vocabulary and grammar, as ideas, by analysing their propositional content and knowledge structure; and as messages, by examining their pragmatic structure and function....

(Steen, 1990: 501)

Additionally, Margaret Freeman (2005) has described how figurative language connects directly and essentially into the poem's meaning, she says:

> The conceptual domain structure of a word comprises an active and dynamic network of meanings whose relationships are principally those of elaboration and extension, where elaboration relates the word's schema to its instantiations and extension relates the word's prototypical and peripheral values.

(Freeman, 2005: 40)

Lakoff Johnson and Turner (1989) have declared that metaphor is the basic core for literary and thematic interpretation. They have explained in details how such metaphor functions within poetry:

> The coherence among metaphors is a major source of the power of poetry. By forming a composition of several basic metaphors, a poet draws upon the grounding of those metaphors in common experience and knowledge. When that experience and knowledge cohere, the metaphors seem all the more natural and compelling. Complex metaphors grip us partly because they make the coherence of that experience and knowledge resonate, and partly because they lead us to form new coherences in what we know and experience.

(Lakoff &Turner, 1989: 89)

Therefore, A Winter's Tale has an order of classical tale. It focuses on nature, religion and death as three related elements to portray the universe. Thus, the employment of mythical figures and other borrowed elements are used to mythologize poems themselves. Mythical elements are very helpful; they function as distinctive ways to distinguish between the poet's life and actual experience. They also help readers to remove away biographical, historical or psychological evaluation.

From a thematic level, there is a solid relation between life and death, this coexistence between the two reflects Thomas's poetic language that is highly foregrounded as to reinforce such themes. So, the language is self-sufficient mean which helps the poet to represent classical modernist tradition. In fact, the themes being presented are highly estranging to certain degrees. However, the language itself provides progression as well as keeps the struggle of ideas and themes still exist. At the same time, it keeps the abstraction and difficultly of interpretation always being raised. Wigginton (2001) often suggests that language autonomy helps the poet to express his images perfectly. It also widens the contradiction between themes. He says:

> The derive towards unification (of body, spirit, cosmos, ets.) leads directly to a language-use in which the materiality and autonomy of the signifier is a given. Thomas grants images almost the same degree of 'literalness' and autonomy, such that poems are not only not sustained by external reference, but that they seem to be generated by the self-evolving dynamic of images, in narratives whose linguistic events frequently exceed abstractable sense.

(Wigginton, 2001:100)

Meanwhile, Fern Hill is the second poem for study in which Dylan uses full imagery with a unique rhyme scheme just to report memories of young boy as he carelessly describes the world around him. This poem is constructed of six stanzas, each including nine separate lines. Every stanza contains a rhyme scheme that is different from one another. The poet ultimately tries to build up stanzas which imitate each other in structure. However, parallel structures do not necessarily possess the same rhyme scheme. These stanzas are creating images and pictures about an adult who tries continuously to remember his childhood in details.

Both first and second stanzas have same established rhyme scheme which changes deliberately in the third one. This change creates feelings of uneasiness in that part of reader. Additionally, Dylan's Fern Hill contains distinctly three related colours which are: green gold and white. Throughout the entirety of the poem, the colour green is continuously repeated. This colour is traditionally the colour of nature; it seems also to reflect the child's surrounded environment. However, the poet tries to look back upon his life. In fact, this little child was 'green and carefree'. This may mean that he was inexperienced or simply innocent in the world. In the last stanza, the colour green could have another interpretation. It describes his situation as 'time held me green and dying'. Here, the poet fully examines how life is long and how days of his youth were exciting, adventurous and enjoyed.

Thus, the second colour is gold. The poet oftentimes repeats the word golden. This colour is associated with valued virtues, ideal and perfect situations. Hence, this term is also associated with time. The following lines best explain this idea:

Lines four and five:

Time let me hail and climb/Golden in the heydays of his eyes

Lines thirteen and fourteen:

Time let me play and be/Golden in the mercy of his means

In this respect, the poet depicts time as an invisible aspect which permits the child to pursue clearly his fantasies and experiences. The poet could be referring to golden time as more preferable and enjoyed time during his life. Finally, the colour white reflects two things. Firstly, it describes the child's adventurous experiences through: "lamb white days". It also embodies the child's pureness, whiteness and innocence by: "wanderer white/ with the dew". In fact, this colour often symbolizes purity as well as innocence. The poet could be also describing his early life as being white and refreshing, then moves to show the drastic change from childhood to old man who is threatened by various illnesses, death and other psychological disasters.

Ultimately, one can notice that each line of each stanza reinforces the topic of the poem. Throughout the general thematic experience, the poet tries to convey to large audience that happiness and joy can never last forever. In fact, the main theme explains a nostalgic state of feeling, and that childhood disappears gradually through time. This thematic experience could be easily derived by readers because the linguistic elements are easy and clear. In addition, the structural organisation is too clear and detailed. Additionally, the idea of 'childhood lost' could be considered as the omnipresent theme. Such theme might have been easily and effectively generated and explored by many readers.

Accordingly, A Winter's Tale and Fern Hill are two selected poems from Dylan's collection: Poems in October. However, the technique of repetition is most important and indispensible technique dominating all over the poems. These two selected poems could be considered as autobiographically self-descriptive poems. Both poems contain clear narrative structure through which Thomas narrates full stories about winter as well as about his childhood. Correspondingly, the poet tries to create new life that is not similar to the existing one. The destruction which he made creates a new human life; a mature life that could not be destroyed again. The themes being expressed have a double vision about man and his nature.

Necessarily, imagination and emotion are both important aspects to transcendent experiences and truth. Romantic poets emphasize nature, primitivism and natural beauty successfully throughout their poems. They also emphasize sadness, internal conflicts and death just to create vivid images to wide audience. However, the rotation of life and death creates mysterious effects. Thus, thinking and fearing about death make readers realize the mysteries of life as well as feel its pleasure deeply in their hearts.

2.5. Frame of Analysis:

This analysis of style is an attempt to find the artistic principles underlying Thomas's choices of language. Within the poems Thomas employs specific individual qualities.

Hence, these features recommend attention to themselves. Features that exist in one particular poem will not necessarily be important in another one or by another writer. In this sense, various features will be employed within various poems. Evidently, the poet tries to make readers newly aware of each feature as well its artistic effect and the way linguistic details fit into the whole meaning. However, the stylistic categories are placed under the following headings: structural features, phonological features, lexical features, grammatical features, figures of speech, cohesion and context.

2.5.1. Structural features:

A Winter's Tale consists of twenty-six stanzas whereas Fern Hill consists of eight stanzas. It is clear that the structure of both poems is lyrical. The poems do contain rigid meter and rhyming scheme. The metrical foot is a rising one.

2.5.2. Phonological features:

It is true that sounds in language do not have meanings but help a lot to identify meanings within words. However, the famous genre in sounds is poetry. Poets always tend to intensify words and their meanings throughout the use of different sounds. Sounds have different effects in the general meaning of the poem. Here are some prominent features:

2.5.2.1. Alliteration:

In these present poems, the repetition of the initial consonant sounds [b]and [k] is clear throughout the following lines:

Past the **b**lind **b**arns and **b**yres of the windlass farm

And over the **c**loth of **c**ountries the far hills rode near

Another repetition of final consonant [d] in:

And there outsi**d**e on the brea**d** of the groun**d** I

2.5.2.2. Assonance:

It is obvious throughout the repetition of fricative alveolar [z] in:

Bird through the time**s** and land**s** and tribe**s** of the slow flakes

In addition, the repetition of long vowel sounds [aɪ] and [ɪ:] in

By the spit and black pot in the log br**igh**t l**igh**t

Under the one l**ea**ved tr**ee**s ran a scarecrow of snow

2.5.2.3. Cacophony:

Harsh sounds are generally introduced for poetic effects. Throughout poems, there are words that are difficult to pronounce. However, this could be obviously seen through

the repetition or the flow of words with fricative sounds. Sounds like [s], [z] and [dj] could contribute to the harshness or oddity in perception. Some words are different or hard to pronounce such as scarecrow, exulting, villages, wizened and antlered.

2.5.2.4. Euphony:

Agreeable sounds are easy to articulate. In those poems, some words add softness as well as add freshness in pronunciation. For instance: pot, log, knelt, wept, wings, priests and prayers. However, phonological aspects do contribute a lot to the understanding of literary message. In fact, sounds could direct to far extent the reader's general understanding.

2.5.3. Lexical features:

What necessarily deserves attention is the lexical level. There are multiple lexical word classes. In fact, various nouns, verbs and adjectives appear to reinforce the poet's ideas and images. Different words are classified in accordance to their lexical classes. They are as follow:

2.5.3.1. Nouns:

There are some nouns that are abstract whereas others are concrete. Abstract nouns refer to nature and its characteristics; they also refer to some psychological states and other moral qualities. Concrete nouns refer to concrete aspects; those nouns are generally related to humans. However, the following table represents in details the nouns which are related to nature and others related to humans. Here is the table:

Aspects related to nature	Aspects related to humans
Wind	Knee
Vales	Hand
Snow	Breast
Lakes	Tongue
Leaves	Voice
Stones	Heart
Trees	Head
Wood	Mouth

Table 2.1: Distinction between Aspects.

2.5.3.2. Adjectives:

There are some adjectives that are frequently used, they clearly attribute to the things they describe or refer to. In general, adjectives do reinforce physical, psychological, evaluative or colourful aspects of the thing being described.

2.5.3.3. Verbs:

Oftentimes, Verbs carry on an important part of the meaning. There are varieties of verbs; some verbs are dynamic and often refer to specific actions and events. However, throughout those poems the reader can distinguish between different kinds of verbs. Thus, verbs are conjugated in present, past as well as continuous forms. Additionally, models, verbs of order and obligation are all present. Hence, there are verbs which represent physical acts, speech acts, and psychological states.

2.5.3.4. Adverbs:

Adverbs are not frequently used. The adverbs that are employed are of manners. Adverbs do have particular semantic function. However, there is no significant use of adverbial clauses. The poet generally focuses on nouns and verbs to describe different states and events rather than adverbs. In this respect, the following table summarizes most lexical categories being employed:

Nouns	Verbs	Adjectives	Adverbs
Bells	Move	Long	Intricately
Water	Sails	Wide	
Grave	Run	Green	
Horses	Look	Stealthy	
Faith	Is dancing	Plucked	
Birds	Is telling	Deep	
Dust	Was flying	White	
Bed	Walks	Dark	
Hills	Weave	Withered	
Tribes	Died	Soft	
Wood	Rises	Fast	

Table2.2: Major Lexical Categories.

2.5.3.5. Minor word classes:

After distinguishing major lexical classes, the analyst may now consider minor word classes. Generally, there are two distinctive categories: content words and function words. Content words refer to simple use of proper nouns, verbs and adjectives. Likewise, content words refer to words that are complete by themselves whereas function words refer to specific prepositions, conjunctions, auxiliaries, interjections, pronouns and so on. However, the second type of words carries on functional objectives. Those words can never stand by themselves. The following table makes the distinction clear:

Content words	Function words
Cold	But
Bird	When
Tribe	He
Village	In

Table2.3: Minor Word Classes.

However, the choice of lexical categories involves various types of meaning. Words are referring to nature, religion and humans. Additionally, the language being used is not archaistic whereas the vocabulary is too simple. Hence, poet often refers to words and phrases with more vague or difficult meanings. For instance, when the world turned old, he wept from the crest of grief, his hunger go howling on bare white bones. These vague expressions frequently lead to uncertainty and meaning-breaking.

In this context, the phrase of "pure faith" could express strong degree of religious presence, whereas the phrase "black birds died" is connoting unfaithfulness or disappearance of bad people. In addition to literal meaning found in the dictionary, words have other meanings with psychological and sociological dimensions such as "the dust of the water" and "flower under the time dying". It is evident that these phrases foster the sense of uncertainty.

2.5.4. Grammatical features:

What concerns grammatical aspects, various categories are applied. Hence, grammar could either reinforce senses of certainty or not. Here are some categories:

2.5.4.1. Sentence type:

Few sentences in these poems are made up of a single independent clause. Not surprisingly, there are other compound sentences. Those compound sentences are totally used to describe structures which have more than one clause. Compound sentences are built up through a fixed set of coordinating conjunctions, for instance: and, or, but, so, for and yet. Simple compound sentence contains two coordinated clauses whereas multi-compound sentence contains three coordinated clauses. Examples for simple and compound sentences:

Paddocks in the farms of birds**. The dead oak walks for love.**

This is a simple clause structure, it carries one single meaning. Whereas:

The pale breath of cattle at the stealthy sail,

And the stars falling cold.

And:

All night lost **and** long wading in the wake of the she

Bird through the times **and** lands **and** tribes of the slow flakes

Are complex structures, they could carry on multiple meanings within them. However, conjunctions do serve as cohesive devices. To far extent, they could clarify the meaning behind such sentences.

2.5.4.2. Grammatical deviation:

There is clear deviation at the grammatical level. Singular and plural relations are not clear and precise, here is an example:

Under **the one** leaved **trees** ran a scarecrow of snow

2.5.4.3. Inversions:

It deals with the rearrangement as well as the normative order of words and phrases within poetry. Accordingly, there are some inverted structures. Some of them:

Flocked with **the sheep white** smoke of the farm house cowl

In this line, the adjective should precede the noun. The phrase could be ordered as follow: the white sheep, or simply the smoke of the white sheep. This structural deviation serves to keep the intended musical rhyme. In fact, the juxtaposition of rhyming words is essential aspect within poetry.

Another example:

In the river wended vales where the tale was told

This line could be ordered differently. For instance, the tale was told in the wended vales of the river. Otherwise, in the wended vales of the river where the tale was told. Throughout these structural deviations, the poet simply tries to schematize to reader or the listener's perception.

Another example:

When cold as snow **he should run the wended vales among**

In this line, the order could be: he should run among the wended vales. Occasionally, this order might serve to reinforce the semantic connections. Such inversions enable the reader to have vivid mental images. Generally, inverted structures within poetry manifest the main phenomenon of foregrounding. Fronting some elements rather than others is purposefully done. Inversions demand careful analysis for their meanings.

2.5.4.4. Patterned structures:

Structural patterns do provide some kind of coherence. Parallel structures serve as cohesive structures which direct easily readers to fully understand the poem. Some parallel structures:

He knelt, he wept, he prayed

Another example:

A she bird rose and rayed like a burning bride.

A she bird dawned, and her breast with snow and scarlet downed

These repetitive structures or simply formal repetitions help to some extent in understanding, clarifying and illustrating the general meaning. Additionally, they create coherent unit of meaning. Sometimes, patterns in structures create patterns of meaning. Here, the poet makes his readers aware of as well as focus on this particular bird just to create vivid image about the woman that is as beautiful as a bird.

2.5.5. Tropes and figures of speech:

The poet employs varieties of tropes and figures just to keep the language pompous, flowery as well as attractive. Here are some examples:

2.5.5.1. Simile:

There are varieties of comparisons between things which are essentially dissimilar. These comparisons are directly stated through words such as "like" and "as". The following lines are vivid examples for comparison:

Him up and **he ran like a wind** after the kindling flight

This could bring to the mind that the man is too fast simply as a wind. So, this man has a windy force which makes him moves as well as reacts very quickly.

Another example:

When **black birds died like priests** in the cloaked hedge row

Here, the poet describes black birds as priests. This comparison shows negative similarities between birds and priests. Those priests could be unfaithful, behave badly or simply have bad intentions.

Also:

On a **star of faith pure as the drifting bread**,

As the food and flames of the snow, a man unrolled

And:

And the **dung hills white as wool** and the hen

In these lines, the poet employs attractive images through which he compares the man's faith with snow, bread and wool in terms of purity, whiteness and innocence.

2.5.5.2. Personification:

The poet tries to give human attributes to an animal. The following lines better explain this idea:

A she bird rose rayed like a burning **bride**

A she bird dawned, and her breast with snow and scarlet downed

Here, the poet compares and personifies the bird to woman. In so many occasions, he refers to particular part of her body: voice, breast, head and so on. In other words, he could also be describing a woman in her wedding day.

2.5.5.3. Metaphor:

There are varied metaphorical pictures. The compared things are frequently dissimilar; this makes the comparison implied rather than directly stated. Here are some examples: howling and bowed, the pale breath of cattle, the sheep white smoke of the farm house cowl, the dung hills white as wool, the puffed birds hopping and hunting, gentle in their clogs over the fallen sky and so on.

All these phrases carry on both realistic and visual imagery. The poet portrays as well as describes vividly snowy morning and windy farms. The description of the scene adds more clarity to the poem. Such images are metaphorical rather than literal. They also reflect the mythical transition within the poem.

2.5.5.4. Imagery:

It is the poet's use of vivid and descriptive language just to add depth to his poems. Hence, the poet makes some important emotive associations with words as opposed to their referential meaning. In addition, most phrases within the poem are connotative rather than denotative. The emotional suggestions attached to words and phrases are beyond their strict definitions. In fact, they add colourful and vivid imaginative force in that part of the reader. Additionally, such images challenge as well as widen the reader's general perception. Some examples are:

The voice of the dust of water from the withered spring

And the harp shaped **voice of the water's dust** plucks in a fold

Those two lines could be considered as cliché. The overused expression has lost its intended force or novelty. However, those lines invite the reader to imagine how could be the voice of the water.

Another example:

Time sings through the intricately dead snow drop. Listen

Here, the poet describes how the time was enjoyable when the bird was flying in the man's farm.

Stream with bells and baying water bounds. **The dew rings**

On the gristed leaves and the long gone glistening

In these successive lines, the poet tries to portray the beautiful image of roses and the leaves when covered by snow.

2.5.5.5. Contrast:

It is obvious that the poet describes in details winter days. This could be the general theme. There are some elements of contrast within this poem. The poem stresses repeatedly the word "a man". This word refers denotatively to one person but connotatively represents many ambiguities as well as raises many questions: who is this man? In this sense, the poet may be referring to himself, or simply addressing particular person, but unfound. Additionally, the poet refers to the bird as if it is a woman. In so many occasions, he describes this bird's wings or (hands) and breast. He often associates the noun "bird" with the personal pronoun "she". However, it could be understood that the poet is describing a particular love experience with a woman. As a result, the words: she, bird, a man are all antithesis which are often used for emphasis.

2.5.5.6 Tone:

The poet's voice or attitude towards his subject is an important criterion. Throughout the whole poems, his tone varies to be sarcastic; sincere; melancholic and humorous sometimes. This generally means that the poet has an interchangeable state of emotional feelings. Oftentimes, he tries to reflect his deep sadness. Otherwise, he tries to resemble the beauty of nature.

2.5.6. Cohesion and context:

Some sentences are for parallelism, they offer much connectedness. Pronouns and conjunctions do offer linkage between words, sentences and clauses. In fact, most functional features create a kind of coherence or texture to the poem. Such aspects help a lot for interpretation because they offer much references as well as relations between lines and stanzas. Unsurprisingly, these features contribute a lot to the cohesive strength of the poem as a whole.

Thus, cohesive devices are repetitive expressions of language. They often reflect feelings of stress or strong emotions. So, the recurrence of the same word, phrase or

sentence creates special effects in that part of readers. Accordingly, repeated units usually occupy different places just to insure unity and coherence. These repetitive utterances are classified as follow:

2.5.6.1. Anaphora:

Anaphora is usually considered as the repetition of two or more elements successively at the beginning of the sentence. Examples for that:

He knelt on the cold stones,

He wept from the crest of grief, **he** prayed to the veiled sky.

Another example for that:

And the stars falling cold,

And the smell of hay in the snow, **and** the far owl.

So, it is clear that the items "he", "and" are repeated successfully at the beginning of each sentence. However, the main stylistic function of anaphoric features is to emphasize the importance of repeated units as to create a background textile. In addition, these novelties attract the reader's attention as well as stress his understanding.

2.5.6.2. Framing:

Generally, framing is when a phrase in the beginning of stanza is repeated in the end of the first or second stanza. Example for that:

Listen. The minstrels sing
In the departed villages. The nightingale,
Dust in the buried wood, flies on the grains of her wings
And spells on the winds of the dead his winter's tale.
The voice of the dust of water from the withered spring
Is telling. The wizened
Stream with bells and baying water bounds. The dew rings

On the gristed leaves and the long gone glistening
Parish of snow. The craved mouths in the rock are windswept strings.
Time sings through the intricately dead snow drop. **Listen.**

However, the same phrase is repeated in the beginning of the first line of the first stanza, also at the last line of the second stanza. Another example for that:

 Look. And the dancers moved
On the departed, snow bushed green, wanton in moon light
As a dust of pigeons. Exulting, the grave hooved
Horses, centaur dead, turn and tread the drenched white
Paddocks in the farms of birds. The dead oak walks for love

The carved limbs in the rock
Leap, as to trumpets. Calligraphy of the old
Leaves is dancing. Lines of age on the stones weave in a flock
And the harp shaped voice of the water's dust plucks in a folded
Of fields. For love, the long ago she bird rises. **Look.**

This framing device makes the reader guesses what will happen later on. It also gives him the chance to fill up the gap while acting or reading it out. The reader oftentimes relates various events in his mind just to understand the poet's description. So, such kind of repetition obliges the reader to look or listen attentively to what has already been described.

2.5.6.3. Rhetorical question:

It is a rhetorical device that takes the form of question. Generally speaking, rhetorical questions are not posed to elicit specific answer but rather encourage the reader to re-consider the literary message. Thus, rhetorical questions are direct questions that are posed declaratively to figure out the implied meaning. Within those selected poems, there is one direct rhetorical question which is:

May his hunger go howling on bare white bones

It is obvious that this question has pure comedic effect. It could also challenge the reader's mind. In fact, the reader often restates his competencies just to offer different practical answers to it.

2.5.6.4. Pronoun use:

The poet uses varieties of personal pronouns, relative pronouns, possessive adjectives and other references. The major aim behind such use is to create such linkage between clauses. Those pronouns do also help to avoid repetitive structures. Examples:

Deliver **him**, **he** cried,

By losing **him** all in love, and cast **his** need

Another example:

Of fields. For love, the long ago **she** bird rises. Look.

Also:

A **she** bird dawned, and **her** breast with snow and scarlet dawned.

2.5.6.5. Punctuation use:

Punctuation is used as standard mark in writing. Poetry in particular, does not employ much sings of punctuation. These sings are important to clarify meaning but most poets do

not make signals for their readers. In these poems, only full stops (periods) and commas are present. More particularly, commas are overused. For instance:

Stumble out with their spades,
The cattle stirring**,** the mousing cat stepping shy**,**
The puffed birds hopping and hunting**,** the milkmaids
Gentle in their clogs over the fallen sky**,**
And all the woken farm at its white trades**,**

This stanza as many others, does not contain one single period. Each line has a comma. This means that the poet does not want his readers to take full breath but rather wants from them to continue reading the lines. Simply, the poet does not want to change the tone or the voice which he makes.

2.5.6.6. Articles:

The definite article is generally used to refer to particular items and unique entities already mentioned in the preceding discourse. Most definite articles represent pre-existing knowledge. Additionally, they refer to particular thing, person or event. Oftentimes, those definite articles are omitted. For a reason or another, writers give readers the chance to check what such items refer to. However, in these selected poems, Thomas uses deliberately the definite articles. Sometimes, he refers to particular thing or person and sometimes he does not precise. Examples:

Was flying through **the** house as through **the** she bird praised

That **a** man knelt alone in the cup of **the** vales

It is evident that the poet speaks about specific house and vales. In addition, he speaks about particular bird, the lovely bird which comes everyday to his farm whereas in the second line he refers to unknown man.

Generally speaking, Dylan is one of the most important figures of modern English literature. In his works Dylan deals with man's troubled relationship with nature. He believes that there are some aspects which cause fearful withdrawal from nature. In spite these aspects, people should not show their total separation with it. People should not alienate themselves from nature and its powers. By contrast, people should gain harmony with nature. In fact, they should show their reconciliation with the outer world.

The detailed analysis of the poems has revealed the fact that man is weak and helpless against the power of nature. Man should reconcile with natural forces. In most cases, man does not know how to cope with it. Throughout the first poem, nature gives the poet as well as the readers the chance to escape from the desperate moral states. Winter's tale for instance, describes how nature becomes windy, dark and unhappy. This description is considered as a double dramatic behaviour which reflects the deep sadness in that human heart. Thus, there are so many images which reflect the poet return to nature. Images of the horse, snow, wind, lakes and rivers all represent the powerful force of nature. Dylan is not

losing his consciousness about nature but shows his strong intention to it and this is obviously made through the imagery that he uses.

Moreover, the sense of harmony with nature does mean that the poet likes that material world. Nature for him is the first way to more transcendental world. In fact, death, nature and other natural forces are not destructive energies but are the very first steps for other spiritual, perceptual and everlasting world. However, the poet tries to redirect the human mind to perceptual and spiritual perspectives in order to make readers understand or simply keep that harmony with internal world.

In this respect, the poet tries to create reconciliation with natural world just to win more transcendental, prosperous and original world. This is vividly portrayed throughout the images being employed. In fact, the poet tries to activate and enhances the readers' energies just to achieve wholeness, potential acceptance and spiritual fulfilment with transcendental world. The psychological endurance comes from the alienation and the withdrawal from the material world to more transcendental one. This ignorance to the material life gives them new perceptual senses to enter to more harmonic and spiritual life. This life will necessarily touch the spirits and lives deeply within the human body.

Finally, the phonological, grammatical, semantic and pragmatic levels of deviation do generally interfere with cognitive frames and mental processes in order to make literary communication valid or possible. This could never be neglected in the theory of foregrounding; this theory assumes as well as insists on the relative complementation between foregrounding devices and cognitive principles. Such relations lead to literary interpretations. As a result, this triangle of stylistic deviations, cognitive constraints and poetics is overemphasized just to offer literary interpretations. To illustrate this general point, both cognitive and foregrounding theories support the poet's freedom to deviate from the accepted norms. In this vein, Dylan has focused on figurative language as major foregrounding device. Figurative expressions are clear examples for deviation. Similarly, Leech (1965) states:

> The obvious illustration of foregrounding comes from the semantic opposition of literal and figurative meaning: a literary metaphor is a semantic oddity which demands that a linguistic form should be given something other than its normal literal interpretation.

> (Leech, 1965: 154)

2.6. Themes Present in the Poems:

What concerns literary themes, various themes do exist in Dylan's poems just to present the diversity as well as the richness of the Welsh culture. Hence, the poet is able enough to introduce his long experiences within life also to represent his pride to his national culture and Welsh heritage. Here are most prominent themes:

2.6.1. Death:

Perhaps there is no other theme that elicits such deep and varied emotions of individuals as death does. Many poets throughout the ages have sought to address death in their poems. It could be evident that poets are able to respond to death emotionally and lyrically whether death is of a stranger, beloved one or simply for the fact of death itself. In A Winter's Tale, death could be a way to celebrate new life, a life which is lived in its fullest. By contrast, in Fern Hill death could have different senses. It is a nostalgic return to life, a life in which Dylan simply fights until the end. However, the poet uses memories of childhood just to explore his experiences of innocence. Hence, it is a journey that is reinforced with doubled consciousness. So, both poems are of destiny. They represent the struggle between good and evil, as well as between life and death.

In addition, the poet tries to show the heavy struggle between life and death. For him, readers should know the true values as well as the tragic circumstances of each. Throughout his poems, he has not only aimed to craft his own death but rather fulfilled it. Unsurprisingly, he died far away in America fuelled by alcohol. So, he does not only foster the mythology of death but he was actually living it. Albert Camus[18] said that man often defines himself by his own make-believe, also by his own sincere impulses. In fact, Thomas has written his poems describing his death; he has also reinforced the reception of death-image in readers' minds. Dylan in a way or another has stressed the importance as well as the necessity of death in our sensual world. Once again, Dylan as many others has shown the capacity of living and enjoying not only through life but also through death itself as a power to produce, perceive and survive.

In this respect, death is another rebirth. Aspects of life and death are virtually interchangeable symbols. Both aspects are the standpoint for spiritual evolution. The fertility of the trees, flowers, fruits and seeds represents hopeful analogy. So, nature represents the source of a repellent parody of birth. Nature itself mirrors the whole genetic cycle of mankind. Thus, the poet focuses on nature's temporal relations, phenomena as well as its objects of perception. Hence, there is a metaphysical complexity within his poems. In some cases, he asserts that there is an entire created order, both God and man as creator and created attest each other's being and existence.

2.6.2. Myth:

Most modern poets are so obsessed by mythical stories. In this sense, Dylan as a modernist writer shows respectively his return to mythic themes. Dylan effectively creates new versions of old stories within his poetry. Hence, he is fascinated by classical tragedies because he found himself most of the time living inside them. His ideas about death and suicide are not recently produced but are reported from old mythical stories as well as old legendaries. So, modern or contemporary literary tradition is obsessed with repossessing, renewing or simply reworking the mythic material of the past.

Therefore, Dylan's poems depict earliest and often most potent myth stories. He de-familiarizes them just to create something radically different. Thus, this total mixture

between ancient mythical sources and modern or contemporary reworking often generates energetic series of intermediation between present and the past. Another aspect of this fusion is that Dylan mostly tries to make the language vividly modern as possible. Additionally, Dylan in a way or another reinforces the existentialist sense[18]. However, mythical poems are clearly typical versions of reality. They do not offer scientific knowledge. Myths in a general sense create inventiveness. This inventiveness reshapes the poem's language, events and perception.

In this respect, Thomas is frequently considered as creator of death-myth. This phenomenon in its own represents particular insertion of death and death-image in artworks. Death-poets are consciously fostered by nature of death and suicide which adds to different readers the sense of authenticity. Thus, some poems are highly signified by death-myth which emanates from Thomas himself. So, the poet himself is a spectral figure of death. The death which is present in his poems could resemble new and lasting life. For him, death is a process of discovery or a device that poets should have to engage in the crafting and the living of their own myth.

Meanwhile, Dylan's parents and some of his friends expected him to die young. Thus, his faith makes him perceive death even when he was a child. Thomas suggested that there is some sort of connection between life and death. He often considered them as parts of the same process, for him life is the beginning of death. However, this death makes humans inter into the kingdom of nature, also make them integrated in its natural elements. Darkness which death creates has a contradictory appearance. It leads to rebirth, reproduction and generation of another world in which nature, life, and beauty are always present. In general, death means the return to life.

2.6.3. Nationalism:

Dylan generally reinforces nationalism in a way or another just to support a united nation. Thus, Dylan as many other Welsh poets has struggled to define their nationalism. However, those poets focus on nationalism as an ideology through which they define their nationality. The Welsh nationality is a category that helps them to define their identity and their existence. So, the sense of nationalism necessarily categorizes people as important members of the Welsh nation. He has sincere relationship to Wales. Such aspect in Dylan's poetry has certainly influenced the contemporary critical activity. In fact, critics have focused their attention on the importance of Dylan's welsh culture as well as his national identity.

Additionally, Welsh nationalism focuses on the importance of three related aspects: liberty, equality and fraternity[20]. Hence, all these aspects do exist in Dylan's poetry. Indeed, he has strong revolutionary senses towards his country. This loyalty to Welsh nationalism helps him as a Welshman to struggle for his tribal existence, his Welsh entity and his religious values. Most broadly, metaphors about national character, struggle for existence and the fight for independence are clear in his poems. Oftentimes, Dylan tries to create modern and civilized country. Thus, he portrays positive image about his country and destroys the pre-colonial image. He often shows his support to different ethnical

groups, heritages and traditions. He also shows his total rejection to dominance and dehumanization.

2.6.4. Nature:

Dylan's poetry always attempts to explain the nature and meaning of the universe. This is a major element of the romantic trend. Romantic poets describe both animate and inanimate objects; they have such an imaginative force to make the link between man and his nature. Hence, the chief concern in his poems is to describe the natural world. There are some hidden aspects which the reader could not figure them easily only through different reading stages.

Additionally, the poet tries to trace the existentialist world which is ruled by death. Death represents a respectful sense of the universe through which the divine image reposes or exists. So, life resides in the mainsprings of nature. The dark and deadly side of life is in its ascendancy. However, the development of style naturally mirrors and reflects the content.

Moreover, there is a dynamic force which controls the entire universe. A related, life and death emerge as inseparable forces. Both forces govern humans for better or worse. Unsurprisingly, Thomas sees life as tragedy. Thus, he mostly vindicates life absolutely by converting it into death and transforming the latter into a supernatural force. So, he portrays the depths of his soul. The dilemma that is present in his mind runs parallel for the struggle to reconcile life with faith. The poet is simply using a third force to illuminate the chaos which reflects each one's illusory nature.

However, the same theme is developed from different perspectives. The process of world creation consists of beautiful original image about love. There are also numerous perspectives of life which leave the reader feels restful far from emotional conflicts. It is very important to note that the poet presents himself (throughout the use of 'He' repetitively in the poems) as a voice located neither in time nor in space. He is respectively recording events about the snow, stars, faith, fields, birds and rivers just to emphasize the struggle to free the self from the womb of darkness. In fact, all these aspects represent natural and vivid world in which natural order, calmness and deepness exist all together.

It could be evident that there is a complex pattern within his poems. In fact, different kinds of rebirth are apparent: the actual birth, the dreamed one as well as the actual death and the dreamed one. However, this analogy presents an earlier philosophy which surrounds the poet's attitude towards the external nature and its different processes. Oftentimes, the poet makes clear relation between the spiritual entity and the physical elements. In other words, the poet is making reconciliation between the body and soul which deeply reflects and defines his relations with the world.

Therefore, Dylan frequently uses images and symbols of nature just to express his sincere love to nature. He often says that such images and symbols create a feeling of love towards nature and life as well. Colourful images about nature and its characteristics

generally describe happiness, hope as well as youth. At the same time, he tries to emphasize problems of personal existence. However, the poet appears to have transformed the void of the heart throughout the shining image of nature. The deep aspects of winter may reflect state of faith; its absence could be intolerable. So, in a way or another, the poet shows his reconciliation to nature as well as his rejection to the immoralities that exist in the human nature.

2.6.5. The loss of the self:

This aspect is almost related to modern poets. Joseph Frank (1978) explains:

> The loss of self is one of the dominant tendencies of both modernism and postmodernism; and such loss is of course another symptom of what I called 'the transmutation of the time-world of history to the timeless world of myth'. The self no longer feels itself to be an active, individual force operating in the real world of history and time; it exists, if at all, only through its assimilation into a mythical world of eternal prototypes.

> (Frank, 1978: 278)

However, the poet oftentimes feels himself as integral part of that external world. For a reason or another, he feels himself lost between nature and its extravagant characteristics. This aspect makes him extrapolate as well as looks for truth behind that material world. Additionally, it reinforces his faith and emotional devotion to God.

Moreover, Dylan generally reinforces language just to struggle for self-purification as well as to explore the dark regions of the soul. In fact, his poems show a central course of this development, Thomas (1949) says:

> The stripping of the individual darkness, which must, inevitably, cast light upon what has been hidden for too long, and by doing so, what clean the naked exposure. Benefitting by the sight of light, and the knowledge of the hidden nakedness, poetry must drag further into the clean nakedness of light more even of the hidden causes than Freud could realize.

> (T. Dylan, 1949: 31)

2.6.6. Isolation and loneliness:

Feelings of isolation and loneliness are not related to nature and its elements. By contrast, nature does reinforce his existence as important part of that natural world. The loneliness which he feels is rather spiritual. The emotional emptiness makes Dylan worships God and believes about his existence. In fact, such emotional isolation enriches his faith to God as a universe creator. Isolation and loneliness are main themes present in his poetry. Dylan as a poet feels himself alone. However, loneliness is an aspect of a man living inside the manifestation of nature. Elements of nature are not hostile to man but the sad and gloomy moments of isolation reflect realities.

Therefore, loneliness makes him look inside himself and find the presence of his creator. Thus, God is his spiritual companion that gives him hope for life. The poet feels that his youth has passed due to his loneliness. This reflects internal conflict in the poet's mind. Loneliness and isolation do not reflect cruelty of nature. Such themes are foregrounded throughout various vocabulary items just to show how Dylan is faithful to his soul, nature as well as to his creator. So, feelings of isolation and loneliness give him the courage to live in more spiritual world rather than material one. The poet feels his existence, his presence and his faith. All these aspects have a metaphysical sense for faithfulness.

Meanwhile, Thomas often refers to attitudes and techniques typical to romanticism. His poetry fits into the Romantic tradition. He uses auditory effects and visual imagery just to describe his explorations of the nature and the universe. The ambiguity which he uses frequently makes the reader feels self-contradiction as well as makes the thematic and literary categorization difficult. Additionally, Thomas expresses to large audience feeling of removal from the others. Themes of isolation and loneliness are characteristically romantic. In one hand, Dylan's isolation reflects his religious identity. In the other, it recalls figuratively the mysterious character of the poet himself.

2.6.7. Religion:

Another romantic aspect in Dylan's poetry is the religious aspect. Most of his poems reflect the religious creeds especially the orthodox Christianity. In fact, his poems have structural similarity to the Bible. Christianity is therefore, admitted as an important feature that represents his visions towards the universe. He most of the time emphasizes the role of biblical imagery in his poetry. He says:

> All of the bible that I use in my work is... the common property of all who were brought up in English speaking communities. Nowhere, indeed, in all my writing, do I use any knowledge which is not commonplace to any literate person.

> (Ibid: 199)

Religion is set up by different ideas and beliefs. It shows the relation which man bears to ultimate being. Throughout religion Dylan wants to make a constant appeal to life. Thus, there are many words which reflect the poet's religious richness for instance: priest, prayer, God and so on. Such words help him to present the spiritual confidence to his readers. Some critics have assumed that Thomas is a religious man. He urgently and directly reinforces the religious identity. Readers while reading his poems could feel confident and faithful. However, readers could have strong emotions to worship God. Evidently, they could show their religious devotion as well as they represent their self-consciousness and solid faithfulness to their religious identity.

2.7. Summary and Critical Analysis:

Richards (1964) has confirmed that the method that readers use in interpreting poetry of the modernists might offer nothing to the poetry itself. Readers should be frank and independent in their judgment. However, interpreters should pay their critical attention to the language. Thus, readers in particular during their processes of reading should ask a series of fundamental questions about the poem at hand. Richards says:

> The critical reading of poetry is an arduous discipline; few exercises reveal to us more clearly the limitations under which, from moment to moment we suffer. But, equally, the immense extension of our capacities that follows a summoning of our resources is made plain. The lesson of all criticism is that we have nothing to rely upon in making our choices but ourselves. The lesson of good poetry seems to be that, when we have understood it, in the degree in which we can order ourselves, we need nothing more.

(Richards, 1964: 350-1)

In addition, Aristotle (1998) has generally argued that good literary writing consists of a balance of simple and ordinary words. Those words will make the writing comprehensible whereas strange words make the writer and his writing distinguished. The noble diction or simply elevated word arrangement is the primary source of aesthetic language. Hence, the poetic beauty stems from the level of simple and individual words. Mostly, modern art scholars consider poetry as high-density form of language. In this respect, Dylan's writing is considered as most influential creative writing.

In fact, the language which Dylan uses is very simple and accessible but intentionally ambiguous and packs several meanings. Additionally, each word he uses is appropriately and carefully selected, it also carries heavy weight. Hence, good poetry is not always defined as the use of sophisticated vocabulary. By contrast, it is elevated form three related perspectives: its simplicity, measures of diversity and measures of difficulty. Dylan's poems carry on both difficulty and readability. Sometimes, he uses the same words repeatedly and continuously within the same poem. He also employs larger and more varied vocabulary.

Accordingly, nature is the stage through which all things move towards it. Death is another re-birth another prosperous life. Death is that destiny of humans; it is a human comedy. The poet has also spoken about things that are rather mysterious and unpredictable. Additionally, themes such as faith, love and hope are very common to Dylan. These virtues are reasonable things. His ideas are festive, defiant and also wonderful themes which have disruptive effects. His poetic adventures often contain dark truths. Sometimes his poems do not appeal to be logical, but rather contain contradictions. Most of his poems are ambitious. Oftentimes, he flees himself because he cannot control his impulses.

Generally speaking, it could be assumed that here are some paradoxical aspects within Dylan's poetry. Sometimes he asserts things and sometimes he denies them. Those

characteristics are due to his imaginative adventures or experiences. Dylan most of time challenges the dilemma that faces him. In fact, he is always in a conflict with different natural forces. Those conflicts make him feel confident. This confidence is the result of various conflicts with symbolic aspects, natural world images, ideas of transcendence, philosophy, religion and so on. This poet frequently criticizes the world that is around him; this aspect is very common to most modern poets. In one hand, modern poets are confident. In the other, they are "escapists" [21]. The degree of awareness that they have obliges them either to reject or accept what is happening around them or even what is transcendental.

As a result, Dylan has sincere relation with the natural world. This is obviously drawn by a number of images about external nature and other natural things. Dylan insists on this natural imagery in order to reflect the world of man by describing the man's daily life as well as his internal conflicts. He also describes the man sufferance from body conflicts and death. Likewise, death, myth, nature and animals all serves as source of symbols and correlative objectives of Dylan's own feelings and ideas. Through his imagery about nature, Dylan perhaps, attempts to suggest both the malevolent and nurturing features of nature and conveys his concept of the primal energies of the natural world that focuses on the absolute otherness of this particular world. He also tries to stress the solid relationship between these energies and the divided nature of man.

Moreover, the landscape together with its various elements provides measures of man's original unity and his subsequent relation with natural world. Sometimes, the nature and its elements can become hostile when the man is not in touch with them. In this respect, Hughes (1976) in his book "poetry in the making" records the significant value of nature in poetry in particular. He says:

> It is only there that the ancient instincts and feelings in which most of our body lives can feel at home on their own ground...Those pre-historic feelings, satisfactions we are hardly aware of except as a sensation of pleasure...these are like a blood transfusion to us, and in wild surroundings they rise to the surface and refresh us, renew us.

<div align="right">(Hughes, 1976:76)</div>

One can assume that Dylan is an imagist poet. Dylan's imagery of wind, woods, horses, houses, farms, hills and birds do all describe the man's civilized world. All these aspects are forces that govern the modern world. Dylan could be trying to change the dark inner forces with other natural forces around him. He tries to purge himself just to construct better moral and physical personality. So, this powerful personality or extraordinary capacity might help him to face the fearful qualities within the world. However, the poet's natural power inspires him to live in a world that has no time or death. In fact, symbolic representation of life is not only invading his subconscious sate but also exists in his unique and typical world. The natural forces do connect the man with other non-human world; a world in which dark or irrational forces do not exist.

Furthermore, the spiritual values that exist in Dylan's poems reflect the richness of the western culture. Western tradition is not an empty tradition, a culture like the western one can mean long traditional heritage. This western society has suffered spiritually from death and morbidity. For many westerners, death is contemplated as a process that operates in the material world rather than inevitable end of individual human life. According to Dylan, wind, farms, fields and other natural forces will sustain the soul. For him, all those forces represent an image about continuity of life. Thus, the renewing image of life is rather a collective experience.

Meanwhile, Dylan is also considered as romantic poet. Paul de Man (1984) has shown how romantic poets records things of the past. Dylan's poetry for instance, contains excitement and interesting experience about the past. Hence, nostalgia to past events is usually associative feature to romanticism. De Man summarizes this particular point, he says:

> At times, romantic thought and romantic poetry seem to come so close to giving in completely to the nostalgia for the object that it becomes difficult to distinguish between object and image, between imagination and perception, between expressive or constitutive and mimetic and literal language.

> (De Man, 1984:7)

Such nostalgic state creates illusion in mind. It obliges readers to re-enact the reality in their minds. This state however, creates an overlapping feeling which makes them switch between the text world and their natural world. These two worlds do create this power of imagination in that part of readers. Therefore, Dylan has described the general principles of his poetics as:

> All thought and actions emanate from the body. Therefore the description of a thought or action... can be beaten home bringing it into a physical level. Every idea, intuitive or intellectual, can be imagined and translated in terms of the body, its flesh, skin, blood, sinews, veins, glands, organs, cells, or senses.

> (Dylan, 1965:56)

Within this frame, Ricoeur (1976) has also illustrated how Dylan's poems bring abstract things to human scale. In fact, the idea of symbolic quality is a relevant characteristic to Dylan's poetry. Ricoeur says:

> There is a triple correspondence between the body, houses, and the cosmos, which makes the pillars of a temple and our spinal columns symbolic of one another, just as there are correspondences between a roof and the skull, breath and wind, etc.

> (Ricoeur, 1976: 62)

Likewise, another aspect of Dylan's style is that most of his poems are rich with sound devices. Such aspects make poems easily perceived, understood and remembered. Indeed, his strict rhyme schemes help to memorize and recite poems easily. Hence, rhymed poems lead to better reading performances. Additionally, Dylan's poems could help in exploring both the emotional sates and the emotional world. Thus, the imagery that he employs often allows readers to bring their own associations just to understand and truly experience the emotions.

Not surprisingly, the poet employs long lines with very structural stanzas just keep the reader in prolonged process of interpreting. He tries to makes the perception more prolonged. Sometimes, he does underline senses of discomfort or unease. Seemingly, unpatented verses continue to serve those feeling of difficulty and discomfort. However, the perception could be either easier, more appreciated or not. So, it depends much on readers, their experiences and their prior experiences.

Stressing previous point, Dylan's literary message could stand apart. He explains the loss of faith as well as the lack of innocence in manner that is unique and different. This literary message could create multiple interpretations. In general, the poet draws a unique picture of a man from the very beginning till the end of his life. This picture fully describes events or action during his lifetime with much attention.

There is to some extent features of compare and contrast, this confusion reflects the change as well as the development that happens both successively and gradually. That development in humanistic character allows readers to replace themselves in the poet' stories and feel the change. Such experience will make readers feel as if they live their own stories. So, Dylan throughout his style and artistic techniques aims to invite readers to feel the experience as well as discover the meaning.

It could be assumed that Dylan's poems have received popular and critical reputations. H. G. Porteus (1978) for instance, has stressed that Dylan's poems have energy, resonance and much inventiveness. He also adds that readers can feel impressed about his artistic experience and literary style. Porteus has also described Dylan's style as 'formless writing'. This is due to the ability to break up the traditionally poetic form. This breakdown of the form could be the tool which the poet uses to reconcile the gap that exists in his entire life.

According to Hrushvoski (1984), Dylan's poems have the idea of interconnectedness. This interconnection between text-internal and external aspects builds up a metaphoric frame. Such aspect is particularly a frequent aspect to modernist poetry. The modernist poet uses the language metaphorically just to resemble external events. Interestingly, the metaphoric relations are solid frames which help for understanding what is going on in the poem as well as enriching the interpretative process itself. In fact, modern poetry builds up actual experiences about what is happening in that external world.

Additionally, Elina Simino (1997) in her book Language and World Creation in Poems and Other Texts has reinforced the usefulness of figurative negotiation in reading

process. She has also stressed the utmost importance of the poem's linguistic and rhetorical breakdown. For Simino, poetry should be structured differently just to resemble real-life experiences. She puts: It is in the nature of poetry to remain ambiguous as to its faithfulness to actual-world detail. (Simino, 1997: 95)

Such ambiguity is essential key element which orients readers to generate effective readings**.** In addition, she has explained how schematic processing is totally framed by poetic discourse. For her, poems often direct readers' schematic knowledge for sense-making.

Accordingly, Lubomir Dolezel (1988) clearly explains the relation of cognitive conception to literary perception. He stresses the way readers reconstruct fictional world through mental images. Such psychological construction makes them ponder the fictional world as well as obliges them to put it as essential part of their experiences. Thus, this fictional world will be experientially appropriate to the actual world.

However, one can evaluate this statement from the point of view that Dylan's poems are popular examples which illustrate mental modelling in cognitive and literary studies. Most of his poems explain the nostalgic retrospect throughout their cognitive nature. This is particularly evident through the use of experiencing, telling and reflecting as essential cognitive frames which develop the area of figurative expression as well as develop thematic discussions.

Therefore, Kertzer (1979) has explained how fables are frequently applied as serious discursive scales in Dylan's poems. He says:

> Thomas delights in interweaving fables..., developing a poem by increasing
> its range of reference and thereby making its texture increasingly rich. Its
> logic depends on the discovery of correspondences between adventures.

> (Kertzer, 1979: 303)

In addition, Kertzer has considered Dylan's poetry as being narrative. Narrative poems deal with dynamic events as dramatic actions. Kertzer has reinforced these narrative techniques in Dylan's poems, he says:

> Instead of stories... these poems present dramatic situations, moments of
> insight or conflict in a narrative whose pattern they suggest... or they show
> through temporal clauses that they are parts of a more extensive narrative...
> Other poems employ a rhetorical structure that indicates the shape of an
> adventure....

> (Ibid: 299-3)

In fact, narrative aspects are important features in poetry. Thomas himself has marked these narrative aspects in his writing. He further declared that all the poetic impulses being employed are directed towards the creation of adventurous experiences.

Hence, he has also explained that his poems are particular incidents of particular adventures.

However, in both poems there are varieties of meanings, perceptions and purposes. Readers can distinguish between inner meanings and outer meanings. Internal meanings are unique to the poems themselves whereas external meanings are related to readers.

Finally, Poetry could be surrounded by various meanings. For one reason or another, contemporary critics do explain how meaning within poetry could never be stated directly. Thus, when readers infer meanings they could be proposing real interpretations. Poetic meanings are totally related to reader's perception, understanding and imagination. The reader could propose deep meanings rather than surface ones. Sometimes, the hidden meanings do contradict with reader's generated meaning. Yet, literary meaning could be totally related to principles of poetic autonomy. In other words, poetry means nothing but only itself. In this respect, Bradley (1990) says:

> Pure poetry is not the decoration of a preconceived and clearly defined matter: it springs from the creative impulse of a vague imaginative mass pressing for development and definition. If the poet already knew exactly what he meant to say, why should he write the poem? The poem would in fact already be written... The growing of this body into its full stature and perfect shape was the same thing as the gradual self-definition of the meaning... This is... the reason why, if we insist on asking for the meaning of such a poem, we can only be answered, "it means itself.

> (Bradley, 1990: 32)

2.8. Conclusion:

Throughout this chapter, the researcher has analysed Thomas Dylan's poems: "A Winter's Tale" and "Fern Hill" from the perspective of stylistic analysis. However, the analysis has been made under the aspects of grammatical, syntactical, lexical, phonological and other related patterns. The researcher has also analysed tropes and figures of speech that are present in the poems. In general, the researcher has introduced brief analysis about Dylan's poetic style and linguistic structure. He has also given detailed summary about Modernism as a literary movement as well as Widdowson's model for analysis. This analysis could help to some extent in figuring out the structure and style of modernist poets. It could also help for understanding poets' themes, views and their treatment to different topics.

Notes to chapter two:

1- Widdowson is an important figure in linguistics, stylistics and discourse analysis.

2- Those who are concerned with the study of style, such as Fish, Fowler, Leech and Short.

3- Sub-branch of stylistics, it investigates literary and linguistic properties and their functional roles in interpretation.

4- It concerns itself with the study of stylistic features and their roles in educational or pedagogical context. Teachers will relate formal properties of text to student's knowledge.

5- It focuses on student and his mental processes in analysing literary texts.

6- It is the study of stylistic features and their effects in meaning-generating.

7- Simply; Formalism Movement to literature.

8- In 1926, Formalism became Structuralism. Both are essential literary theories.

9- Stylistic devices are also known as expressive means. Both represent the system of language and how it works.

10- Saussure's pupil. He is also a linguist (structuralist).

11- Richard's Practical Criticism was the first step for practical and objective investigation to literary texts.

12- In most cases, stylistic aspects are useful cases for meaning-creating.

13- Interpretative practices occur via Communities. Individuals should work all together to generate meanings.

14- Realism Movement to literature. Realists base their assumptions on real world events.

15- Those are aspects of modern literature. Modern writers were mainly influenced by Freudian philosophy.

16- American writers portrayed lost dreams and aimlessness of American Dream.

17- A literary movement. It bases its assumptions on natural world and its symbolic aspects.

18- French thinker.

19- Those who believe in God and its existence as world-creator.

20- Slogan of Welsh people.

21-They escape from this real world to more transcendental one.

Chapter Three :

Data Collection and Analysis

3.1. Introduction:

This chapter sheds light on the attitudes of students and teachers as well towards the use of poetry in EFL classroom. Thus, it aims to provide valuable insights to reinforce poetry lectures in the actual classroom practice. Further, it also investigates various pedagogical factors and other teaching implications that are affecting both students and teachers motivations towards poetry teaching and learning. This will be developed throughout various research instruments which are students' questionnaire and teachers' structured interview as well as classroom observation. Hence, the findings will be analysed further as to provide some suggested interpretations and pedagogic recommendations to better cover the teaching/learning context.

3.2. Population:

Polit (2001) defines population procedure as the entire aggregation of cases that meet a specified set of criteria [1]. So, population is usually considered as a complete set of elements (persons) those who posses common features and characteristics through which the researcher will generalize the research findings. In this respect, first year students of LMD system at the department of English in Mostaganem are involved in this population process.

3.3. Sampling Procedure:

In any research conduction, sampling is too important aspect. Polit says:

> Sampling involves selecting a group of people, events; behaviours or other elements with which to conduct a study. When elements are persons, they are known as subjects ... selected from the delineated target population in a way that the individuals in the sample represent as nearly as possible.

(Polit, 2001: 235)

As a result, sampling is the process of selecting group of people or specific participants that are identified by equal opportunities. It usually reflects the characteristics of whole population.

Therefore, the sampling significance comes from the fact that it is clear and precise conducting procedure. It helps to determine to which extent the researcher could generalize the findings of a particular research to whole population. However, sampling often obliges the research conductor to select specific and particular elements from large group of subjects (participants) as well as objects. This selection of samples gives the researcher the ability to draw and generalize the final results or the conclusions to the entire population.

In short, sampling procedure is considered as case study [2]. This case study often provides researchers with conclusions that could be oriented as reliable and credible

directions of realized and defined interests. However, the participants in this research endeavour constitute the number of 30; they are randomly selected from a large number of 60. Those participants are of course, in their first year of English studies (literature) in the newly established system of LMD, they are clearly distributed in the table below:

Participants Characteristics	Number	Percentage
Males	11	37%
Females	19	63%
Total sample	30	100%

Table 3.1: Sample Distribution Table.

3.4. The Background of Participants:

The participants being selected have studied English as a foreign language for almost five or six years as essential part of their compulsory schooling in addition to the French one. Most of them have limited set of knowledge. In other words, they reached some degree of proficiency in speaking and writing. Hence, the participants are of mixed abilities and competencies. Standard Classical Arabic is their L1, whereas French is the dominant L2. So, as being stated earlier, these participants are representative cases of the whole population. These cases do share common characteristics such as: age, (twenty to twenty five), similar learning conditions, similar ethnic and cultural perspectives, in addition to similar social background.

Thus, all the participants are baccalaureate holders. They were specialized mainly in literature and human sciences with its three sections: literature and Foreign languages, literature and philosophy, and literature and Islamic sciences. The participants being involved have already acquired some standard rules and background in both Arabic and French as well as have recognizable degrees of English language acquisition.

3.5. Data Collection Tools:

Cook and Selltiz (1964) have often emphasized data collection tools as important methodologies for studying learners' effects and attitudes. Such methods or tools are direct for self-reporting. Hence, Likert (1932) have stated that these research tools have both advantages and disadvantages. Whereas Reid (2006) for instance, mentioned that in EFL context open questionnaires, structured interviews and observations have clearer evidence for real pedagogical discussions. So, data collection tools are interpreted technically and statistically so that they can either express extremely positive attitudes or reflect negative ones. However, both Reid and Skryabina (2002) considered data instruments as qualitative outcomes that are obtained through students' responses to various questions. Such

qualitative data instruments could be generalized to wide overall population. So, the hypothesis could meet the goals and objectives as stated in the three main tools of data collection process.

Moreover, Mouly (1978) describes this process of data collecting as:

> A back-and-forth movement in which the investigator first operates inductively from observations to hypotheses, and then deductively from these hypotheses to their implications, in order to check their validity from the standpoint of compatibility with accepted knowledge. After revision, where necessary, these hypotheses are submitted to further test through the collection of data specifically designed to test their validity at the empirical level. This dual approach is the essence of the modern scientific method and marks the last stage of man's progress toward empirical science, a path that took him through folklore and mysticism, dogma and tradition, casual observation, and finally to systematic observation.

(Mouly, 1978: 4-5)

Consequently, it is evident that data has to be collected through variety of methods for its empirical analysis. Generally, these multiple methods are questionnaires, interviews and observations. The three processes are frequently combined to draw an extensive image about the investigated object. They often provide a source of information for the researcher. Such instruments could best suit for the collection of facts from the studied samples (participants themselves; students and teachers).

So, it is more appropriate to ask and make an interview with them in person. Teachers of literature were only three whereas students were about thirty. As a result, teachers were interviewed gradually, and the students were given a self-completion questionnaire. What concerns the classroom observation, a general observation of the teaching situation was held only to depict in details both students and teachers' behaviours and general attitudes toward poetry classroom practices.

Furthermore, students' questionnaire is the very first tool used in this research investigation. This instrument however, could bring collectively varied ideas and useful information from students themselves. In fact, the participants have shown their intention and their help to participate as well to estimate their behaviour towards teaching methodology, learning strategies, classroom activities, teacher's competency, and the role behind integrating poetry in the English language curriculum.

Meanwhile, teachers' structured interview explores more an in depth attitudes towards teaching and learning activities, students' involvement and classroom interaction. So, it is usually administrated to survey teachers' perceptions. Thus, the interview is very efficient analytical tool, because it helps the researcher to gain more time and efforts in the process of data obtaining. In fact, it is properly designed just to provide specific and precise insights into how teachers evaluate the learning situation and teaching experiences.

Otherwise, what concerns the classroom observation it is another instrument that helps to gather information during classroom practice. It generally intends to measure out teacher's performance as essential key for classroom interaction. It also records information through classroom grouping, students' participation and communicative relations. So, classroom observation is associated to both teacher and students outcomes. In fact, it is designed to provide information about the quality of interaction, the opportunities provided for active engagement, students' productivity and teacher instructional support.

In general, in order to better use these tools it is more appropriate to define these data collection instruments in details since they are the source that provides information, and the core component to evaluate motivational attitudes for both students and teachers.

3.5.1. The Questionnaire Process:

The questionnaire is considered as a tool to collect and record information about particular issue of interest. The questionnaire is generally made up of a list of questions. In addition to this, it contains clear instructions, space for answers and other administrative details. Hence, questionnaires often have a definite purpose that is related to general objectives of the research. However, respondents have to be made aware of the general purpose of the research conducted. They also need to be told how and when they will receive the feedback or the results of the findings.

According to Wallace (2000) the questionnaire is:

> [A]questionnaire can also save time. The greater the number of informants, the more economical of time it is to take...to interview sixty people for only ten minutes will take ten hours, and probably much more once travelling, etc, is taken into consideration. With such number, a questionnaire may be the only sensible choice.

> (Wallace, 2000:13)

It is evident that the questionnaire is most useful and appropriate data gathering tool, it helps to survey various opinions. This means that it is the main instrument of collecting quantitative data. In fact, it is concerned with who, what, why and how participants are satisfied in a particular context. In addition, it is used by a variety of survey situations for instance: postal, electronic or face to face questionnaire. Most questionnaires are for self-completion. Thus, participants need to complete questions by themselves carefully just to provide factual and relevant information for further investigation.

Respectively, questionnaires help to classify participants in accordance to their circumstances. It also provides information in relation to participants' behaviour as well as it investigates their basic attitudes and opinions. In addition, it measures out the participants' satisfaction in relation to a particular issue. More significantly, the questions should be standardised, numbered, and ordered just to make participants feel at ease. However, it is more preferable to practice a pilot or pre-test the questionnaire to small

sample of respondents before use. The pilot study helps to check up participants' understanding and their ability to provide answers to the questions as well[3].

3.5.1.1. The Questionnaire Production:

The questionnaire was produced because other investigation methods were not as convenient to practice with and apply. In most documentary analysis, the procedures of evaluations and methods of investigation have not positive results for their establishment. Hence, to better assess students' opinions, attitudes, and preferences the researcher has to fellow one of the two used approaches within questionnaire. The first approach is that of Likert. In this approach, participants are given a questionnaire with various statements. Here, participants are asked to respond to such questions using the four-point scale. These four points are: strongly agree, agree, disagree, and strongly disagree. According to Reid, "neutral" is another point that could be sometimes included in the middle but could not be used so frequently. The second approach is left to ask participants to select their own choices, preferences, and priorities from the researcher's list of options[4].

Therefore, any questionnaire has to be carefully structured by using one of these two approaches. Reid has further stated that the questions used in the questionnaire can be either open or closed ones. Mostly, closed questionnaire is quicker and easier to analyse because it often restricts the respondents' freedom of choices whereas in the open ones the participants often try to create their own responses and answers fully. For that, the open questionnaire is sometimes called free-response questionnaire [5].

In this research endeavour, the second type of questionnaire is more particularly adequate because it allows the participants to select freely from a given list of options. In addition to this, it makes the researcher generalize the subjects' answers and response rates to full class population as well as it helps to obtain relevant information about participants' behaviours. Such questionnaire also enables its researcher to collect factual data; a data that is often quantitative and systematic.

Moreover, the questionnaire is in general an instrument that creates evidence by giving participants more time to think and answer just to provide anonymity[6]. What concerns the design of our present questionnaire, the attention is often paid to ensure how the surveyed questions are structured to be relevant, concise, precise, appropriate and unbiased. Hence, such variety of questions would serve to maintain students' interests and desires.

Furthermore, the researcher's aim should be presented and introduced to the participants at the beginning of the questionnaire in relation to the multiple choice questions. This would provide an illustrative image about the subject under study. In this respect, ten questions were asked (see appendix A). These questions of course, need to have more detailed explanation and clarification. In this context, the participants were asked to state the goals behind their choices and responses. Additionally, the participants

were informed to select more than one answer if necessary just to calculate easily their responses in details, also to avoid complexity or ambiguity upon certain answers.

Meanwhile, the questionnaire in this investigation serves to fulfil the following aims:

- ➢ To get brief and general idea about students' different senses and attitudes towards the learning of poetry in EFL context;

- ➢ To identify degrees of enjoyment and appreciation towards the teaching of poetry and to discover the level of interest in poetry classes;

- ➢ To determine how students feel about poetry in classroom;

- ➢ To find out the role of poetry in TEFL;

- ➢ To figure out students opinions about poetry classroom activities, lessons, syllabus and assessment;

- ➢ To document students' reflections about currently implemented methods in poetry teaching;

- ➢ To inquire about learners' opinions about the teacher competency, learning environment, classroom based-tasks and how much they are satisfied with such features;

- ➢ To examine to which extent poetical language affects students' learning, perception and general language acquisition;

- ➢ To determine the effectiveness or ineffectiveness of poetry class from students' point of view.

In general, the participants enrolled for the LMD first year studies have been handed the questionnaires in their respective classrooms during their break time. Those participants have been informed about the questionnaire's content and the aim behind its production. Some of them were so comprehensive. However, the questionnaire as data collection instrument allows no interaction between the researcher and the informant. For that reason, it was made clear that the questions are to be completed with much honesty and full concentration just to guarantee the reliability and validity of data.

3.5.1.2. The Questionnaire Result:

The questionnaire results have yielded important information about the participants involved in the study. Evidently, throughout the analysis of the results so many things could be generated about the subjects' profiles, their levels, attitudes, needs, and preferences as well. Thus, it was clear that students aimed to develop themselves by themselves. In addition, most of them have similar concerns, objectives as well as strategies for knowledge development and language acquisition.

So, as being mentioned earlier the questionnaire consisted of ten questions. Those questions are delivered to the participants in order to examine or simply to get clear and direct answers to poetry teaching/learning in EFL context. Effectively, the findings were satisfactory to some extent. Those participants have given exact and clear answers which could make them appreciate and develop their interest more about the underlined issue.

What concerns the first question, it was delivered just to figure out students' favourite genre. The results have shown that most of the students (33%) have an average interest towards poetry as a genre. Students however, do enjoy reading novels. Both poetry and short stories are of equal interest in relation to drama of course. This is obviously shown in the table and the diagram below:

Table 3.2: Answers to Question One.

Question One	Novels	Drama	Poetry	Short stories
Frequency	**12**	**2**	**10**	**6**
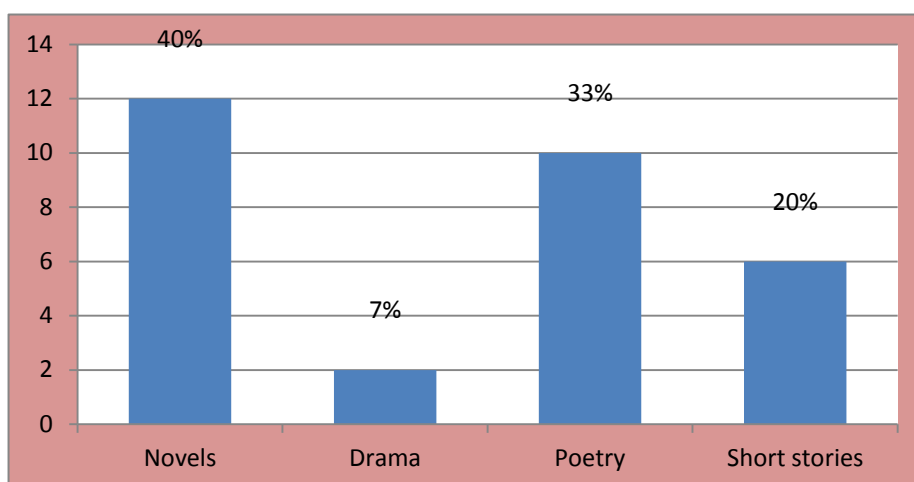
Diagram 3.2: Students' Favourite Literary Genre.

Moreover, the second question has dealt with students' main difficulties which face them when learning poetry. The results have shown that approximately about (64%) of the total number have sincere lack of knowledge. So, most students do not have adequate knowledge about the norms and conventions of poetry. In addition, (23%) of the students do not enjoy the method being practiced. The method being used for poetry analysis to some extent does impede their understanding in general. The results are as follow:

Table 3.3: Answers to Question Two.

Question Two	Lack of Knowledge	Incompetent Teacher	Unvaried Activities	Method Practiced
Frequency	**19**	**01**	**03**	**07**
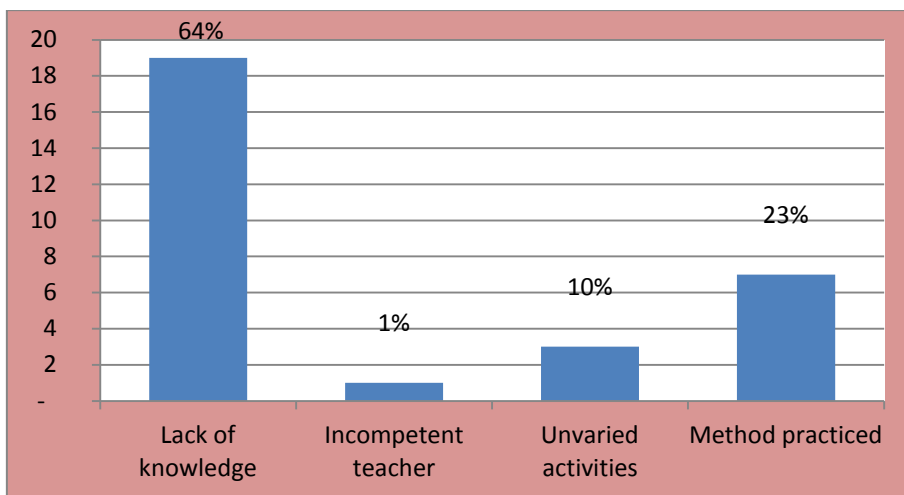
Diagram 3.3: Students' Difficulties in Poetry Learning.

Similarly, the following question was asked by the researcher just to know what could be the real aim behind poetry teaching/learning. As a result, (40%) have stated that poetry enlarges and develops language skills. This of course, can never be denied. In relation, (23%) have shown that poetry improves the understanding whereas 20% stated that poetry offers nothing to the learning process. However, the majority of participants have proved the contrary. The following table explains better the results:

Table 3.4: Answers to Question Three.

Question Three	Improve Understanding	Develop Skills	Pleasure	Completely Neglected	None of Them
Frequency	**07**	**12**	**02**	**03**	**06**
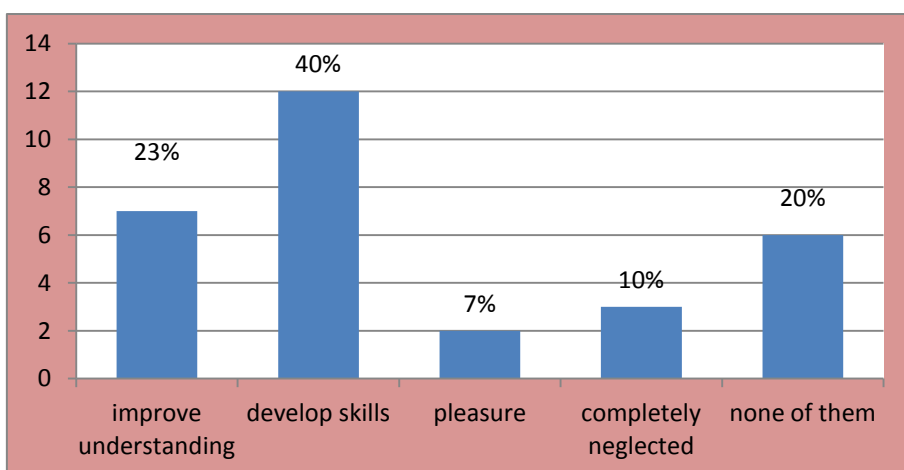
Diagram 3.4: The Role of Poetry in TEFL.

Therefore, the coming question was asked to figure out students' attitudes towards poetry. Interestingly, about (53%) of participants consider poetry as difficult literary genre.

In spite this difficulty, (27%) see it as being interesting genre, and only (7%) declare that poetry brings nothing and is just waste of time. The results are as follow:

Table 3.5: Answers to Question Four.

Question Four	Interesting	Difficult	Boring	Waste of Time
Frequency	**08**	**16**	**04**	**02**
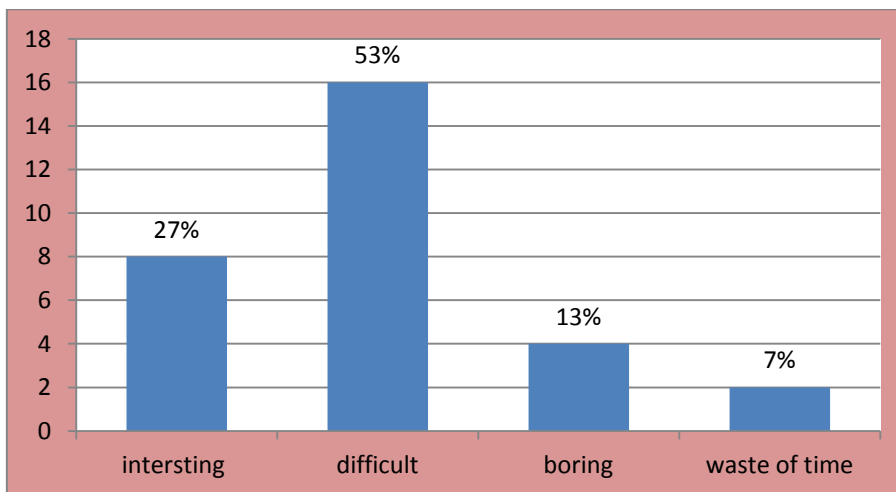
Diagram 3.5: Students' Attitudes towards Poetical Language.

Accordingly, the researcher has asked the following question just to have an idea about students' marks in written evaluation and exams. However, about (40%) of the participants have bad marks in exams. This could be due to the poetic difficultly. Continuously, about (20%) of participants have good marks whereas (33%) of them get the average. This is clearly represented throughout the following table:

Table 3.6: Answers to Question Five.

Question Five	Excellent	Good	Average	Bad
Frequency	**02**	**06**	**10**	**12**
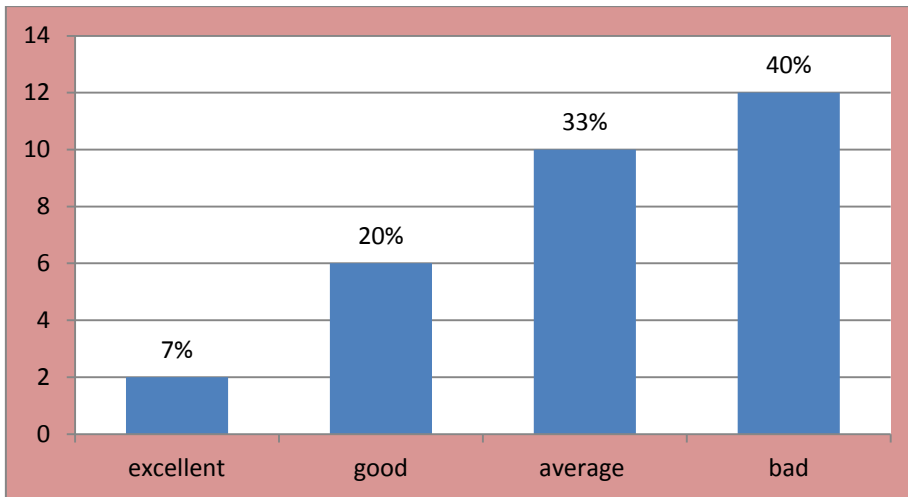
Diagram 3.6: Students' Marks in Exams.

Moving to next question, it was asked to know simply how much students are involved in poetry classroom discussions. As a result, (17%) of the subjects do share and discuss ideas with their teacher and classmates. Hence, (56%) of them have the average degree of involvement whereas (27%) have very low degrees of involvement and interactions. So, the majority of students support classroom interactions. Indeed, most students prefer oral communication and verbal interactions as shown below:

Table 3.7: Answers to Question Six.

Question Six	Very High	Average	Very Low
Frequency	**05**	**17**	**08**
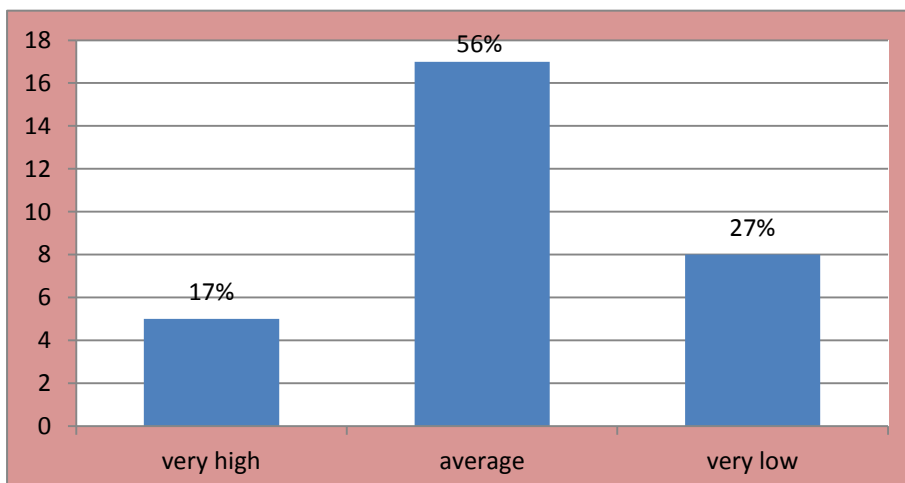
Diagram 3.7: Students' Involvement in Poetry Discussion.

In other respect, students were asked to give their views about their teacher of literature. Students have stated that their teacher most of the time tries to motivate them to

read, enjoy, and do the tasks. In fact, (47%) of them have proved that their teacher plays the role of motivator. Similarly, (33%) have proved that their teacher is too much competent whereas (3%) of the whole participants regard their teacher as being confused. The results are as below:

Table 3.8: Answers to Question Seven.

Question Seven	Competent	Unfocused	Motivator	Confused
Frequency	**10**	**05**	**14**	**01**
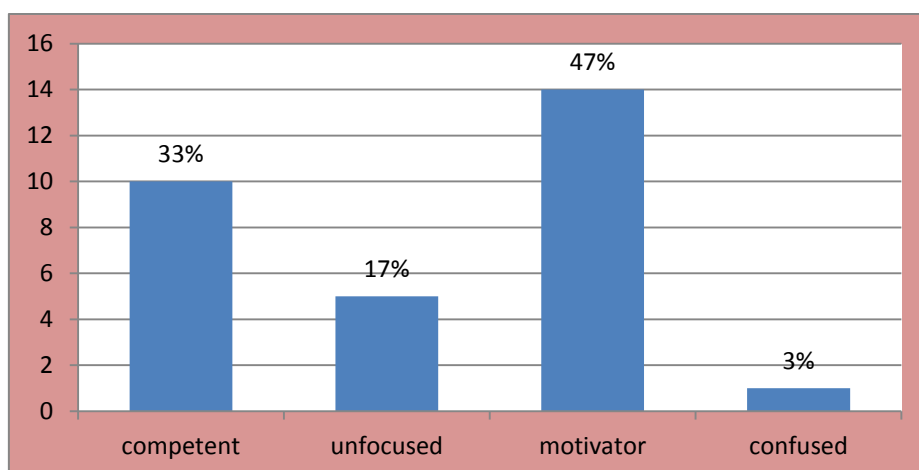
Diagram 3.8: Students' Attitudes towards EFL Teacher.

Respectively, students were asked to record the major obstacles which they face in their analysis to poetry. Significantly, about (47%) of the participants have proved that interpreting literary meaning is the major problem that impedes their general understanding. In the same respect, (37%) of them have declared that most poems are written with archaic language and very old english. Thus, about (13%) have sincere problems with literary devices as shown below:

Table 3.9: Answers to Question Eight.

Question Eight	To identify Themes	To interpret Meanings	Archaic Language	Literary devices
Frequency	**01**	**14**	**11**	**04**
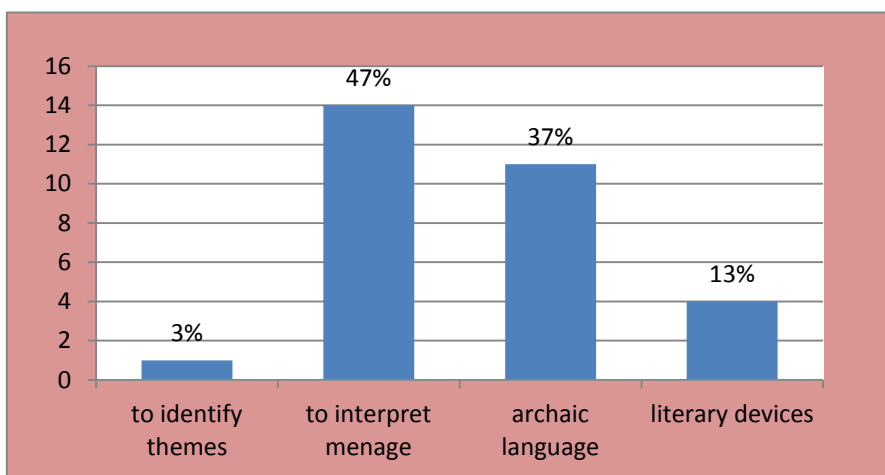
Diagram 3.9: Students' Difficulties in Poetry Analysis.

Hence, the following question sheds lights more on teaching methods. Teaching methods and approaches are most debatable topics in EFL context. Respectively, students were asked to describe classroom practice in full. As a result, about (46%) of them have declared that classroom teaching practice is based on traditional thematic approaches whereas about (27%) regard it as being centred to teachers themselves rather than students. Lastly, (17%) consider teaching practice as a hybrid unit which combines both teacher and student. The results are presented as follow:

Table3.10: Answers to Question Nine.

Question Nine	Teacher-Centred	Learner-Centred	Mixture of Both	Traditional Thematic Approach
Frequency	**08**	**03**	**05**	**14**
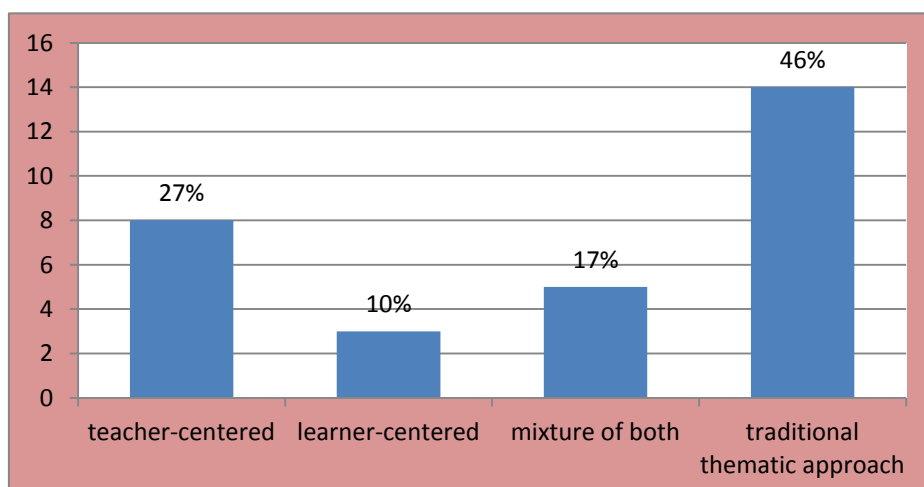
Diagram 3.10: Students' Attitudes towards Teaching Method.

Stressing the previous point, students were asked to analyse classroom activities and practices. So, about (60%) of the whole participants have proved that classroom activities, tasks, and strategies need some kind of improvement. In addition, about (30%) of them declared that most practices emphasize speaking activities. This however, is very positive point especially in poetry class because the emphasis should be oral performances and communicative interactions. Evidently, about (10%) evaluate classroom practices as being successful. So, classroom practices are functioning well but they need special improvement. The following table explains these ideas clearly:

Table 3.11: Answers to Question Ten.

Question Ten	Functioning Well	Need Strengthening	Emphasize Speaking Skills
Frequency	**03**	**18**	**09**
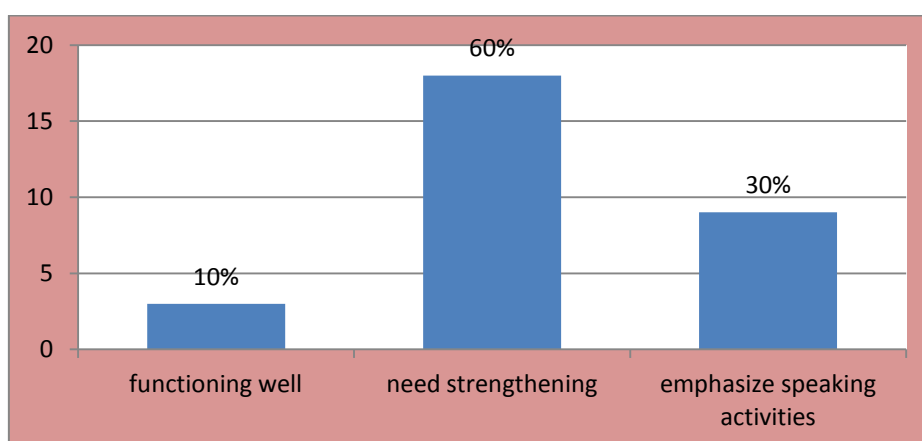
Diagram 3.11: Students' Attitudes towards Poetry-Classroom Practice.

In general, collecting data in this particular area was essentially very hard because it was not easy to convince participants to fulfil this questionnaire about poetry. Yet, it can be said that participants to some extent, have shown positive engagement and enthusiasm to respond to the questionnaire simply because they have certain degree of understanding and cooperation. Thus, this questionnaire is constructed around helping students to make improvements in areas of their learning. Those areas about language learning are now clearly defined to them and this is evident throughout the results obtained.

3.5.1.3. Summary:

The questionnaire was designed to inquire about students' perceptions, effects, roles, motivations, preferences, attitudes, and difficulties in poetry class. Indeed, the researcher has paid clear attention to all these aspects just to provide the right picture about poetry teaching/ learning environment. Hence, the questionnaire has also requested self-ratings of

the participants' abilities in various tasks as well as the reasons underlying their difficulties and misunderstanding. As a response, the participants' reactions and reflections were fairly good in some tasks. Participants has also reached an average in others, whereas in other aspects were nearly bad. So, it is clear that participants do enjoy poetry as a genre in relation to other genres but still have some difficulties mainly related to its understanding, its interpretation, and its implementation as well.

To sum up, the questionnaire is the appropriate instrument that helps in understanding students' needs, interests, and difficulties in poetry class simply because students themselves are essential parts of the whole process. Likewise, this questionnaire is considered as students' self-evaluation. In this respect, participants' responses were collected by the experimenter then, the results were grouped, classified, and analysed in accordance to the points under investigation. However, participants do not have negative attitudes vis-à-vis poetry as much they do towards some other aspects related to it. This is of course, students' view point. Hence, teachers do have other opinions related to poetry and students themselves. So, teachers' views are of great importance too. Consequently, the second tool could best support the first one in attaining the results desired. This second instrument is the interview.

3.5.2. The Interview Process:

Interviews represent relatively classic qualitative research method that is conducted by direct interactive processes. Interviews could be either structured or unstructured. They can also be conducted either through groups or individuals. Reid (2003) states that there is no other instrument as important to survey research as the interview. He often describes the interview as:

> Some preliminary questions may be needed to develop the levels of confidence and trust to enable the student to talk freely and openly. This type of interview is unpredictable and can be long. However, this insights gained can be very rich with an experienced interviewer who can encourage the students to talk freely.

(Reid, 2003: 29)

Therefore, the interview is often considered as strategic conversation that has different purposes. It helps the interviewer to gain useful insights from the interviewee; it also helps to expand the knowledge network and build confidence as well. Interviewing is generally an objective process that should be employed to more qualified subjects, not whom you like best. In addition, aspects such as confidence, enthusiasm, interpersonal and communicative skills are all taken into account.

As being stated earlier, the interview is that technique being used to collect qualitative data. It often gives the interviewee the time and scope to talk freely about particular subject. Hence, the focus of the interview is usually decided by the researcher

himself. The researcher can limit its interview either to focused (semi-structured) interview or structured one. The structured interview is open with well-defined questions whereas the semi-structured one has fairly well defined questions. The researcher can give the interview to other colleagues just for a trial run[7]. Thus, the interview's supervisor can conduct good interview through concentrating regularly on verbal and non-verbal responses of the interviewee. In addition, he has to document the grammar, body language, and the reasoning process of the respondents.

In fact, conducting good interview requires high attention to the respondents' records rather than researcher's perception or interpretations. Oppenheim (1992) says:

> Unlike most other techniques requires inter-personal skills of a high order, putting the respondent at ease, asking questions in an interested manner, nothing down the responses without upsetting the conventional flow, giving in support without introducing bias.

(Oppenheim, 1992:45)

3.5.2.1. The Interview Production:

In addition to the questionnaire, the interview gives more freedom to both interviewer and interviewee to express their views and opinions freely, honestly, and fully. The interview could take the form of an in-depth research investigation. This detailed interview develops ideas and information as well as research hypothesis rather than collects or gathers facts and statistics. Hence, throughout this in-depth interview the researcher could understand how subjects think about the topic concerned. In addition, interviews are often considered as exploratory skills that could be recorded on tapes. However, interviews are so important for data collection. In educational researches, interviews are very useful. They should be highly structured and issued for data collection. Such interviews often offer different kinds of check elements for understanding or misunderstanding.

Moreover, the type of the interview that can be selected depends much on the research purposes. So, the aim of the interview is to confirm, explain, and identify the data. The interview is not time consuming, but is generally used as conjunction with questionnaire. In this research, British literature teachers were given structured-interview in order to offer their opinions for the improvement of poetry teaching. Teachers were informed not to give broader views about such topic but were asked to be honest, trustful, and focused by employing aspects of openness and suggestions for the topic development. Thus, this would help to gather sufficient facts or accessible number of responses that can provide research statistical reliability in relation to the questionnaire.

Meanwhile, some interviews could be affected by asymmetrical relations[8] between the participants by which the data could be biased or unreliable. These interviews are usually unstructured (semi-structured), they typically demonstrate low levels of reliability

as well as represent moderate levels of validity. However, in comparison to the structured ones they often demonstrate very high degrees of reliability, validity, and legal defensibility. Such interviews are similar to assessment method and psychometric requirements[9]. The benefit behind such selection of structured interviews is essentially to reduce interactive risks. It also guarantees acceptable agreement between interviewees on common answers.

Furthermore, the structured-interview was chosen in this research for its effectiveness to validate the given questions about poetry as well as to fulfil the following objectives:

➢ To investigate about the obstacles that hinder teaching of poetry in foreign class;

➢ To ask about the teaching-based methods that are appropriate for poetry teaching and which guarantee successful poetry lecture;

➢ To identify the pedagogical problems that face both teachers and students when dealing with it in class;

➢ To investigate about the teaching of poetry from the teacher's point of view.

Consequently, a structured interview of fifteen questions was designed to achieve the above mentioned objectives (see appendix b). The first two questions were about the teachers' background and qualification. Afterward, the next five questions were designed to see how much they focus on poetry classes, the teaching methodology, and the teaching strategies in addition to the language skills that are much reinforced in poetry classroom activities. Hence, the next coming questions were about actual pedagogical practices, the difficulties that impede poetry teaching and the degrees of students' engagement in class as well. The final question was a kind of request through which teachers comment on the actual teaching situation regarding their overall experiences. The teachers were also asked to offer some suggestions that could be further developed in this research. What was noticed here is that the three participants have no collaborative relationship between them which made the interview realized in very short time.

In this respect, the interviewer was very interested about choosing the place in which the interview will be done. However, the teacher's room was the perfect place for interviewing. Then, the suitable time for fulfilling the interview was the teachers' break time as their free time without any teaching engagement.

3.5.2.2. The Interview Results:

Since the interview was held at the end of the second semester, there were some difficulties as to interview the teachers of literature. Nevertheless, they were very helpful and comprehensive, the interview has obtained full time for its discussion. Concerning the

teachers, they were two female and a male teacher. The three teachers have approximately similar answers to our research interview.

Starting with the first teacher, she was a British Literature lecturer. She has informed us that she did not have any professional training about literature or language teaching in foreign contexts. The teacher has also stated that she sometimes applies poetry in her class. She has said that her ultimate aim behind poetry teaching is to make students focus on the language itself, also to make them aware of the literary language and its linguistic system. The teacher has reported that during her poetry lectures, she does focus on linguistic and stylistic approaches. Thus, in cases of traditional or romantic poetry she rather employs thematic analysis.

What concerns poetry teaching strategies, the teacher has declared that she uses autonomous and self -directed strategies just to facilitate learning tasks for students. Strategies such as: cooperative learning, group discussion, performing poems aloud, thinking aloud and issue-based inquiry. Concerning the other questions, the teacher further added that she often motivates the students to speak, perform, and persist in various classroom activities freely. This however, helps them to become active participants. It also leads them to gain more language proficiency and makes the communication occurs inside the class as well. In addition, she has stated that poetry often creates more pleasant atmosphere. The teacher also said that promoting engagement in classroom is too important especially in foreign language context. For that, it is necessary to foster students' interest to poetry learning by increasing their self-confidence and developing their abilities to read, analyse, and interpret poems.

As the interview continued, the teacher said that she often integrates the four language skills in her classroom practice. She has confirmed that writing and reading skills are much reinforced but from time to time, she focuses on listening and other oral drills with some support of audio-visual aids. Moreover, the teacher has noticed that students are not much focused in poetry lectures the reason why she uses practical reading techniques which could make students deal with poems more attentively. Such techniques do help them to acquire new structures, new vocabularies as well as provide them with means that facilitate memorization and recitation.

Meanwhile, the teacher said that in order to increase classroom interaction she often divides classroom activities to pre-reading activities while-reading activities and post-reading ones. Such activities help students to understand themes as well as infer some meanings behind them. She has also declared that in cases of difficulties, she often responds positively to her students' needs, also encourage and motivate them to concentrate on their learning tasks. Additionally, she has stated that she rarely offers extra-written inputs but she tries to make students focus more on their standard materials and that she does make all her best to make them benefit from poetical texts. Hence, the teacher said that in spite of these efforts some students are not much interested in poetry, and that they have very low degrees of attention and participation. She confirmed that most students

do enjoy her poetry lecture but could not infer its meanings, or simply they could not read beyond the text's boundaries.

In her final commentary, the teacher has reinforced that students' involvement in the classroom interaction is not so pleasant; students show little engagement in poetry classroom discussions. She has added that she always makes her efforts just to make them involved. In fact, the teacher has showed her willingness to make them involved as much as possible in spite of the fact that this is too hard thing to accomplish. She further stated that regardless the efforts she made to wake up learning situation, students still have serious lack of knowledge.

Respectively, the teacher has spoken about other pedagogical problems. Some of them are: small lectures' halls, only few students attend lectures, students have only one hour of British literature per week. In addition, she has insisted on the need for more additional TD sessions, conferences and seminars with other local or foreign English-language experts. She has also declared that the English syllabus does not emphasize very much poetry and drama. For that reason, she said that the syllabus has to be reconstructed. In general, she has spoken about the use of L1 in language classroom, problems of thinking and translating in Arabic, and cultural problems which in response widen the gap between their culture and that of the poet.

Another interview was held in the teachers' room somewhere in the FL department with a full-time female teacher. The teacher possesses Magister Degree in literary studies. She has an intensive training in literature. She was totally influenced by some of her previous teachers.

The teacher reported that she does employ poetry in her literature classes. In addition, she usually applies learner-cantered methods. She argues that such methods are very beneficial for both students and teachers as well. She said that this method helps students to promote career and personal development. The teacher also contended that such co-teaching methods would help to promote the development of inexperienced teachers. Teachers who are unqualified would easily gain more teaching experiences.

As the interview continued, she has further stated that her primary goal from poetry class is make her students cooperative, fluent speakers and language producers as well. The teacher has added that she mostly focuses on speaking, reading, and listening skills because they are very useful skills in poetry teaching. The teacher has also declared that during the course of poetry, there is somehow positive classroom interaction in which both sides benefit.

Moreover, the interviewee has said that she often tries to improve the students' learning skills and that she works hard just to facilitate the learning practice for them. So, for that purpose, she has emphasized the following teaching strategies: an overall introduction about the poem's theme, its general situation (the poet the text and its context), the linguistic characteristics and the general literary message through the negotiation of meaning, checking degrees of comprehension and rephrasing utterances.

The teacher further stated that she is too influenced by Cook and Friend's models (1995) « one teaching, one assisting » [10]. As a result for that, during her lectures, the students have a leading role whereas her role is a supportive one.

Furthermore, the teacher has reported that she usually motivates her students to interact because the aim behind teaching is motivation and interaction. She has stated that she often works hard to make them feel comfortable in poetry courses, but this is not always done because students generally are not so interested and comfortable in poetry classes. In addition to this, she said that she always tries to provide them with extra-written inputs just to make them gain many opportunities to speak and interact as well as to make them motivated and much comfortable. The teacher has confirmed that students are still confused, anxious, and not focused at all.

Meanwhile, what concerns classroom management the teacher said that the classroom is an important area for discussion. She has continued that she knows very much how to manage her classroom positively and that she always responds to her students' needs, but the problem with her students is still raised and debated. Additionally, she clearly declared that she has serious problems about classroom interaction. The teacher said that only few students are so competent, confident, and more relaxed to inter into classroom discussion whereas the others are anxious and discouraged. Thus, the teacher has stated that she does make hard efforts to overcome these obstacles and that she often provides help just to increase students' basic knowledge also to establish effective classroom interaction as well.

Moving to the other questions, the teacher has stated that she often gives her students the freedom to do their classroom activities and tasks. She has also added that she frequently divides the class into groups. Such aspects would make the students more interested in poetry courses as well as keep them engaged in interactions with more confidence. The teacher has emphasized that both teacher and student must have different responsibilities but work collaboratively in order to achieve learning goals also to overcome feelings of fears and weakness.

Speaking about pedagogic difficulties, she broadly said that most students do not listen to the teacher's instructions and advices. Hence, they are walking in and out the classroom and talking out of the subject matter. Additionally, differences between poet's native culture and that of students do impede students understanding.

Finally, in her commentary she said that successful teaching requires good teaching administration. Thus, most Algerian teachers are spoon- feeding teachers; such teaching behaviours will offer nothing to the students. She has insisted that these teaching methods will make students not responsible for their learning. In other words, students will never be bookish readers.

The teacher continued to say that teachers have to motivate their students by the establishment of harmonious and productive learning relationships. Teachers have also to focus on authentic materials in relation to the four language skills without exception. She

has also stressed that aspects of cultural differences are facing most literature teachers. So, these aspects have to be taken into great consideration. The teacher also said that more time should be devoted to poetry lectures. Also, students have to receive more training from other teachers of other universities.

The last interview was held with another teacher in the meeting room at the FL department. He was a male teacher of British literature. He was specialized in English literature as well as Linguistics. He is a full-time teacher at English department. He has wide experience in foreign language teaching. When asked about his previous professional training, he fortunately answered that he has long experience in literature and language teaching.

Moreover, he stated that throughout his years of experience his ultimate goal was to provide students with rich background about literary language. He further stated that literature is the best medium to teach English language because it is rich with linguistic structures and vocabulary that help to enlarge students' knowledge. In addition, he said that poetry is very important genre that should be integrated equally especially for first and second year students. The teacher said that he does use poetry very frequently because it makes teaching more enjoyable throughout its pleasant sounds.

Therefore, when asked about his teaching methods he said that he often uses language-based approaches because they help to describe language, its form and structure in addition to stylistic methods which focus on linguistic devices and their literary functions. Hence, he has stated that poems should be approached stylistically. Thus, what concerns teaching strategies he said that he often focuses on students' inner states, self-expression, in relation to the development of comprehensive reading. Continuously, oral performance, written production, as well as outlining are much emphasized. Such strategies would help students to develop their general understanding, also make them figure out the general review of what the poem is about.

Simultaneously, the teacher also stated that he often focuses on oral performances because these oral skills help students to engage in authentic communication and develops their communicative competencies. In addition, he also reinforced that students' writing performances should be developed linguistically. The teacher added that he often encourages and motivates his learners just to make their learning experiences more satisfactory. As a result, his students show clearly their interest in classroom participation and involvement because they are provided with extra-written inputs in relation to other technological aids.

As the interview has continued, the teacher has said that students' needs should be met and should be taken into great consideration by the teacher because he is language provider. Speaking about classroom management, he said that it is too hard to monitor because of personal differences, attitudinal motivation, and degrees of interest. The teacher has added that he usually draws general course objectives just to make the lecture begins

and ends on time. He also puts on special control over the classroom, plans lessons, and prepares for tests and exams.

What concerns classroom environment, the teacher said that it is very important area in which students need to be well-prepared in language skills. Additionally, it can lead them to build up communicative transactions which in response allow them to interact with each other more confidently. So, the classroom is too important to demonstrate what students can do for their learning development. He further stated that there are various pedagogical implications that impede both language teaching and learning for instance: students' anxiety, preparing context for classroom discussion and overcoming students' fear and insecurity.

As his final comments, he said that there are very important characteristics which should be available on every teacher. In fact, he stated that literature teacher should have motivational practices. Hence, he must be competent enough in order to attract students' attention as well as participation. However, this teacher should present the source of knowledge. In addition, he should have very clear tasks and implement focused task-oriented activities as well.

Similarly, he should be enthusiastic, encourage speaking in class, use more progressive teaching methods, make students familiar with traditions, give interesting full lessons, make poetry courses easier, and respond to students' needs through direct and immediate behaviour and so on. All these aspects should be reinforced by the teacher. Indeed, the teacher has essential role in directing students' interests either to more successful learning environment or not.

3.5.2.3. Summary:

The structured interview is usually considered as useful and effective qualitative tool to depict teachers' attitudes, reactions and difficulties in a given context. Within this frame, it is evident that most teachers direct and motivate their students but they frequently have serious difficulties and frustrations mainly to deal with students' lack of knowledge, anxiety and involvement. Thus, teachers usually implement variety of tasks, strategies, and methods just to cope with students' interests. However, such aspects could not always appeal to students' desires. As a result, classroom observation could better help to understand teachers' and students' desires, needs, and difficulties.

3.5.3. Classroom Observation Process:

It is another instrument that helps to gather information during classroom practice. It generally intends to measure out teacher's performance as essential key for classroom interaction. It also records information through classroom grouping, students' participation and communicative relations. So, classroom observation is associated to both teacher and

students outcomes. In fact, it is designed to provide information about the quality of interaction, the opportunities provided for engagement, students' productivity and teacher instructional support.

More importantly, classroom observation can be either direct or indirect. Direct classroom observation is when the researcher watches discussions, interactions, and learning behaviours as they occur. Indirect classroom observation is when the researcher measures the results of classroom events. So, the first type of observation is very effective for understanding the ongoing classroom processes or situations. In fact, direct observation helps to monitor as well as evaluate events as they occur. However, no communication or questioning with observers is needed. The researcher has to witness and record information by himself throughout valid and objective methods.

According to Wilson and Reschly (1996), direct observation is nearly more standardized, descriptive and systematic. For them, direct descriptive data should be recorded in fashioned way. Thus, observed events have to be ordered in more chronological way just to facilitate its interpretation. Direct observational techniques have become increasingly as popular as functional assessment strategies. They also serve as effective processes for development of students' behaviour and motivation. So, observation is a scientific inquiry. It should be planned systematically just to serve formulated purposes. Indeed, it should never be related to propositions or reflected curiosities.

However, this instrument often allows the researcher to not only gather information but also helps the teacher to improve his teaching practices. In fact, it enables the teacher to overcome some problems or difficulties that may face him while teaching. So, the researcher translates this observation to useful teaching strategies because the focus is much on the way teacher interprets and manages relatively the classroom. Gaies (1991) has pointed out that:

> What we see, when we observe teachers and learners in action, is not the mechanical application of methods and techniques, but rather a reflection of how teachers have interpreted these things.

(Gaies, 1991:14)

In addition, Ewens (2001) claimed that observational behaviour should be based on confidentiality, courtesy and much objectivity. He further stated that classroom observation often develops classroom practices. In fact, he says: "The process of one observation... should lead not just to development of the individual but also to the dissemination of good practice through an institution". (Ewens, 2001:16)

3.5.3.1. Classroom Observation Production:

It is very essential to make an observational methodology. The researcher could reflect on the classroom behaviours throughout observationally-based feedback. This often

makes him conduct multiple observational tasks at different times, and during different activities. However, throughout these observatory tasks the researcher can easily control teaching/learning events. Bailey (2001) often describes classroom observation as important systematic process of data collection by which the researcher records teacher's practices and learners' actions. In addition, the observational data could be easier for discussion and interpretation. Thus, Wragg (1999) refers to classroom observation as context-specific discussion in which both teacher and students are observed. Hence, this observation is considered as another kind of assessment about teacher's teaching method and learners' strategies of learning.

Moreover, the researcher has to make non participatory observation but he can mostly play the role of an outsider just to make all his focus on the classroom environment. Thus, the teacher should organize simple lecture as usual in order not to make things confused. As a result, the teacher and his learners are both insiders. The teacher will be more concerned with classroom management whereas the researcher will be concerned with classroom observation itself nothing else. In fact, classroom observation is essentially about classroom environment. It includes behaviours, teacher's planning, classroom environment, and students' learning experiences.

Therefore, Wang and Seth (1998) found that classroom observation may have some negative impact on teaching development because the researcher often has subjective judgments to classroom performances. Accordingly, it is more preferable for a researcher to be more objective and systematic in his investigation. Teacher and students may have negative attitudes because they are often aware that their behavioural actions are being observed. In this respect, Master (1983) states:

> The students become nervous. The teacher, now so intent or appearing to be good instructor, loses the ability to pick up the essential facial cues of the students. At the end of the lesson, waiting for the administrator's assessment, the teacher feels nervous, knowing that the class has not gone as well as it usually does.

(Master, 1983: 498)

Meanwhile, classroom observation attempts to improve educational practice of the observed participants by aspects of their own practical actions and reflections as well. In this respect, classroom observation instrument usually serves the following aims:

➢ Presenting an inviting and relaxed classroom environment;

➢ Promoting effective classroom interaction and teaching practices;

➢ Maintaining positive and productive learning environment;

➢ Fostering safe classroom community;

➢ Enhancing students' experiences in classrooms;

➤ Developing effective classroom management;

➤ Improving teaching learning practices;

➤ Making both teacher and students manage themselves by themselves;

➤ Finally; it investigates the current practice about poetry directly.

3.5.3.2. Classroom Observation Results:

Poetry class observation has started in the morning at the amphitheatre with the presence of all groups. As the course began, the teacher has distributed the poem to his students. The poem is of course, that of Thomas Dylan: A Winter's Tale. The teacher has given time to his students to read the poem. However, the teacher's aim throughout this step was to give students the opportunity to define and identify the poem and its writer.

Afterward, the teacher started to demonstrate most figures of the modern era. He has also explained the main characteristics of the modernist movement. Then, the teacher has asked his students to focus on the language and figure out most linguistic elements, new vocabularies, as well as tense use. He has also asked them to pick up main features of modern poetry. Evidently, the teacher has drawn a table of the main characteristics of the modern poetry at the level of language, style, and aestheticism.

As classroom debate started, the teacher has discussed with his students some themes. Most students were participating at higher levels. One student said that modern language focuses on humanistic perspectives such as: the escape from reality, focusing on nature, giving much importance to beauty and other human values. Moving to the language, students have presented some common vocabularies in addition to the new ones. They have also asked about the meaning of some words. In the same respect, students have discussed what they have underlined in their copies about parallel and deviant structures, words, and phrases.

The teacher started to explain how modern poetry is defamiliarized. Evidently, she has stated some factors which oblige poets in particular, to not respect general language norms. In this moment, students kept quiet and silent. Of course, students were listening to the teacher's explanation. When she finished, she hopelessly asked them to discuss, participate, or propose something.

In this first phase, the teacher has given students the chance to speak and express their ideas. It is clear that there was positive classroom interaction. In spite of students' mistakes and wrong answers the teacher have shown great respect and much tolerance to such instances. Hence, the teacher has used the blackboard then started to write his answers in addition to students' suitable answers. However, most students were so impressed about the language itself because it was full of deviated and parallel features.

After picking up the most attractive words, phrases, and structures the teacher has moved to more detailed and deep analysis. Indeed, he has asked students to read the poem stanza by stanza. The aim behind this reading was simply to focus on phonological aspects and other sound devices. Effectively, the teacher has ordered some students to read aloud the first and second stanza. In each reading, the teacher was correcting students' spelling mistakes and pronunciation.

Therefore, after performing the poem orally teacher has moved to focus on reading comprehension. The teacher has asked her students to rewrite the first two stanzas then, explaining them. So, the teacher has shown her intention to integrate the four skills. Evidently, she has referred to phonology by focusing on some words and their transcription. The teacher has also emphasized some lexical and semantic categories by explaining the meaning behind them.

Continuously, the teacher has put all her attention on reading comprehension. She has asked some questions just to check up students' degrees of comprehension. From time to time, she was offering short discussions in order to facilitate their understanding. However, the teacher spent most of the time mainly in explaining some literary and linguistic elements found in the poem. Few students were engaged in such discussions.

Otherwise, the teacher has asked to negotiate the general meaning of the poem. She gave five questions. Unfortunately, there was no feedback for her request. It is obvious that meaning-generating is not an easy task for them. Indeed, most students failed in figuring out meanings. However, in order to facilitate things for them she has given them a suggested list of choices then asked them to circle the right word that best refer to the topic being discussed. Later on, the teacher has asked students to rewrite the poem into complete story. She gave them full time to do the task. After few minutes, she has selected some students to read aloud their written stories. Throughout this task, the students were so enthusiastic.

As a final phase, the teacher has asked his students to prepare small-scaled projects about the poet and his main works. He has also asked them to present some summaries about the poem being studied. This is of course, a kind of homework.

In general, classroom environment was so organized. The teacher has easily addressed the whole audience. In addition, the teacher has fully explained most activities from beginning till the end. The teacher has created comfortable and very relaxing atmosphere. He has offered very useful remarks.

It could be stated that students have gained some valuable ideas and interesting information about poetry. Thus, the teacher was not so authoritative the reason why most students have feelings of confidence and enthusiasm. In fact, the teacher herself believes that successful teaching must be centred to learners themselves. Evidently, the teacher is language facilitator. Such aspect will help for language productivity.

In fact, the teacher has successfully executed this teaching philosophy. She frequently picks up simple words and makes them topics for discussion. In addition, she often employs strategies just to recall students' previous knowledge as well as to make them construct new knowledge.

Moreover, the teacher aimed to enrich students' understanding and comprehension. Hence, the teacher's method was not traditional or boring. By contrast, her method was very clear, varied, and useful. The teacher has also used more effective classroom exercises. In so many occasions, she does encourage students' communication and interaction. Otherwise, most students have serious problems in meaning inferring. Also, student-student communication was nearly absent.

So, the teacher did all her best to capture students' interest and awareness. More significantly, the teacher's strategy was so objective and practical. She has used the blackboard (there was no data-show in the amphitheatre). Some students have their personal computers in addition to the use of dictionaries. There was no classroom anxiety; students were so interested with the flow of course. In fact, in most moments they made positive involvements.

In general what was observed in classroom is summarized as follow:

Characteristics	Observation
Information sharing, language enhancing and communication	-Teacher actively guides students to engage with each other. -Vary in strategies to include a variety of learning preferences. -Various discussions have occurred.
Students' use of language	-Problems of grammar and pronunciation. -Language differences among students. -Students rarely ask questions. -Interaction is mostly between teacher and students.
Classroom management and teaching activities	-Lecture begins and ends on time. -Class seems comfortable -Students are attentive and cooperative with their teacher. -Students share personal experiences. -Varied teaching activities.
Students' behaviours	-Student-student interaction is nearly absent. -Students effectively refer to their knowledge and abilities. -Most students were enthusiastic.
Instructional strategies	-Teacher uses a variety of strategies before and during the classroom practice. -He often meets students' needs. -Offer positive feedback to individuals.

	-Provide time for learners to actively process the information.

Table3.12: Observation of Main Classroom Events.

3.5.3.3. Summary:

Classroom observation is another important instrument for data collecting. Evidently, it helps the observer to record things as they happen, or had happened. In this respect, the researcher has attended poetry lecture as an observer. He has behaved as a normal student in order not to make students feel that they are observed. This however, is very essential in any research study as to offer reliability and credibility.

3.6. Research findings:

This qualitative study aimed to explore learners' perceptions and attitudes towards poetry. It has focused primarily on data collecting procedures: the questionnaire, structured interview, and classroom observation just to underline main attitudes and effects on that part of students and teachers as well. Hence, developing students' interests and appreciation is very essential principal. Such development usually reinforces teachers to employ more academic practices, analytic procedures, and skills just to increase students' fluency and readability.

So, considering our research questions, the researcher can start by answering the questions as proposed in the general introduction. (The two first questions were being answered indirectly in the second chapter). Starting with the third question, it is evident throughout the three related processes of data collection that students have serious problems when confronted with poetry. Indeed, the findings indicate that most students have inability to figure out meanings within poems.

So, in spite the fact that students have positive intentions and appreciations to read poetry but still have difficulties probably related to its interpretation, understanding, and other related aspects. Effectively, students' enjoyment and appreciation to poetry does not mean that they approach it very easily. There are various difficulties and implications which mostly impede their general understanding. Such difficulties are summarized as fellow:

Firstly, it is related to students' lack of knowledge. Students most of the time feel unable to interact with literary texts properly. Poetry for instance, is still incomprehensible for learners. This however, is often related to students' limited or insufficient linguistic knowledge. In fact, they do not have the active vocabulary of most frequent words and linguistic expressions. In writing and speaking practices, students are very passive performers.

In this respect, teachers usually recognize this problem. They provide their learners with lists of most frequent verbs, words and expressions just to develop their awareness as well as their basic knowledge. Thus, such strategy is more authentic and valuable for developing students' linguistic proficiency. Hence, developing students' basic language proficiency often raises their understanding to various words as well as augments their productivity. Students' knowledge could be much reinforced through reading comprehension, speaking and writing activities.

Subsequently, these activities emphasize a lot text-oriented reading. In fact, such activities reinforce much text-reader interaction. So, reading activities are necessary for L2 learning and acquisition. Students usually fail to get general meanings of a text because they do not fulfil their reading processes; a processes of combining textual information to its reader. Hence, the written form represents valuable communicative dialogue which should be directly interacted with. Within this frame, Ronald Carter (1981) states:

> It may be helpful to the apprentice reader if he is made aware of the dialogue implicit in writing...the reader's role in the dialogue is to formulate questions to which the writer's statements are responses. The written text then becomes part of an interaction between writer and reader, with the reader contributing actively towards the creation of the discourse.

> (Carter, 1981: 87-92)

Secondly, it is related to the absence of personal enrichment approach. Students sometimes do not fellow personal enrichment approach for developing their learning. Evidently, they are unable to establish solid relations with their teachers. Students rarely ask questions or engage in communicative classroom interactions. Unfortunately, they are not confident, competent, or skilled readers. However, teachers do all their best to make their students confident readers. Oftentimes, they bring their learners in more innovative classroom practices.

In fact, teachers employ different instructional strategies within classrooms. Such strategies do enhance language learning. In addition, they frequently meet learners' ever evolving needs. But, some students could not improve their reading abilities. Those students are usually unable to develop their prior knowledge much properly. In various evaluative tasks students do fail to communicate independently, to read skilfully and also unable to infer essential meanings. Thus, the inability to read texts and the difficulty to fulfil comprehensive tasks creates students' frustrations to possible misunderstanding.

Such frustrations generally have significant influence on students' critical abilities. Students could not be able to think critically or develop their general apprehension towards particular subjects. Hence, critical abilities are so important in foreign language learning. It is only by these abilities students could analyse, evaluate, and asses the relevant information. So, the critical abilities enable students to use their abstract ideas, think openly, as well as construct unique and basic knowledge more effectively.

Thirdly, it is broadly related to ineffective learning strategy. Most students fail to select strategies that best suit their needs. Accordingly, students could not be actively involved in language learning processes. In addition, they could not develop awareness to language. Indeed, students need to pay constant attention as to expand their language learning. In fact, good language learner prepares himself in advance for gaining or acquiring skills. Such preparation will necessarily direct him to entail planning, monitoring, and evaluating the success or failure of his learning activity. In general, language learning strategies are parts of self-learning assessment. They allow learners simultaneously to remember information as well as develop their engagement in various interactions. Oxford (1992) says:

> Language learning strategies are specific actions, behaviours, steps, or techniques that students (often intentionally) use to improve their progress in developing L2 skills. These strategies can facilitate the internalization, storage, retrieval, or use of the new language. Strategies are tools for the self-directed involvement necessary for developing communicative ability.

(Oxford, 1992:18)

More importantly, language learning strategies reinforce students' confidence in their communicative competencies. Evidently, most students do not have purposeful exchange of communication simply because they do not share knowledge and experiences between themselves and with their teacher. In addition, they do not choose effective strategies. So, learning strategies actively prepare students to various linguistic, communicative, and even physical interactions. However, learning strategies prepare them for positive classroom interactions and involvement. Classroom environment does also provide the right context for interpretation and creation. It also enables students to select appropriate strategies for their learning. Both classroom environment and learning strategies enable students to better access ideas, themes, and messages within literature and poetry in particular. In this respect, Moskowitz (1880) notes:

> The second language class is a natural setting for being able to communicate in highly appealing ways. This is, while conversing in the target language students can share their hopes and dreams and their ambitions; their experiences, memories, desires; their interests, values and insights; their feelings, strength and much more... it is truly getting to know others that we are truly able to like them. In such ways, self-esteem flourishes and grows.

(Moskowitz, 1980: 178)

Fourthly, culture is another problem that faces FL students. Students often find themselves confronted with two different cultures. They usually wonder if target-language culture is essential feature in foreign language learning or not. In addition, they also doubt if native culture is useful or useless. Thus, controversies still exist of whether culture should be incorporated into foreign and second language curriculum and how it should be integrated. It is evident that most texts do include cultural backgrounds as references to writer's target culture.

As a result, teachers feel responsible to find practical solutions about ways to integrate culture in their classrooms. In a way or another, learners will be exposed to further cultural subjects as they reach certain degrees of language mastery. Seelye (1974) subsequently urges teachers to represent intercultural approach in their classrooms in order to create stable cultural status for students as well as establish intercultural understanding. Byram (1988) generally supports the fact that language cannot be separated from its culture. In fact, Shirley and Anderson (1982) have rather explained the importance of culture in reading comprehension, they say:

> Readers acquire meaning from text by analyzing words and sentences against the backdrop of their personal knowledge of the world. Personal knowledge, in turn, is conditioned by age, sex, race, religion, nationality, occupation. In short, by a person's culture....our hypothesis is that culture influences knowledge, beliefs, and values; and that knowledge, beliefs and values influence comprehension processes.

(Shirley & Anderson, 1982: 354)

However, all these four aspects could create language anxiety. Aspects such as uneasiness, nervousness and apprehension are generally feelings that learners of second and foreign language often experience. Such feelings are usually associated with the classroom context itself. Hence, classroom context often generate these kinds of anxiety. However, foreign language anxiety is considered as psychological reactions to the whole learning environment. This anxiety does affect learners negatively. In fact, it has determinable effects on students' self-confidence and self- esteem. Anxious students suffer spontaneously from serious mental blocks. Students would rarely participate in interactions and would likely to employ less effective strategies; strategies of avoidance and unwillingness.

Thus, students will forget previous information; they remain most of the time passive in classroom activities and communicative events. In addition, they could hardly focus on tasks, identify errors, or speak fluently. So, as stated previously, language anxiety could be the result of misunderstanding, fears about text, and teacher's negative evaluation. Fortunately, students could overcome such anxieties through their struggle against negative thought and assumptions. Indeed, students actually provoke their anxiety by setting more reasonable standards for classroom performance. Essentially, they should focus more on what they are doing as well as recognize the learning success.

Generally speaking, language anxiety is often related to students' personal traits such as shyness, quietness, and lack of confidence. Those factors could create students' anxieties. Respectively, most psychologists declare that anxiety comes from the lack of confidence in general linguistic knowledge. As a consequence, all language skills would be affected equally. In this respect, Macintyre (1995) stresses the following:

> For example, a demand to answer a question in a second language class may cause a student to become anxious; anxiety leads to worry and rumination. Cognition performance is diminished because of the divided attention and

therefore suffers; leading to negative self-evaluations and more self deprecating cognition which further impairs performance, and so on.

(Macintyre, 1995: 92)

Moving to the fourth research question, classroom teaching methods are centred to both teacher and learner. Effectively, this mixture in needs and practices is more favoured by both parts. Teacher's practices would meet students' needs and interests. Such practices are so important for conducting communicative classroom. Teachers selected in this research study have employed varied tasks and activities just to make learning more enjoyable and successful. In addition, they have shown their help to students just to be more confident and engaged in various interactions.

Hence, connecting words, discussing themes, and student-teacher conversations are good classroom practices that must be reinforced. These practices frequently provide optimal opportunities for students to develop their language. Activities like this would also encourage students to have functional learning situation. In fact, such classroom procedures help to reduce students' fears, raise their linguistic proficiency and allow them to control and evaluate their personal success and achievement.

Most fundamentally, EFL teacher directs students to become independent interpreters. Students usually start to focus on each sequence as to determine its grammatical and linguistic function. Thus, they attempt to identify whole text characterization. In this respect, Widdowson confirms that the teacher should improve students' abilities to read and understand well English literature as well as reflect on texts from different perspectives. So, teacher's role is to refine their abilities to express themselves in writing and develop their awareness of language and creativity. In general, teaching and learning are multi-dimensional processes. Such processes do affect each other; the teacher learns from students and students learn from their teacher. Such interaction will necessarily builds up effective environment for learning.

Considering the last research question, poetry does affect positively FL student to learn language. Most of students have very limited set of English words and vocabulary. Thus, poetry is the genre most fruitful with linguistic structures, vocabulary, sentence patterns, literary expressions and stylistic choices. Students often refer to these linguistic varieties just to acquire the language. In some cases, poems may be beyond students' levels of understanding and comprehension. Likewise, poetry still inspires students to write creatively. Indeed, poetry elevates students from process-oriented learning towards product-oriented learning.

Stressing the same point, poetry often develops students' appreciation to linguistic and aesthetic experiences. These experiences are interesting properties which provide literary understanding. However, students do not only appreciate poetry as a literary production or linguistic organization but also for its functional entertainment. Poetry gives wide moral values which in response influence students' behaviour and personality. In fact,

such type of writing develops literary appreciation; it is the valuable instrument for establishing and enriching students' linguistic repertoire.

In addition, most participants (not all) do show their interest toward poetry because it often provides them with clear and vivid images about foregrounded aspects. Such elements do identify students' knowledge and awareness to language. However, it is obvious that most students do not have sufficient and explicit knowledge about language. So, they generally try to develop their conscious perception and sensitivity when learning the language. Hence, students will be aware of how language is used and how it works simply throughout their conscious mental procedures. Effectively, this often leads them to create positive feedback in target language and not the mother tongue. It also encourages them to focus on words and phrases in order to build up confidence for interpreting meanings.

Finally, reading poetry usually enriches students' knowledge by new writing forms, vocabulary and linguistic expression. All these perspectives do help them a lot in developing their writings, skills, and language productivity. Within this frame, most participants have understood both parallel and deviant aspects within poetry as different literary aspects that enlarge knowledge, writing abilities as well as stimulate creative and critical thinking. It is true that students have shown serious problems in poetry understanding and interpretation but they appreciate to some extent its themes, melodies, and its universal values. This however, will assist to raise their opportunities to engage in more reading experiences and communicative learning.

3.7. Discussion of Findings:

Developing learners' attitudes towards poetry is considered to be one of the most important issues that have to be taken into account. In fact, learners' attitudes are ones of the most affecting factors in teaching/learning processes. However, Winnie and Marx (1989) for instance, have emphasized that both attitude and motivation are the result of effective learning environment. They further stated that both have to be conducted in various educational fields. So, learners' attitudes are generally viewed as the tendency to response either positively or negatively towards particular things, ideas, and situations.

As far as the research is concerned, the researcher would assume that in order to overcome the difficulties which impede both poetry teaching and learning; there must be a collaborative work that depends largely on both teacher and learner. In fact, carrying successful poetry class would be insufficient if it depends on one part rather than the other. In any case, both learner and teacher go hand in hand in learning improvement. For instance, the learner has to show his interest, appreciation, and abilities to approach poetry whereas the teacher has to reinforce learners' degree of appreciation and understandings as well.

More broadly, in this research area some participants have reflected their positive interest towards poetry. Hence, appreciating poetry would represent satisfactory effects to

learn it with more success and achievement whatever the difficulties that hamper poetry classroom. Accordingly, Harmer (2006) states:

> People involved in language teaching often say that students who really want to learn will succeed whatever circumstances in which they study. They succeed despite using methods which experts consider unsatisfactory. In the phase such a phenomenon, it seems reasonable to suggest that the motivation that students bring to class is the biggest simple factor affecting their success.

(Harmer, 2006: 3)

Unsurprisingly, majority of participants have proved their understanding, appreciation, and comprehension of poetry at multiple levels. In fact, they have shown better abilities to read poetry but still have practical implications to analyse and infer its meanings. So, it should be said that teacher's help and support is much needed. In addition, participants have developed an over-focus on reading skills rather than others. Reading activities would give broad overview about how literary language works. Respectively, it will make students create valid interpretations through time. In this sense, Carter (1989) confirms this particular idea. He says:

> Students start to appreciate the interpretation of different levels of language organization in the creation of meaning; learners can also learn about how words work the network of relations they can contract and something of the nature of figurative language.

(Carter, 1989: 166)

Moreover, participants' difficulties in writing, producing and analysing poetry could further explored by teachers just to create meaningful classroom communication. In fact, students' appreciation and motivation will make learning more interesting, pleasant, and enjoyable. In this respect, Byrne (1991) argues that literary writing affects learners through three main things: psychological, linguistic and cognitive perspectives[11].

Similarly, poetry as a literary writing has proved its positive effect upon learners. Students have started reading poetry with much enthusiasm. This aspect is in itself a positive departure. Indeed, reading will help to improve other related skills; reading leads to more progress in writing and speaking as well. In this sense, teacher must stress reading comprehension tasks just to make students more progressed in writing. Byrne (1991) says:

> Reading of course, can be the goal in itself and in any case is likely to be a more important one than writing, but the two skills can and should be developed in close collaboration.

(Byrne, 1991: 22)

Furthermore, writing is a productive skill that is totally related to reading. Participants have produced weak results in writing evaluations. This however, is totally related to poor reading activities in addition to the lack of personal reading. So, reading

activities are very effective for writing development, retention, and restoration of information as well. Hence, writing is very difficult skill to establish or to acquire. In many cases, students' first language affects their writing in English. This is evident throughout students' writing evaluation. Bell and Burnaby (1989) further pointed out that:

> Writing is a very complex cognitive activity in which writers must show control over content, format, sentence, structure, vocabulary, punctuation, spelling and letter formation, i.e, control at the sentence level. Besides, writers must be able to structure and integrate information cohesively and coherently within paragraphs and texts.

(Cited in Nunan, 1989:23)

Meanwhile, it is essential for teachers to design poetry courses with specific emphasis on language, its features in relation to interpretation tasks. In addition to this, there should be certain improvements or modifications in teaching methods with suitable ways of assessing poetry in particular. Thus, teachers have to be aware of all developments that happen in the field of TEFL just to achieve success. Halliday (1966) as a text linguist has emphasized a lot the study of literary writing. He rather declared that literary texts should be described and analysed in full simply to show and represent the system of language itself. He states:

> If a text is to be described at all, then it should described properly; and this means by theories and methods developed in linguistics in the subject whose task is precisely to show how language works.

(Cited in Widdowson, 1975: 7)

It is evident that some students are not really equipped with enough knowledge. In many cases, they use resorts of translation from L_1 to L_2 just to overcome some linguistic difficulties. This situation often makes things worse as well as increases students' negative opinions towards literature and its language in general. In this respect, teachers have to control students' productions. They should also direct their students to think and write in English. Roger Fowler (1983) has stressed that teachers must be specialized enough to explore literature. Teachers should also be able to direct students to literary reading. He says that the teacher should know:

> How to recognize the special conventions that operate within the domain of literary communication in general, which are more often implicit than explicit; and how to go about making sense of the ways in which authors, especially poets, exploit the possibilities talent in the established code or system of the language in order to create and convey their own uniquely personal kinds of meaning.

(Fowler, 1983: 39)

Therefore, it is obvious throughout the findings that students who are empowered by self-determination feel able to involve and interact collaboratively with their classmates

and teacher as well to decide things. Thus, the idea of meaningful student involvement usually provides positive source for teacher to increase and enhance language learning. In fact, students need to be involved in classroom interactions. This will make them decision-makers, it will also make their teacher knows to which extent his voice is heard.

Respectively, students' involvement is the opportunity to make meaningful classroom intervention. It also represents a reflection of good or bad teacher's motivation. The teacher could invest in students' knowledge just to achieve success. He could provide them with information and support to participate. Indeed, he could facilitate and organize communication which in response makes them engage in open and successful interactions.

In short, what is received from poetry is experience. It is clear that participants fail to interpret meanings but are totally challenged by its aesthetic aspects, linguistic features, and universal themes. Hence, all these elements direct learners' emotional and cognitive attitudes to achieve, suggest, and express different sensory experiences.

In so many occasions, learners' bad assumptions towards poetry are not due to its language but rather due to various pedagogical and personal practices. To far extent, such practices do strictly hamper its understanding. Accordingly, Kennedy (1994) explains that:

> Students' dislike of poetry often stems from bad experiences with poetry, incompetent teachers, the print and the very nature of its presentation in books-the alien diction, conventions, and queer associations to things that are worlds apart and of course the string of mind boggling questions that fellow the poem.
>
> (Kennedy, 1994:187)

More importantly, literary reading is most of the time fruitful and enjoyable. Teachers usually notice that there should be enough time devoted to literature and poetry in particular. In fact, creating good teaching circumstances has its positive impact in language learning in general. Duke(1990) has stresses this particular point. He rather suggests that if teachers have not provide equal time for students to enjoy, contemplate, and relive reading experiences, they may be sending a contradictory message about what the purpose of literature is [12].

To sum up, the importance of poetry should be highlighted as a motivating feature for language development. Poetry cannot be taken for granted; it needs to be applied in foreign language teaching through empirical studies. As a result, there is a need for serious investigation through which the curricula designers and foreign language teachers do cooperate all together for clear and defined methodology, objectives, and aspects of assessment in order to formulate the teaching of poetry as integral part of TEFL curriculum.

3.8. Conclusion:

This small-scaled chapter employs qualitative approach through the use of questionnaire, interview, and observation as instruments of research triangulation for obtaining data. The questionnaire was done to get direct and actual information about students' appreciation and attitudes towards the study of poetry followed by small summary. Thus, an interview was also used to obtain certain facts about poetry class regarding the pedagogical factors which became teachers' obstacles in foreign language classroom, accompanied by brief summary; whereas classroom observation was to depict potential issues and difficulties during poetry lectures supported of course, by a brief summary.

Afterward, a detailed analysis about the tools was done just to offer some answers to the research questions. This was followed by a general discussion about the findings in order to ensure the validity of the research project. Now, it is more adequate to propose some suggestions and recommendations that may help to ameliorate poetry teaching/learning context.

Notes to chapter three:

1-Selected population for study should meet the same characteristics.

2-Specific subjects being selected for a particular study. They should share the same issues of interest.

3-Sometimes, questionnaires are tested to small groups as trial tests before their official application.

4-Some questionnaires are meant to be answered directly and others are distributed with lists of options.

5-Here, participants are free to answer.

6-They do provide creativity and openness, said by Me Donough (1995).

7- A pilot test if there are revisions to be made.

8- Some interviewees offer subjective answers. This could make interviews biased.

9- They have much reliability.

10- Cook and Friend's models (1995). Here, both teacher and learner have interactional roles. The teacher could make learners responsible for lecture development. He simply makes them learn by themselves.

11- Byrne has explained this particular point in his Cultural Model (1991).

Chapter Four :

Suggested Recommendations

4.1. Introduction:

The previous chapter was an attempt to test students' attitudes and perceptions towards poetical language and how the latter affects their learning in general. Additionally, it aimed to investigate the significant problems that second year students at the university level may face when learning poetry. However, it was evident throughout the research-findings that learners do appreciate poetical language but their perceptions when confronting poetry stemmed from students' inability to make meaning out of a poem. So, students' inability could be related to various causes which impede their understanding and interpretation of poetry.

In this sense, this last chapter aims to give students an opportunity to reassess their perceptions towards poetry as well as it attempts to propose some key solutions to wake up poetry teaching/learning situation. Additionally, it focuses more on teacher and learner roles as pivotal roles in classroom. The researcher will also suggest some important and practical recommendations mainly related to methodology, choice of teaching materials, classroom activities and other related tasks. All these classroom practices could have their great impact on students for both developing better exposure to English poetry and achieving success in foreign language learning and language acquisition.

4.2. Suggested recommendations:

As being stated earlier, this last chapter will deal with some practical issues that were revealed in the previous chapter. These issues are, of course, related to teacher and leaner as well, language learning strategies, teaching methodology, classroom practice and learning environment in general. In addition to this, there will be a suggested model for approaching poetry in the language classroom. However, the researcher could suggest the following:

4.2.1. Teacher's role:

Recently, interests about the use of poetry have been renewed. Graham (1997) has often emphasized the importance of poetry in EFL context. He has stressed that poetry should be integrated similarly into students' regular classes. In fact, poetry as any other literary genre has to be appreciated and enjoyed. Widdowson (1975) and Povey (1979) for instance, have clarified that poetry offers difficulties for both teacher and student. However, this is not deniable; poetry as a language challenges students' competencies. Accordingly, the primary task for teachers is to develop students' senses of appreciation and enjoyment.

Moreover, EFL teacher should be experienced enough to teach poetry. He must have wide and extensive knowledge about language similarly as native one. In fact, in order to make FLT successful the teacher should not be under training but rather professional. In some cases, EFL teachers are not expert ones. They often begin their work in classrooms with little or no guidance which makes them select randomly methods which they think

are appreciate without even knowledge of the way it works, how, and why. In response, they may fall back on an outdated model that does not have referential basis to language teaching.

In fact, the teacher of poetry should have significantly various qualities that are necessary for the process of teaching. Some of these qualities are: facilitator, guider, innovator, motivator and director. These qualities do fundamentally change teaching from teacher-centred method to learner-centred one. However, competent teacher develops students abilities to think, act and plan for their knowledge. In this respect, Dwyer and Dwyer (1994) state:

> Teachers must create within each classroom a positive atmosphere, a way of life conductive to promoting reading through positive affect. Positive teachers are realistic but always looking for the best in their students. Positive teachers are competent teachers, constantly striving to better their skills. They realize that positive effect coupled with a high level of teaching ability promotes maximum achievement from their students.

> (Dwyer and Dwyer, 1994: 72)

In this vein, teachers should use poetic texts which are appropriate to students' knowledge. So, they feel oblige to focus on texts in which language is varied and diversified. Thus, they have to pay more attention to the way language is used in order to make their students more involved in the study of language. This makes students able to produce meaningful interpretations. In addition, they will be able to study and read competently.

Furthermore, teachers are obliged to look to the needs of students in class. It is only through students' needs and preferences teachers could select and specify their methods. However, different students have different learning interests and this often makes the selection of method so difficult for teachers. Most importantly, teachers should concentrate more on making students understand as well as respond to poetry more appropriately rather than concentrating on teaching methods.

As a result, having students' interests and needs in mind generally forces teacher to select poetic texts that best appeal to their aims. Hence, he could use poetry in very genuine tasks just to help students gain fluency through reducing their mistakes. Students will be more excited to respond to the teacher's meaningful tasks. He could focus on explanation and avoid activities which do not have clear objectives. Additionally, he should care about students' cultural background. Teacher in most cases should be aware of and much sensitive to traditions and cultural differences in order to create suitable balance that could help learners to gain better and deeper understanding. Hence, the teacher should ovoid the cultural dilemma[1] which may make students lost between two cultures: their own culture and the target one.

To sum up, teachers within classroom have very important role to perform. They can either make learning looks so easy or difficult. Hence, teachers could make their students much interested and eager to learn or not. Teacher within poetry class must be so flexible and open to change. He should plan and prepare his lessons previously. Thus, when things go differently he could be able to react positively in very short time. In addition to this, he should be aware of what is happening in his classroom just to direct his classroom audience in accordance to the outlined goals. In addition, he should have Excellent Interpersonal skills. In fact, teacher should show more enthusiasm and excitement in the classroom. He must be enthusiastic, or simply shows positive energy to his students just to make the classroom environment more pleasant. Hence, the teacher could focus on some strategies which help him to far extent to perform and realize his goals.

4.2.2. Teacher's strategies:

Teaching strategies are often used by teachers to facilitate and evaluate learning process. In fact, these strategies are often employed just to make learners more independent and responsible about their learning. The teacher most of the time might refer to variety of teaching strategies which are appropriately used in variety of contexts. Such strategies should have their effective impact on directing the process of learning. In this respect, the teacher should follow training, instructional and supportive strategies in order to identify whether learners' strategies are effective or not. The teacher could help to determine learners' acts and performances within classroom context. Thus, he could also evaluate and provide additional support to his students when necessary.

Moreover, teaching strategies are important teaching tools for teachers. Most successful teachers use strategies that are appropriate to classroom tasks, teaching goals and students' needs. Hence, teachers could be able to use many strategies within classroom practice because of students' differences, students' language abilities, learning styles, cultural background and motivation. Teachers should be aware of all these implications in order to seek opportunities, promote language understanding and improve language performance and involvement as well. Here are some of the most effective strategies that could be used by teachers to develop their teaching styles just to reinforce poetry lecturing as well as to promote foreign language learning as a whole:

4.2.2.1. Language integration strategy:

Generally speaking, the teacher of literature and poetry in particular, could use language integration through two different forms: mode integration and content integration[2]. Mode integration is the combination between listening, speaking, reading, and writing in classroom activities. This kind of integration makes students introduced to different activities. Such activities are very fruitful to them because they make them read, speak and write the language. However, Content integration is bringing content of the course from students' field of knowledge. Those ideas might easily be integrated into language curriculum.

So, instructors and language teachers normally should ask students to introduce self experiences just to create other suitable activities that imitate real world events. Students might find it instructive to read, discuss, and write about their experiences through which the content is already known for them. Such knowledge about the topic helps them understand and use the language proficiently. In addition, they will be able to build on and develop their pre-existing knowledge as they will increase their language proficiency. In general, language integration is a powerful activity of motivation.

4.2.2.2. Explicit instruction strategy:

Explicit instruction strategy involves providing information and presenting extra aid about the input just to offer guided practice. This strategy is also known as thinking aloud strategy[3]. Teacher for example, could focus clearly on describing skills and concepts for students just to build up meaningful connections between him and his students. This often helps to set the stage for students to understand and learn effectively. Throughout this strategy, teacher should present as well as explain the poem selected for study. However, teacher's explanation gives students extra and explicit instructions about the topic. Such instructions could develop students' degrees of comprehension as well as make them aware about the system of language and its norms in order to develop solid linguistic competence.

Therefore, teacher's guided instructions help students to engage in close and detailed analysis with poetic texts. Such instructions also give them the power to express their minds in both oral and written communication. Respectively, those strategies remove ambiguities; raise confidence as well as enhance students' appreciation to read poetry just to construct meanings and gain knowledge from different perspectives. In this context, Trabasso and Bouchard (2002) say:

> There is very strong empirical, scientific evidence that the instruction of more than one strategy in a natural context leads to the acquisition and use of reading comprehension strategies and transfers to standardized comprehension tests. Multiple strategy instruction facilitates comprehension as evidenced by performance on tasks that involve memory, summarizing and identification of main ideas.

> (Trabasso & Bouchard, 2002: 24)

By contrast, teachers who have never taken instructions can find it daunting in several ways. They will take more time for preparation of courses. They cannot clearly identify classroom activities which will connect with the material being presented.

4.2.2.3. Feedback strategy:

Feedback is totally an integral part to language learning process. In general, students should receive either formal or informal feedback, written or oral one as a response to their performances about different activities or tasks. However, teachers, can use various forms to evaluate and assess students' performances. Sometimes, they use verbal feedback, notes in margins and also written marks. Hence, students are sometimes dissatisfied with the

feedback they receive. Effective feedback should not diminish students' capacities but rather develop their understanding.

Therefore, in poetry class the appropriate feedback makes students know how much they have progressed. Teacher's positive comments or feedback could help students to build self-assessment and self-evaluation. This feedback particularly narrows the gap between students and teacher. In fact, in relation to assessment tasks the feedback strategy is both informative and corrective step which provides students with helpful criteria for success. Similarly, Crooks (1988) has explained how such strategy gives students the right guidance which improves their understanding. Indeed, this strategy makes learning outcomes positive and clearer to them.

In general, EFL teacher has as an important role as students have. Additionally, the strategies which he directs are too much important. Teacher has to differ and vary in his strategies. For that, most EFL experts do advice teachers about ways through which language is taught. Fortunately, most educational systems and foreign language curriculum should contain various strategies which are basically oriented to learners just to give them large opportunities for language learning.

Continuously, they should contain practical instructions for teachers to easily fulfil the teaching objectives. Such instructions are mostly included in the Teacher Guide[4]. This TG generally serves as an effective source of pedagogical instructions directed to teachers. Hence, this guide includes general introduction about the teaching syllabus, teaching methodology, some guidelines about course presentation, procedures about course content and other basic statements of course objectives. It does also include further identifications about classroom-based tasks, homework, evaluation and final examination.

Moreover, teacher will imply carefully the instructions being mentioned in the guide. That guide examines language in details. The courses are categorized throughout strategies that enable students to follow and pay attention to each sequence or instance. What concerns literary texts, the teacher will explain and offer full description about linguistic properties in order to make learners produce interpretations as well as help them to better understand and judge the literary work from different perspectives. So, the teacher highlights the language and its skills throughout various strategic representations which may give excellent focus on what is written down in the guide itself.

It is evident that teacher has significant participation in fostering both second language learning and language acquisition. Teacher's orientation should be mostly clear, direct and positive. Teacher within classroom is a director, motivator as well as innovator. Yet, his role should be directly linked to that of learners. In fact, language achievement and success depend partly on teachers and party on learners. Learner's role is so effective. It could never be denied that some strategies being developed by learners themselves are of much importance. So both roles of teacher and learner are totally interrelated. Each completes the other. In this respect, Ramsden (1992) says:

> Effective teaching refuses to take its effect on students for granted. It seems the relation between teaching and learning as problematic, uncertain and relative. Good teaching is open to change: it involves constantly trying to find out what the effects of instruction are on learning, and modifying the instruction in the light of the evidence collected.

<div align="right">(Ramsden, 1992:102)</div>

4.2.3. Learner's role:

Traditional views see the language teaching as a product of transmission. The teacher transmits knowledge to learners and learners however, are recipients. These views are now never workable because they consider learners as passive participants whereas teachers are active participants who hold all the knowledge. Modern teaching methods and learning strategies are more centred to learners and their roles in gaining knowledge as well as acquiring language.

In fact, learners are active participants who share the responsibility of learning. Learners should be able to use language communicatively with one another because learning is not sufficient only with certain knowledge of grammar rules and vocabulary. Learners should increase their desire to learn the language much more enthusiastically. They could successfully engage in an activity with little interference from their teacher.

Therefore, language teaching experts such as Sheham (1998) and Widdowson (2003) often state that students must be encouraged to make the text their own. They view the students as fundamentally active participant. Thus, the teacher is not responsible for transmitting all of the information to the students. In some cases, the teacher talks and the students listen. In others, the teacher listens and students talk. Hence, students have an important role to play. They are often expected to show their positive intentions to learn. They are also expected to tell what they have learned previously. In other words, they have to respond to classroom activities and relate them to their lives. Students should concentrate and pay attention to large classroom debates; do the activities; do extra ones; show understanding and interact to each other and with their teacher. Richards and Rodgers (2001) often emphasize the role of students. They state:

> The role of learner as negotiator between the self, the learning process, and the object of learning-emerges from and interacts with the role of joint negotiator within the group and within the classroom procedure and activities which the group undertakes. The implication for the learner is that he should contribute as much as he gains, and thereby learns in an independent way.

<div align="right">(Richards & Rodgers, 2001:166)</div>

Continuously, Littlewood (1981) rather assumes that the learner should be so skilful in communicative language classroom. Thus, the learner is an essential part who should use language communicatively. In this respect, Littlewood suggests the following:

> The learner must attain as high a degree as possible of linguistic competence. That is, he must develop skill in manipulating the linguistic system, to the point where he can use it spontaneously and flexibly in order to express his intended message. The learner must distinguish between the forms he has mastered as part of his linguistic competence, and the communicative functions which they perform. In other words, items mastered as part of a linguistic system must also be understood as part of a communicative system. The learner must develop skills and strategies for using language to communicate meanings as effectively as possible in concrete situations.

(Cited in D. Nunan, 1989:13-14)

Evidently, the learner has an important role in language learning processes. He should make connections to generate questions; visualize and create mental images; make inferences as well as monitor reading just to become proficient reader. However, the learner should not depend on his teacher all the time but only if necessary. Thus, he could develop himself by himself. In addition, learners have to be engaged in classroom interactions in order to figure out what will happen. In fact, personal involvement makes that solid bridge between learners and teacher as well as between students and the text they are studying in more conscious ways. Students' involvement often reinforces them to think about and understand the world. It also gives them chances to discover, look about and explore the use of language.

Student's role is totally tied to teacher's role. Student most of the time tries to think, infer, organize, memorize as well as evaluate learning processes just to have essential prior experience about the language. When doing so, the student will know how to learn in his own. It is true that students have limited experiences but their roles in involvement and participation could make them more skilful. However, if students are found unskilled the teacher could direct them to select appropriate strategies which could help them to take on new learning roles.

4.2.4. Learner's strategies:

It is true that learning about language is overemphasized. Strategies about learning languages and foreign traditions were originally developed by Tracy Terrell and Stephen Krashen (1992). Both developed interesting debates about acquisition, communicative competence and language progression. For them, classroom discussions will foster language comprehension and speech production. Hence, understanding or comprehension of the language should precede language or speech production. Both comprehension and production have to emerge through natural stages of progressions.

Moreover, language learning strategies are most debated topics in second and foreign language field. Learning strategies are often defined as detailed plans to achieve success in any field. In fact, planning, goal- orientation and so on are very essential strategies for effective learning. Learning strategies do focus on consciousness, awareness

and control as important cognitive actions for language learning achievement. However, for Pressley and McCormick (1995) learning strategies are consciously controlled to achieve specific goal or intention. Oxford (1990) for instance, said that learning strategies could be either observed behaviours or unobserved thoughts. He further defines learning strategies as:

> Language learning strategies are operations employed by the learner to aid the acquisition, storage, retrieval, and use of information...; specific actions taken by the learners to make learning easier, faster, more enjoyable, more self-directed, more effective, and more transferable to new situations.

> (Oxford, 1990:8)

Furthermore, learning strategies are broadly considered as general thoughts and behaviours which students use in their learning. These strategies often influence students' encoding process. So, learning strategies are general behaviours which influence students' processes of information. Students have to process information in more effective ways just to achieve successful outcomes about language learning.

Meanwhile, the learner should show willingness, ability as well as responsibility to learn poetry. Thus, the learner's competence enables him to use either well-defined strategies or not. Hence, the teacher can easily distinguish between competent learners or not simply through learning strategies. Competent learners generally focus on four specific strategies, which are:

4.2.4.1. Inferring:

Susan Hall (1990) considered inferring as a process that allows students and readers to make their own discoveries. She has also stated that good readers are those who use a variety of strategies which work for meaning inferring while reading. So, students are going to take information and essential ideas from the text as important clues then try to merge them with their background knowledge, experiences and strategies in order to figure out meanings.

In this stage, the learners try to filter inferences just to have coherent meanings. This process is very essential and automatic. Frequently, learners combine ideas from the poem and start to infer what is behind them. However, this process is the first step towards literary interpretation. Inferring is usually considered as deep thinking stage; learners will infer instances in relation to their deep mental systems or simply through their reference to their memories.

As being stated, students often try to find meanings by creating more than one hypothesis. Thus, students will develop these hypotheses in order to find out valid meanings. In one way or another, the new found meanings would unexpectedly affect their emotional state which automatically directs their understanding towards the poem. In such cases, emotional state, beliefs and values could make the meanings being generated do not work or simply invalid.

Fortunately, it could be better for students to remove away all these emotional states. Thus, students could simply focus on significant system of persuasion. In fact, they could change the way they think or the way they see things. Hence, students can create valid meanings through persuasive means rather than affective means.

4.2.4.2. Monitoring:

Susan Hall (1990) has referred to monitoring as:

> We view monitoring as an overarching umbrella that encompasses the comprehension strategies we identify and more. In this way, questioning, connecting, reacting, inferring, and so forth are all different and related aspects of monitoring. When readers have the disposition to stay on the top of their thinking as they read, they are better able to access the strategies that best suit their purpose.

(Susan Hall, 1990: 26)

Throughout this statement, monitoring is simply considered as a continuous process of collecting and analyzing information. It often enables students to figure out appropriate meanings and lead them to achieve desired results as well. Thus, by analysing inferences students will organise them either to valid or false meanings. Accordingly, the obtained results or collected experiences will be further monitored just to be documented and used as basis for interpretation and understanding. In this stage, processes of reasoning and predicting will be all present to check out the collected data.

So, monitoring as a process is often applied as critical reading strategy, student will use his analytical skills to infer, criticize and interpret the gathered information. In fact, he will easily determine the importance of information and its relevance for meaning generating. By monitoring, student will develop his understanding and comprehension towards poetic texts. He will also activate his background knowledge and make connections between him, the text and the external world.

4.2.4.3. Evaluating:

It is evident that the data being acquired by monitoring is generally used for final evaluation. Evaluation is simply considered as assessing process. The student will necessarily assess systematically and objectively the information. However, student when evaluating his interpretations he should pay attention to five main elements: relevance, efficiency, effectiveness, impact and sustainability[5]. In fact, these aspects are the basis for evaluative analysis.

In this last stage, learners will evaluate their performances about language. Respectively, there will be serious relationship between learning strategy and language performance. In this sense, learners' immediate performances can be seen either as low-performing or high- performing. In fact, their performances could be highly performed or not.

Finally, learning strategies are extra-dimensional operations. These strategies often help students to manipulate mentally through various internal representations. Such strategies are vital for development of language learning and acquisition. In one hand, the learner becomes gradually independent and increasingly equipped. In the other hand, the teacher provides all kinds of support just to facilitate as well as enhance language learning process. In fact, the teacher has to sharpen students' pre-existing knowledge through many instructions. This means that both teacher and learner interact and cooperate positively to create or provide successful learning/teaching environment.

4.3. Teaching methodology:

The pedagogical methods which have characterized second and foreign language teaching have been varied and multiple. Grammar Translation Method and Community Language Learning for instance, were traditional approaches to language teaching. Both GTM and CLL based their study upon grammar, pronunciation of words, drilling activities and speaking the language whatever mistakes students create. So, it is evident that such models have clear repetitive procedures. In addition to these methods, the Audio-Lingual Method was another method that put its main focus mainly on analysis of phonemes; morphemes; clause and sentence patterns of the target language. Students throughout this method are also sought to practice automatized classroom activities.

Moreover, throughout this method, teachers used techniques of mimicry and memorization. However, this method helped for the generation of another method known as the audio-visual method. Such method put in use tape recordings and filmstrips in classroom presentation. This method was often criticized as being technological not pedagogical. Additionally, The Silent Method[6] was another one that aimed to give the learner maximum investment for language learning processes. Teachers were most of the time silent. So, they provide no teaching aids. Students by this method could produce spoken language but this language will be full of grammar and pronunciation mistakes.

Furthermore, all these methods were traditional in practice. They were used by large numbers of teachers because they were considered as being creative, dynamic, and non-directive methods. Such models were designed to make learners move to gradual independence and self-confidence in learning the target language. This was of course, fallacious philosophy. Yet, the theoretical tendency of these approaches has created some drawbacks as well as limitations for teachers about certain aspects of pedagogical application. So, for these reasons and more, recent researches in the field of foreign language teaching have drawn interests upon more effective methodologies in both theory and practice.

Usually, teacher should be aware of the classroom he works in, the time being devoted, selection of appropriate materials, students' attitudes, desires and capacities in order to adopt specific method that meets all these aspects. In fact, teaching methodology is essentially the medium that the teacher often chooses to explain and teach a given material so that students can learn the language. In cases of poetry teaching, the teacher

can refer to multiple methods that he prefers most just to fulfil his ultimate educational philosophy. It is always common for him to select multiple methods within a single lesson or several lessons. A methodology for teaching can include the use of communicative tasks, group lecturing, language-based activities and task-based discussions. In fact, all these aspects are crucial elements which teacher should refer to in his classroom practice.

So, it is often assumed that teaching of poetry should be related to good teaching method. The teacher could structure classroom activities around concrete activities about the language. In fact, language-based teaching will help students to build up language skills rather than literary skills. It will also help them to explain whether the language is well-constructed or not. Thus, the teacher could also reinforce learners' communicative and cooperative learning interactions as well as he could refer to some aspects of the cultural perspectives in order to better understand issues about language use. In this respect, Eckard and Kearny (1981) illustrate:

> A major goal of EFL education is to teach students how to speak English well enough to converse spontaneously and naturally with native and non-native speakers […] These skills are both linguistic and communicative; one way to combine them and to prepare ESL and EFL students to converse with native and non-native English speakers is to practice conversation. Among the conversation activities included are role-plays, question-and-answer activities, class discussions, problem solving, games, and other group activities.

> (Eckard & Kearny, 1981:1)

It is obvious from this statement that poetry lectures could basically focus on various aspects. These aspects are explained as follow:

4.3.1. Language-based approach:

Language-based model is common approach to literature. In pedagogical stylistics, language-based model is one of the most working methodologies in teaching domain. This model concerns itself with studies about literary language and its pedagogical functions. It uses various linguistic and stylistic structures to the analysis of texts. In other words, it bases its analysis on stylistic and linguistic featuring. It is not centred to learners or teachers but rather language itself.

In addition to this, it deals with literature and language communication. So, this model enhances communicative teaching and learning. For that reason, it has wide pedagogical application in foreign language classrooms. Henry Widdowson is the applied linguist who fuelled the return of literature in language learning and teaching domains. He often clarifies the importance of literature for communicative language teaching. Many of his publications do focus on stylistic direction to study literature and poetry in particular.

For him, language-based model concerns itself with study about language its features and nothing else. It takes its principals from general approach of stylistics. Additionally, it has more communicative values since it depends more particularly on communicative teaching (see Widdowson 1975). Hence, it analyses students' degree of awareness and other based competencies more particularly communicative competence. So, this model enables learners to approach texts systematically and methodologically just to exemplify linguistic featuring and understand literary communication.

Therefore, this model emphasizes on stylistic application to language study. This stylistic application provides systematic teaching. It leads teachers to consider language as the only variable mean. In addition to this, stylistics put teachers aside in language study. However, there are some positive aspects contributed to stylistic application to language study. Firstly, stylistic investigation is the first recommended method to FLT. Secondly, it is based on psychologist and linguistic theories. Thirdly, it emphasizes syntactic progression while other methods are concerned with vocabulary and morphology. Fourthly, it develops different skills. So, this model does employ simple techniques and procedures for language analysis.

Meanwhile, this language-centred model views the student as fundamentally active member. The teacher however, is not responsible for transmitting all of the information to the students. Both teacher and students participate and interact. Fortunately, the evidence is found in the text and its features. Thus, it gives students knowledge about the language and necessarily enables them to use it for various purposes which interest them. As a consequence, this model emphasizes on teachers as well as students' roles. In fact, it gives similar roles for both teachers and students to overcome some pedagogical drawbacks and teaching implications. It also facilitates tasks for development of language skills.

Finally, language-based model is not concerned with static interpretation. It aims to recover meanings by its analysis of various interrelated linguistic and stylistic items. It also aims to focus on understanding aspects of literariness as well as inter-textuality[7]. This model makes readers look as innocent critics who are so interested and transparent for approaching and expressing meanings. It also makes clear distinction between literary message and literary form.

4.3.2. Communicative language teaching:

This model was and still recognized by so many applied linguists as a powerful theoretical model in both ELT and EFL. However, CLT approach could be very useful model for language teaching because it often aims to develop communicative competence that of learners. This model highlights the importance of communicative interactions for developing learners' abilities to produce the language. Littlewood (1981) has stressed that this model is too systematic because it pays more attention to both functional and structural aspects of target language and develops these aspects to produce more fully meaningful interactions. So, for him, interaction is a necessary mean to use and develop language meaningfully.

In fact, Larsen Freeman (2001) focuses on communicative interaction as prerequisite perspective to FLL. She rather emphasized that the primary goal of language is communication. Hence, in communicative classroom students learn language through variety of communicative activities such as: card games, probably-solving tasks, role-playing, information gap and scrambled sentences of conversations. Such activities are directed to integrate and reinforce the principles of communicative approach to wide classroom practice.

Richards and Rodgers (2001) generally have illustrated that CLT makes learners focus on the communicative act itself rather than language forms. They have declared that only through communication learners would master the language. They state:

> The emphasis in communicative language teaching on the process of communication rather than mastery of language forms, leads to different role for learners from those found in more traditional second language classrooms.

> (Richards & Rodgers, 2001: 166)

It could be true that language is for communication and vice versa. Hence, students should be very active participants to best fulfil communicative tasks within classroom practice. In this respect, Brown (2001) has described the role of the learner as follow:

> Students in a communicative class ultimately have to use language, productively and receptively in unrehearsed contexts outside the classroom. Classroom tasks must therefore equip students with the skills necessary for communication in those contexts. Students are therefore encouraged to construct meaning through genuine linguistic interaction with other.

> (Brown, 2001:43)

Additionally, Canale and Swain (1980) assert that communicative tasks must be as meaningful as possible. These tasks should be characterized by aspects of communication such as social interaction, creativity and unpredictability of utterances. All these elements have their purposefulness for both goal-orientation and authenticity. In this vein, CLT provides opportunities for learners in the EFL/ESL classroom to engage in real-life interactions. As a result, language learning can be very effective when language practice occurs in meaningful contexts instead of isolated settings.

Moreover, CLT is fundamentally learner-centred approach. Learners are exposed to large quantities of comprehensive input which makes them actively involved in classroom interactions. Unsurprisingly, learners will be able to interpret, interact and behave appropriately in various pedagogical and social contexts. In addition, they will have active involvement in oral and written productions. Unfortunately, the learner's communicative competence is frequently neglected or simply misunderstood. This is generally related to the teaching practice that is not clearly identified by teachers. Teachers are often considered as universally authoritative instructors. By contrast, teachers should not be authoritative leaders but rather directors and facilitators of the teaching practices.

Generally speaking, communicative language classroom is:

- ➢ It is a dynamic interpersonal approach;

- ➢ It generally focuses on negotiating meaning between two or more participants;

- ➢ It gives direct support to collaborative learning environment;

- ➢ It aims to make knowledge communicated by all group members;

- ➢ It develops both oral and written performance.

Meanwhile, CLT usually requires from the teacher high proficiency in English. It also requires acceptable knowledge in target culture. Sometimes, it puts too much pressure on the teacher and makes him most of the time prepares for his classroom activities. Additionally, that approach does not concern itself with teaching grammar and vocabulary but rather emphasizes communication in L2. Thus, it generally highlights the role of students in communicative class as well as relies mainly on speaking and listening as classroom-based practices. So, from these entire features one can notice that communicative approach is student-centred approach. The student by this approach has to develop his communicative competence as an important component to interpret, convey and produce meaningful messages within various contexts. In this respect, Hymes (1972) emphasizes a lot student's competence as follow:

> This competence ... is integral with attitudes, values, and motivations concerning language, its features and uses, and integral with competence for, and attitudes toward, the interrelation of language with the other code of communicative conduct.

(Hymes, 1972: 277-8)

Broadly speaking, in EFL context there could be so many difficulties that do affect the implementation of the communicative approach. Some of these problems are related to teachers whereas others are related to learners themselves or the learning environment. Accordingly, these difficulties could be generalized as: lack of teacher/learner's fluency, bilingual teaching system, students' unwillingness to learn, lack of preparation for class tasks, large class size and the lack of teaching materials. As a result, these pedagogical problems could create misinterpretation of CLT especially in EFL context. Fortunately, teachers could easily and correctly identify communicative activities just to overcome such pedagogical barriers.

To sum up, CLT creates non-threatening environment. In this environment both partners participate. Thus, teacher's interference could be so effective as to facilitate communicative tasks. In one hand, he could frequently bring communication directly into the class just to make students improvise interactions by themselves. Students in the other hand, have to participate in communicative classroom tasks which are based on

cooperative rather than individualistic aspects to learning. In general, communicative approach encapsulates the development of communicative competence that of learners as well as enriches their communicative skills through collaborative and co-operative interactions.

4.3.3. Cooperative language learning:

It is generally assumed that collaborative learning is very important aspect within the communicative approach. In fact, communicative classroom is totally based on fluency, accuracy, pair and group work activities. All these aspects make the classroom more communicative, interactive as well as collaborative. However, according to Johnson and Stanne (2000) cooperative learning refers to various methods used for organizing and conducting classroom instruction and interaction. Cooperative learning is still accepted and recommended for language teaching and learning because it promotes cooperation between students rather than competition.

In this vein, Oxford (1990) considered Cooperative learning as a specific approach that is designed to foster collaboration through the presence of group work spirits. Nunan (1992) often demonstrates that collaboration and competition could both coexist with each other. Collaboration exists within the same group work members whereas competition exists between two groups. This means that learners within the same group work react collaboratively and the group work members would react competitively against the other one.

Additionally, many researchers have proved that cooperative learning in second and foreign language learning is very effective and advantageous. In fact, cooperative learning could affect more particularly learners by: increasing their self-esteem, building their confidence, developing their capacities and competencies in language learning, lowering their anxiety, enhancing motivation and directing their positive interaction and involvement.

Therefore, within the instructional communicative discipline cooperative learning often increases a variety of relations within the same classroom. The teacher could easily rise face to face interactions, develop student-student relations as well as build up solid relations between him and students. Hence, such relations make the learning of poetry in particular more structured, facilitated and monitored. As a result, cooperative learning contributes a lot to develop individuals and groups relations successfully. It also leads to enhance positive interdependence, leadership, conflict-management skills, decision-making and trust-building. Thus, cooperative relations do enhance communication essentially through:

4.3.3.1. Teacher-learner interaction:

This kind of interaction is very necessary. The teacher should know to which extent his voice is heard. Many teachers are so afraid to implement this approach. The latter demands extra control, guidance and instructions. All these aspects usually reinforce the

interaction between him and students as well. Additionally, teacher's tolerance, positive intervention and feedback frequently urge learners to involve in interactions. All these aspects may give them some kind of confidence to speak freely and fluently with their teacher. Fortunately, Rivers (1987) explains:

> Collaborative activity of this type should be the norm from the beginning of language study. Part of the teacher's art is to create, or stimulate student creation of, the types of situations in which interaction naturally blossoms and in which students can use for actual communication what they have been learning in a more formal fashion. In this way, they are already engaging in the central activity for which language is used in human relations.

> (M. Rivers, 1987: 4)

In poetry class, such relation between learners and their teacher gives them the ability to offer various interpretation and suggestion to the topic being discussed. These interpretations are very much needed because the ultimate goal behind poetry lecture is message-free discussion[8]. So, the teacher-learner interaction opens the door to diverse interpretations which indicate how the teacher's instruction and presentation of the poem is understood. As a result, such relation could be considered as a reward or simply a positive outcome of cooperative learning environment.

4.3.3.1. Learner-learner interaction:

As being stated before, cooperative learning builds up positive relation between teacher and his students. This relation often reflects behaviours which have positive and functional aims. In addition to this, learner-learner interaction is another positive result of the cooperative approach. Thus, students start to create complete conversations between themselves. They also start to produce purposeful interaction in and out the classroom.

In general, students' close and supportive relations will necessarily attain very higher levels of success and achievement. Students' relations could never be conflictive or competitive but rather effective and creative. Thus, students could easily share ideas and experiences between themselves. Accordingly, this will make them most of the time connected and rather engaged in communicative events and interactions. Hence, collaborative learning generally does meet students' emotional and academic needs as well as makes classroom environment more conductive to successful learning. For that, Rivers notes:

> Through interaction, students can increase their language store as they listen or read authentic linguistic material, or even the output of their fellow students in discussions, skits, joint problem-solving tasks, or dialogue journals... In interaction, students can use all they possess of the language-all they have learned or casually absorbed- in real-life exchanges where expressing their real meaning is important to them. They thus have experience in creating messages from what they hear, since comprehension is a process of creation, and in creating discourse that conveys their

intentions. Even at an elementary stage they learn, in this way, to exploit the elasticity of language, to make little they know go a long way.

(Ibid: 4-5)

4.3.4. Task-based teaching:

The task is often defined as activity, exercise or drill that makes learners involved in comprehensive, productive and interactive operations in which the attention is principally on meaning as sort of real world relationship. So, the task is considered as a communicative act in its own. Skehan (1996) for instance, defines the task as:

> An activity in which meaning is primary; there is some sort of relationship
> to the real world; task completion has some priority; and the assessment of
> task performance is in terms of task outcome.

(Skehan, 1996: 38)

However, task-based language teaching generally focuses on the use of authentic language materials which help students to do classroom tasks throughout meaningful target language. In fact, TBLT is primarily based on the task's outcomes. The teacher will focus his attention on the appropriate completion of the tasks rather than on the description of language forms. So, classroom-based tasks develop the language fluency, communicative skills and build up confidence. Hence, TBLT is relatively new approach to language teaching and second language acquisition. Throughout this approach, students are required to complete meaningful as well as real-world interactions because the focus is principally on pragmatic meaning. Teacher could sometimes focus on the form during the performance of the task.

Accordingly, Pica et al (1993) noticed that classroom based tasks should focus on meaningful interaction. They classify the tasks as fellows: information-gap, problem-solving, decision-making, and opinion exchange[9]. However, Jane Willis (1996) proposed six types of tasks. He considered them as essential features for raising knowledge. These tasks are: listing tasks, ordering and sorting, comparing, situational problem solving, sharing personal experience, and creative writing production. These based-tasks could be practically valuable for teachers to familiarize themselves with devices to differentiate between various classroom practices.

Fortunately, these tasks are useful strategies for both interpreting and comprehending language. In fact, those tasks are effective in developing speaking skills as well as improving students' proficiencies. Respectively, such classroom works can maximize students' opportunities to speak in class. Those tasks also provide the potential benefits for student-student interaction as far as student-teacher interaction. Additionally, they facilitate language receptivity, raise the sense of curiosity, reduce students' anxiety and activate the sense of competition between them.

Furthermore, teachers sometimes could implement these tasks with varying degrees. They have to select suitable tasks for suitable situations. So, teachers should manage

positively classroom discussion and interaction. They can from time to time help students to speak and discuss their ideas. They can also allow them to write down their comments. Hence, students will produce at least three written tasks based on the material studied in the course. In fact, students are asked to write an analysis of a given text. They are also asked to write essays in addition to final examination.

Meanwhile, it is evident that these tasks are based on students' interests. Students are frequently exposed to authentic and varied language. These tasks could be helpful enough if designed in their new curriculum. Thus, students could show positive reactions towards implementing such classroom based-tasks. In fact, they feel ready for real participation, collaboration and communication. Students frequently feel that they are independent learners.

Within this frame, TBLT in poetry classroom usually provides relaxed atmosphere and pursues the development of integrated skills. TBLT generally serves the following aims:

- It promotes students' academic progress;

- It improves students' interactive skills;

- It encourages students' intrinsic motivation;

- It creates collaborative learning environment;

- It is appropriate for small group work;

- It generally involves a primary focus on meaning;

- It has clearly-defined outcomes;

- It is a task through which the target language is used by the learner himself;

- It is usually consistent with communicative language teaching principles.

To sum up, TBLT is a method for language teaching which aims in increasing students' abilities to communicate effectively and accurately in English. It also aims to facilitate language achievement, develop the acquisition and create meaningful exchanges. Thus, such approach provides learners with very simplified context for learning. It can make them ultimately have wide exposure to language. Consequently, this approach develops students' experiences to single poetic piece, raises their capacities to comprehend such piece as well as produce meaningful interpretations for it.

5.1. Classroom practice:

For Taylor (1992), the teacher or the curriculum designer should decide the goals and objectives of his instructions, the content of courses as well as the tasks for evaluation just to clarify and identify classroom practice. This organizational system would help him a lot to direct satisfactorily the class. Necessarily, it helps him to create coherent product for

classroom practice. In this vein, Taylor introduces a linear structure which operates at the level of the following processes:

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┌──────────┐      ┌──────────┐      ┌──────────────┐      ┌──────────────┐
│          │      │          │      │  Experiences │      │              │
│  Goals   │ ───▶ │ Content  │ ───▶ │   (Tasks)    │ ───▶ │  Evaluation  │
│          │      │          │      │              │      │              │
└──────────┘      └──────────┘      └──────────────┘      └──────────────┘
     ▲                                                            │
     └────────────────────────────────────────────────────────────┘
```
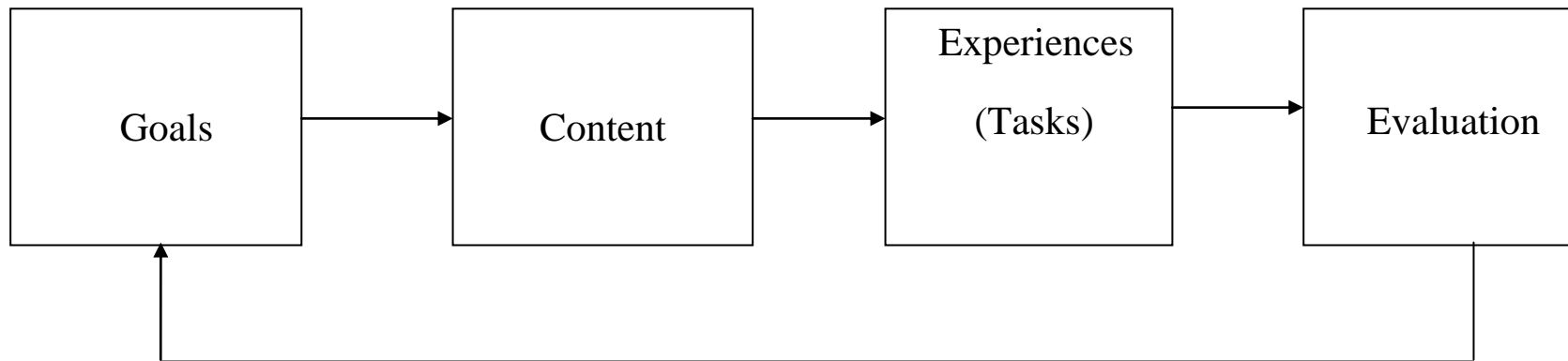
Figure4.1: A Linear Structure for Classroom Organization.

(Developing Classroom tasks, 1992: 16)

Similarly, classroom practice should cover those various operational processes. In fact, classroom methodology should focus on the selection and sequencing of various learning activities, preparations and organisations just to enhance the status of language learning and teaching as well. However, the following perspectives could be regarded as essential stages for the development of classroom practice:

5.1.1. The Text Choice:

Broadly speaking, the teaching of poetry may involve many criteria which have essential and significant effects in achieving the success of poetry class. One of these criteria is the appropriate selection of reading material. Hence, poetry usually has specific linguistic organisation that frequently obliges teachers to appropriately select poetical texts for classroom practice. Those texts should be easy, simple and efficient in determining students' needs and developing their knowledge as well.

However, EFL students most of the time do face problems as to infer ideas and meanings of poetry because of two things. Firstly, learners have very limited set of knowledge. Learners are not qualified and experienced enough to approach poetical texts. Secondly, the teacher selects poems and sonnets that are written in very archaic English. As a result, these factors could foster students' unwillingness to focus on poetry lecture.

According to Yule (1996), the text choice or simply language input[10] is the language being exposed to the learner. Hence, this input is an important factor that affects language learning and acquisition. He adds that this input being exposed to learners should be comprehensible and relevant to their interests and not complex or graded. Thus, text selection is very determinative issue and often directs classroom practice. In this respect, Widdowson (1990) says **:**

> It has been traditionally supposed that the language presented to learners should be simplified in some way for easy access and acquisition. Nowadays there are recommendations that the language presented should be authentic.

> (Widdowson, 1990: 67)

Throughout Widdowson' statement, texts being selected or prescribed should not be out of students' interests but rather fit their needs. In addition, poetic texts have to be clear, authentic as well as accessible to learners. So, the selection of texts depends very much on the purpose behind them. Teacher could select the text according to three main purposes: to make students survive, learn and have pleasure. What concerns the first one, texts should help students to survive. In fact, reading itself could help students to survive. Throughout reading, students will easily find out information as well as gain new knowledge about rules and structures. So, reading generally makes students involved in interactions and helps them to have immediate responses to different situations.

Concerning the second purpose, text choice does improve to some extent the learning process. This depends much on learning activities done in the classroom as well as their goals already being oriented. What concerns the final purpose, selected texts should have

that sense of pleasure in order not to make the teaching of poetry boring. All these elements are to be taken into great consideration when selecting classroom material more particularly in poetry class.

As being mentioned above, texts should be the source for authenticity. Wallace (1992) for instance, declared that classroom texts should have wide pedagogic purposes. For Widdowson (1990), learners should be introduced to real discourse not artificial one. Throughout these texts, learners can gain information and know what is going on in that world around them. In fact, appropriately selected texts raise students' motivation and expose them to real language. Those texts make them reflect the change in language use and increase their achievement about learning. In this respect, Nuttall (1996) says: "Authentic texts can be motivating because they are proof that the language is used for real-life purposes by real people". (Nuttall, 1996: 172)

Meanwhile, authentic materials are not limited to texts only but there are plenty of sources which can serve to be authentic such as: magazines, menus, brochures, smart boards, internet and movies[11]. In fact, all these are authentic resources which have been produced to fulfil social or pedagogic purposes. So, these are various resources that could be so beneficial generally to language learning process. However, in selecting texts the teacher should pay attention to how language is used because such texts could to some extent be very useful for teaching linguistic structures, literary components and cultural aspects. In fact, selected texts do improve both reading and writing skills as well. Hence, those texts are authentic texts; they usually prepare students to real and eventual reading. In addition, they challenge students' intelligences and competencies.

Furthermore, Davis (1992) said that the selection of poetic text is very crucial element for classroom practices. He further stressed four major elements when selecting poetical texts in foreign language context: 1) knowing how to decode the literal meaning of various words and sentences with reference to their context of course. 2) Determining the cultural referents through which the poem was written. 3) Possessing solid literary competence for approaching the poem. 4) Integrating student's reaction to the poem by infusing totally his attitude or experience or simply his feelings and emotions[12].

So, these features are essential elements that teacher should refer to when selecting his text in poetry class. Hence, such elements help teacher to orient his teaching practice from traditional poetry class to more communicative one. In fact, all these interactive elements foster text-student relations and frequently build the bridge between the text itself and the reader rather focusing on poet's beliefs and emotions.

It is evident that well-selected texts could be more advantageous for learners and vice versa. In fact, when the teacher appropriately selects his text he will positively direct his classroom. In addition, he will also provide an opportunity for students to demonstrate language and classroom practices. However, some advantages of authentic text are summarized as follow:

- ➢ Represent authentic classroom environment;

- Identify how language operates and functions in particular context;

- Create positive classroom interaction;

- Develop writing and speaking abilities;

- Widen and reinforce language knowledge;

- Produce positive effects on learners' motivation;

- Expose learners to real discourse and unbiased cultural information;

- Support other creative language teaching materials.

In this vein, Claire Kramsch (1996) in her book Context and Culture in Language Teaching agrees with Widdowson when he says:

> It is probably better to consider authenticity not as a quality residing in instances of language but as a quality which is bestowed upon them, created by the response of the receiver. Authenticity in this view is a function of the interaction between the reader/hearer and the text which incorporates the intentions of the writer/speaker... Authenticity has to do with appropriate response.

(Cited in Claire Kramsch, 1996:178)

The idea of authenticity is central to FLT. Learners should be exposed to authentic language as native ones. Hence, authentic texts could be used as valid input data for EFL learners. Such language inputs could be also so conductive for language learning, classroom communication and interpretation as well. Authentic texts would therefore be considered as suitable interactive inputs between the reader and the text and not just the text in itself.

5.1.2. Lessons plans:

Planning for lessons' general description and instruction is very important step in literature and poetry in particular. Course planning must be necessarily developed by the teacher himself to better guide, cover and manipulate his class. General course planning is very effective and helpful in directing students' interest and curiosity. In addition, course planning often reflects teacher's general aims and objectives. Hence, there are many forms through which lessons are presented. Most lessons are typically planned according to this order:

5.1.2.1. Preparation:

In this preparatory stage, the teacher focuses on the official time of the lecture. He will organize how the lecture begins and how it ends. In addition, he will mention the list of materials being required as well as the overall aims and objectives of the lesson. These

are very essential features to be mentioned. Therefore, in this stage, teacher has to prepare his students to whole language input and classroom practice. Throughout this preparatory stage, the teacher should use effective warm-up activities which direct learners' attention and interests to what is coming later on. For instance, teacher could introduce students to new words, linguistic features and new vocabularies just to direct their focus to the language study.

Moreover, this preparatory stage is considered as basic step that makes students go further in their learning process. It usually guides students to select appropriate strategies that better fit their learning. During the teaching practice, the focus must be on the way students are prepared. In one hand, well- prepared students are best motivated to classroom engagement and language anticipation. In the other hand, students' motivation has its effectiveness in gaining successful outcomes. Thus, students would be able to engage and participate appropriately and successfully in various classroom tasks.

5.1.2.2. Presentation:

This stage creates the main body of the whole lesson. It is known as fellow- up stage. Teacher here could introduce the content of the course confidently. Hence, he often tries to explain in details target grammar or any vocabulary selected for the lesson. In addition, he presents students to real -life experience and other visuals. Throughout teacher's explanation and illustration, students will easily engage in the topic being discussed in class.

It could be evident that presenting the topic to students generally opens large classroom debates and discussions. Students try to be active participants by generating acceptable discussions between themselves and with their teacher as well. Best topics often keep students active and engaged. Hence, most of students do contribute to participate via exciting means. Teacher for instance, should know how to present the topic of interaction. He could simply use some tapes and other visual aids just to reduce students' fear. These teaching materials are helpful enough in conveying information. In addition, they often keep students focused on the content of the lesson. Such materials direct the student to re-arrange his ideas or simply activate his prior knowledge

5.1.2.3. Practice:

In this final stage, teacher prepares certain tasks in order to check students' understanding. These tasks are of course, guided practices that could make students predict some answers to some questions as well as generate some interpretations. However, teacher could give students some activities to be realized at home. Such homework activities are essential extra-activities which reinforce the sense of coherence. Students need to have such connection between their classroom context and external environment. This would make them more familiar to various situations as well as make them able and ready to react, discuss and interact with much effectiveness.

Therefore, classroom practice frequently reinforces students' knowledge about the topic being approached. The teacher could present some activities through which the main focus is in words and vocabularies being learnt in actual classroom practice. Teacher by such practices is controlling the learning outcomes. As a result for that, teacher will be able enough to determine whether his students have understood the whole lecture or he should prepare make up sessions and revisions. Thus, classroom practice could be regarded as knowledge expansion through which students reflect on what they have already gained in their classroom.

To sum up, lessons plans are important documents which could well-describe classroom scenario by focusing on each and every possible action. Thus, it makes the teacher organized in his class and makes students able to anticipate and respond to various questions as well. Additionally, it provides teacher with general outline about teaching goals, learning activities and classroom practices. Throughout this organization of lessons, the teacher will be able to cover the entire lesson or unit of work. In fact, all major points could be covered from the overall objectives of the lesson to the final practice. So, the purpose behind lesson planning is to make students able to communicate. In fact, lessons plans direct both teacher and learner to successful classroom interaction.

5.1.3. Classroom activities:

Reading is that interactive event between the student and text. For instance, reading poetic texts helps to build up schematic awareness and linguistic knowledge. Within this frame, readers will develop coherent interpretations about literary texts simply throughout their mental processes[13]. Widdowson often explains how students combine textual knowledge to mental representation. However, the information which they gain will be automatically stocked in their memories. The latter will easily be brought during their operational processes. Hence, students' mental structures are rather known as schemes.[18] During the process of reading, the information will be drawn from the text as well as from students' internal schemes. So, schematic knowledge is everything that the reader brings up while reading texts.

Respectively, it is more preferable to divide classroom teaching procedures into three main phases: pre-reading activities, while-reading and post-reading activities. This classification of tasks and activities provides students with enough information about text and its topic. In fact, these activities often familiarize learners with the text they are about to read and help them to establish a purpose behind its reading. Thus, classroom activities could generally be done with every literary text because they help to provide literary understanding as well as lead for gaining success and reading improvement. Here, the classroom activities are better explained:

5.1.3.1. Pre-reading activities:

Such activities do basically improve reading comprehension. Pre-reading activities are preparatory activities which lead learners to build up background knowledge. Hence, learners should know something about the literary topic before it is approached or read.

However, the literary topic should at least be known and familiar to learners. This stage is very essential for learners to build up relevant linguistic information and to comprehend the text as well. Teacher for instance, has to make vocabulary more accessible to his learners. He has to select and identify main words that he is going to focus on. Throughout this stage, the teacher could either motivate learners or not. The teacher should focus on the topic of discussion as powerful source that consciously motivate learners to engage in classroom discussions.

In addition, pre-reading tasks often direct learners to focus their attention on literary work or what is simply being read. These activities are strategies for whole literary comprehension. Those activities do involve schema building, brainstorming and other mental operations which help learners to construct text-specific knowledge. Skimming and scanning[14] are for instance, pre-reading mental events. They frequently make learners identify text, its characters and its setting.

As being stated earlier, pre-reading activities do activate learners' prior knowledge and raise their expectations just to make them able to identify what the text is about. However, these activities are teacher-centred activities rather than learner-centred. Teachers should use them in order to make learners experience the text rather than to study it.

5.1.3.2. While-reading activities:

These activities are ones which help learners to focus on aspects of the text and its characteristics to better understand it. While-reading activities are task performance activities which make learners able to identify topic sentence and other related ideas about paragraphs and passages. In addition to this, they help to illustrate some key vocabulary just to differentiate between some connectors and other linguistic elements.

By such activities, learners are going to take significant notes and comments about the text. Learners do also refer to predicting and inferring[15] as two important features to figure out cases of suspense and dilemma within literary texts. Hence, these features oblige students to refer to their prior knowledge in order to better understand new coming information.

In this stage, teachers will focus more on literary comprehensiveness. They could practice some role-playing activities, interactive reading skills, games and other visual creations just to enrich classroom discussions. All these are possible suggested tasks to promote higher level of thinking.

5.1.3.3. Post-reading activities:

These activities are rather considered as repetition of some previous tasks. In addition, these activities do focus on both summarizing and interpreting literary texts. In fact, in this final stage, learners will summarize what they have already generated from reading practices. They will also reflect on some linguistic elements by trying to establish direct communicative relations between them.

Thus, reading itself is an interpretative process through which learners could personalize and relate literary stories to their lives. In one hand, teachers will make reading more communicative and purposeful. In the other, communicative reading tasks will suggest interactions. Therefore, students will be speakers and listeners at the same time. They could also evaluate themselves by themselves.

As being mentioned earlier, post-reading activities are productive tasks through which students offer feedbacks. The latter will make students generate some natural reactions about the texts being studied. Such activities are often considered as language-focused tasks. Learners would read the text and use it as powerful mean to develop their skills about language.

So, all these tasks are language-based activities which are often designed to enrich students' knowledge as well as increase their communicative competence. This competence will orient and build up their confidence to develop multiple reading abilities. More importantly, such activities are important reading instructions which increase language proficiency. These strategies could develop learners' comprehension, motivation and personal involvement. They could also help them to better comprehend literary text and understand its literary and linguistic elements.

Unsurprisingly, EFL learners are very passive readers. They do only stick to the surface level of meaning. Thus, teachers should emphasize on pre, during and post-reading activities just for making learners participate in classroom discussion as well as making them think more deeply and critically. In fact, it could be only through these activities learners could reach literary appreciation. As a result, classroom activities are interactive activities which make literary texts worthwhile to students. However, students will not feel frustrated but rather active and comfortable participants.

5.1.4. Classroom assessment:

What concerns assessment and written evaluation, instructors and teachers work all together in order to identify how students use the language. Teachers for instance, evaluate and correct the language that students produce. They also try to make students use and produce the language by themselves throughout given practical activities which help to simulate real communicative situations. By that, one can understand that teachers focus all their attention on their students just to make them self-dependent and active members. Indeed, teachers do not develop themselves and neglect their students but rather give students primary interest.

Moreover, it is obvious that the teacher needs to know the abilities of his learners, how much they have progressed in learning and which skill they have acquired more. From the educational point of view, knowing all these facts could not be done by teacher's opinions but rather with official procedure known as learning assessment. Erwin (1991) defines assessment as: "The process of defining, analyzing, interpreting, and using information to increase students' learning and development" (Erwin, 1991:15). So, assessment will prepare students to more learning development, effectiveness and

improvement. However, teacher prepares some tasks in order to know points of strength and weakness in that part of students then works on them just to make students more progressed.

Therefore, Hamayan (1995) has noticed that EFL teacher usually uses alternative assessment with various techniques and variety of activities just to evaluate the students' reading skills, comprehension degree and linguistic development. He says about that:

> Alternative assessment refers to procedures and techniques which can be used within the context of instruction and can be easily incorporated into the daily activities of the school or classroom.

(Hamayan, 1995: 213)

However, teachers' evaluation could sometimes be not systematic but rather problematic. Evidently, M. Rivers (1987) declares:

> Evaluating individual student writing can pose some problems. One sticky point is the question of grammar and style. Here there are several options. First and foremost, whatever option instructors adopt, they must always recognize and reward the creativity of their student authors. Nothing inhibits developing writing skills more than to see high praise and excellent grades go to the cautious or lazy student whose dull paragraph, written with grammatical precision and little else, repeats the same thing in five different ways.

(M. Rivers, 1987:87)

Furthermore, with the increased interest to learner-centred curricula and learner autonomy students' self-assessment or self-evaluation has gain particular interest in foreign language learning. Dickinson (1987) often emphasizes that traditional forms of assessment are aimless; they do not facilitate the progress of learning especially in literature class. Teacher will only gather information from students without educational values. In fact, assessment practices are now more explored. Evaluating and testing learners' knowledge should be done by learners themselves. Learners are able enough to evaluate, test and monitor their own level of knowledge, performance, and understanding.

Meanwhile, self-assessment is what the students evaluate from their own perspectives. Students are able to self-monitor their own learning process. This self-assessment is the way that helps them develop knowledge through conscious control. In fact, this process of control enhances metacognitive awareness of knowledge and thought. Oskarsson (1989) thinks that self-assessment often promotes learning in general because it gives students training in evaluation.

Similarly, such evaluation is too important for autonomous learning. Learners need to make reliable and valid judgments by themselves. Hence, self-assessment is considered as self-access in learning. In EFL domain, self-assessment is much suggested because it enables students to reflect on their progress. For Srimavin and Daraswang (2003),

reflection or evaluation about learning encourages learners to take more control over their learning

Additionally, Flavell (1976) was the first who used the term 'Metacognition'. He has related it to wide learning practices. For him, metacognition is considered as higher order of thinking that involves active control over processes involved in learning. According to Schraw and Dennison (1994), students have higher levels of metacognitive strategies which enable them to have self-control over learning as well as produce self-evaluation. They have also mentioned that students seemed to be excellent ones in many learning operations such as: planning, managing information, monitoring, and evaluating.

However, for Tina (1990) traditional assessment is still employed by teachers as active testers whereas students remain passive testees. She noticed that assessment as a process was not an evaluative practice but rather traditional pedagogical one. Hence, Tina was fully aware of the ineffectiveness of this existing practice. For that, she has emphasized the role of students in learning. In fact, she has proposed new evaluative form that is more centred to learners known as Formative Assessment[16]. In her model, she defines the way students negotiate learning goals and outcomes with their teachers. Students could effectively engage in self- and or peer assessment. So, students' writing is evaluated respectively by themselves or by the help of their teacher. This innovative work that she brought to classroom practice has received positive results.

Generally speaking, classroom assessment could be considered as observational tool which teachers use to evaluate students' performances within classroom. Thus, it could also be regarded as teaching procedure which teachers refer to in order to recognize and understand the effectiveness of their teaching methods. In the case of poetry teaching, teacher can refer to various assessment procedures which could help him and students as well to reduce feelings of fear, isolation and impotence. However, the teacher could also test and evaluate students' oral performances towards a given poetry. He cannot put all his focus on students' literary understanding and interpretations. For instance, the teacher could ask for simple stylistic analysis just to know to which extent students have understood the poem. Teacher's evaluative activities could be more preferred and appreciated just throughout methods of comprehensiveness and assistance which could elevate students' apprehension and degrees of understanding.

5.1.5. Classroom management:

Classroom management generally refers to various techniques which teacher emphasizes on to make students, time and materials more organised so that the learning can take place. So, classroom management is widely considered as a set of techniques which allow the teacher to control, evaluate and monitor his classroom effectively just to create positive leaning context. Respectively, many teachers do work hard to create positive atmosphere which enables them to achieve their teaching goals appropriately. In fact, classroom environment is the right and suitable place that teachers use to foster students' engagement. It helps a lot in establishing productive environment as well as increasing cooperative learning achievements.

Effectively, second language class is a natural setting through which students should be able to communicate. In fact, effective classroom should enable students to produce the target language as well as share their ideas, hopes and ambitions. The teacher's choices are of great importance in directing foreign language learning in general. As a result for this, students' experiences and interests will be developed gradually. In such valuable context, self-esteem will also flourish and grow successfully. In this respect, Jim Scrivener (2012) says:

> The classroom management choices you make play a large part in increasing the individual working atmosphere of your class- how it feels to be in a room with you as a teacher. Whether it is an enjoyable, engaging place to be learning or whether it is dull, uninvolving and uninspiring. They reflect what you believe about teaching and learning, about learners and their potential and about the relationship of teacher to learner. They reveal how everyone relates to the class as a whole and to the hierarchy of the learning institution you are a part of.

(Scrivener, 2012:1)

Accordingly, it is very essential for EFL teacher to refer to wide range of skills, techniques and strategies just to keep his classroom environment more organized, focused and so productive. In fact, such techniques are very effective in determining and maximizing language learning. Some of these techniques are classified as follow:

5.1.5.1. Setting up groups:

Students are usually asked to listen attentively, respond honestly and respectively to teachers' tasks. Obviously, problems of class sizes, teachers' authoritative instructions and students' negative behaviours are all seen as obstacles which impede effective management of the classroom environment.

Nevertheless, the teacher could rearrange his classroom by creating workshops, pair works and team works. These features could help students to work confidently and collaboratively just to achieve progress and development. Additionally, such features help teacher to get up and get around the room easily within few minutes.

However, Jim Scrivener (2012) adds:

> A teacher who always keeps the students in whole-class mode and never makes use of pair work or group work of any kind may be a teacher who believes in such 'traditional' educational approaches, or one that has never thought about or questioned them very much. Or perhaps this sort of teacher is afraid of losing control over things or thinks that whole-class teaching is what the school or students expect and demand.

(Ibid: 1)

Continuously, this new settings could raise students' enjoyment and enthusiasm. They could also develop students' mental explorations. For Caruso and Woolley (2008),

group projects develop students' learning abilities, build their confidence and enhance their communicative experiences. Hence, group works are typically concrete forms of cooperative learning. Those collective works frequently lead to cater for individual differences and develop students' knowledge.

5.1.5.2. Maintain order:

Throughout this aspect, the teacher will not only maintain order in classroom but also will maintain students' attention. The teacher should establish positive classroom environment by making the class more pleasant and ordered. Hence, the teacher in the class could be a leader who keeps the class exciting and controlled at the same time. The aim behind this strategy is not only to give commands and instructions but rather to direct students' attention to classroom practice as well as to keep them more active, powerful and energetic.

Therefore, the teacher would establish instructions just to reinforce classroom rules. These rules are always necessary to conduct learning. The teacher should direct students to finish their works in limited time as well as to offer discussions about the topic. He could also ask them to account for their actions and experiences. Most importantly, when students misbehave the teacher should redirect them and if necessary, he should punish them regularly. Additionally, the teacher should react positively just to keep students engaged especially for those who have never offered information unless asked. Normally, he should do whatever tasks to keep students involved and integrated to classroom activities.

5.1.5.3. Time management:

What concerns official time, the teacher should manage and plan consciously the time. Effective planning leads generally to successful control over the amount of time being spent or delivered in class. However, this is not an easy task for the teacher but he could design simple and at the same time varied sequences which enable him to divide time over useful practices. Time management also depends largely on the teaching method being adopted by the teacher. The teacher has to base his tasks on easy and simple method as a way that helps him to approach tasks effectively in very short times, if not it will be time-consuming.

So, time is very important aspect within classroom. Most teachers of literature have only one hour or two hours within the week and this is not enough. However, teachers should know how to manage their time effectively just to minimize the wasted time. In fact, teachers should eliminate activities which are not essential. Similarly, they should leave away instructions and procedures that are useless.

5.1.5.4. Seating arrangement:

In poetry class, it would be more appreciated and privileged if the teacher divides the students into groups. Pair or team-groups would study, discuss and interpret poems with cooperative and supportive intentions. It is evident that teamwork or pair groups will learn

collaboratively because they often create a non-threatening learning environment as well as they will accept individual differences between them. In this vein, M. Rivers (1987) reports:

> Students who are initially afraid to produce a complete sentence can at least suggest ideas for others to incorporate. Each member of the class can write on the board another student's contribution to the story or help someone else to do so correctly. Students can then take turns reading aloud parts of their group efforts, even acting it out if the story lends itself to such an interpretation. Depending on the level and particularly the inclination of the class, mini-dramas and poems can also be written in this fashion.

(M. Rivers, 1987:84)

However, such classroom organisation could create well-organised physical space through which teacher establishes rules and procedures effectively as well as reinforces them easily. Thus, such organisation will eliminate situations that are dangerous or disruptive. So, by providing suitable and well-arranged seating the teacher will easily move around or monitor his class. He could also response and deliver immediately corrective feedback to students. Rivers adds:

> The problem for learners is to save face in a classroom situation where possibilities of avoidance and escape are more limited than in natural settings. Arguably, the need for face-work in teacher-controlled classrooms is greatly reduced by the "fool's impunity" that accompanies the institutionalized status of learner and by the institutional authority granted the teacher. However, where turns-at-talk are up for grabs, where the actions and reactions of others have to be anticipated and intentions correctly interpreted, where the risks and consequences of speaking up have to be weighed, students need strategies of indirectness in discourse.

(Ibid, 1987: 21)

Meanwhile, effective classroom management could be a motivating element for language learning and acquisition. As a result, the teacher should avoid unnecessary threats and other humiliating methods which in response result of anxiety and fear. The teacher should rather offer opportunities for learning responsibility as well as provide flexible learning objectives which automatically establish clear expectations and consequences. All these classroom-based strategies could build positive and dynamic interactions.

To sum up, comprehensive classroom management generally involves the use of instructional methods and feedback techniques just to facilitate and respond more academically to individuals and groups' needs. Hence, such organization would establish positive teacher-student and student-student interactions which make classroom a community based on support, comprehensiveness and much tolerance.

6.1. Ideas for using poetry in the language classroom:

In teaching literature and poetry in particular, teachers generally focus on three main related perspectives: literary language, students' competence and English language. All these aspects have various educational purposes. Evidently, they provide EFL students with views and ideas about target language. They also give larger opportunities to discover how language works or functions simply by going beyond the standard usage. Additionally, they widen students' explorations for multi-levelled interpretations. Hence, all these are necessary elements to be introduced to learners just to have clear images about poetic language.

As being stated earlier, it is necessary for the teacher in poetry class to divide the class into groups. This will make things easier for him. Additionally, the teacher has to well organise his activities and tasks in order to make his students have acceptable degrees of appreciation and interests about poetry as well as to make his goals and objectives behind poetry lecture well achieved and progressed. Within this frame, poetry class could be organized as follow:

6.1.1. The content:

As a point of departure, the teacher will prepare his students to general understanding about the poem. He will introduce them to the poetry genre just to make them identify aspects about poetic genres. Then, he will give them an opportunity to figure out the voice of the poem itself. This opportunity will oblige students to look carefully to the title of the poem. Here, students will focus all their attention to words as essential clues which help them to think what the poem is about. The teacher here will ask most groups about their general impression or perceptions they get throughout their attentive visualization about the poem's title and the words it carries.

Therefore, the teacher gives students the chance to read the poem for the first time. Then, he asks his students to read gradually the poem without worrying about difficulties or even concentrating on words which may not understand. However, the teacher's aim behind first reading is to immerse students' reading skills, also to broaden their understanding of what the poem is. Students could start depicting certain aspects about the inner voice of the poem. They could also figure out what the poem speaks about, who is speaking to whom as well as the setting of the poem. Additionally, they will depict how many characters do exist (if there are), their roles and the internal dialogue or conversation between them. So, students will be able to distinguish between main character and secondary ones.

In this introductory stage, the teacher will present the classroom material. In addition, he will present the objectives and the procedures which he is going to work with in order to make his students guess what the general content of the poem being approached is. So, this stage could be considered as the content prediction stage. In fact, this stage is very essential one that positively directs students to successful and effective literary reading.

6.1.2. The theme:

In this stage, the teacher will ask his students to read the poem with much focus on words and sentences. Throughout this second reading, the teacher will try to make some kind of literary reinforcement. At first, he will not propose silent reading but rather selects groups gradually to read loudly the poem or simply a given stanza. Then, he will select individuals to read the poem. The teacher can also use some other authentic materials as tapes or cassettes just to make students listen to the poem's original version of reading. Hence, by this reading aloud activity, the teacher aims to give both students and the poem a particular voice. However, the latter would help students to generate multiple themes or approximately main theme of the poem.

In addition to this exercise, the teacher should ask students to focus on the words that could suggest something to the general theme. As a result, students will underline main words with colourful pens in order to record them later. The teacher here will play central role in developing students' understanding to central theme or poem in general because the thematic understanding is very important aspect for meaning generating. Hence, students may propose some conflicting ideas about central theme. Accordingly, the teacher should suggest a table of selected themes and simply asks student to circle best or appropriate themes which refer directly to the poem's suitable theme. The teacher could also exemplify the poem's theme by actions, utterances or thoughts just to create reliable image about the poem's theme.

As being stated previously, this stage is considered as focused- reading stage which often obliges the teacher to make students focus on poem by taking it word by word, sentence by sentence and stanza by stanza. In addition, the teacher should insist on listening to the poem attentively with regard to the slow movement from one line to another and from one stanza to another just to make them build up a general idea about how such elements contribute to the general topic or theme of the poem as a whole.

6.1.3. The form

Poetical form is very important aspect to be further studied and considered. The teacher would start making students go deeper in their analysis. Hence, the teacher could ask his students questions about the general form of poetry at hand. For instance, he could ask about the number of stanzas being mentioned, how they constitute the poem and how the poem is structured. Thus, students could easily figure out whether the poem is well structured or not. In other words, they could distinguish between rhymed structures and unrhymed ones. It could be true that questions about the structural features and literary form often make students at ease because such questions do not demand much thinking or brainstorming ideas. So, students will record things as they are.

Therefore, the teacher could suggest some tasks which make students manipulate with the original arrangement of the poem. However, students may divide the poem into separate stanzas, and then start to rewrite them till they create a unified story. This exercise will make poetry class more creative. Consequently, each group will produce unique and

separate story. The teacher here could ask some groups to read what they have written down. In addition, he could ask his students to summarize the poem into small paragraphs or simply reproduce the poem in no more than four or five patterned lines. In doing such activities, teacher should direct his students not to distort the general meaning of poem. In fact, they should keep the original ideas or simply to keep the sense which each line creates.

However, poetical form does influence clearly and directly the poem's symbolic meaning. Alternatively, throughout such activities about the form the students will be able to generate a literary understanding. They could build up a general idea about how each line and stanza contribute to the poem's general meaning. Students could also know how meaning is maintainable through different sound patterns. So, students will gain good experiences as to generate meaningful senses to the poem. Unsurprisingly, all these structural aspects do contribute to the poem's meaning and facilitate its understanding as well.

6.1.4. The style:

What concerns poetic style, the teacher will select his tasks just to deal with literary language with much precise and appropriateness. The teacher for instance, will emphasize the following points: linguistic choices, figures of speech, literary images, stylistic devices and other experimentation in language. The teacher will surely ask his students to read the poem again then highlight new words and vocabularies which are newly used. Throughout these linguistic choices, the students will easily determine the poet's diction. Hence, the teacher will examine with his students whether the selection of diction is formal or informal. In addition, they will clarify if this selection suits his purpose or not.

Moreover, the teacher will further explain whether the language is technical, colloquial, or archaic one. Then, he moves to ask students to circle or simply figure out the images and symbols being mentioned and how they are used to convey the poet's message. However, this activity must be reinforced by teacher's help. The teacher for instance could propose a table through which students discuss literary techniques and devices. Hence, the teacher should explain fully all these linguistic and literary characteristics and how they contribute all together to create rhetoric, expressive and decorated language.

By focusing on poetic style, students will be able to describe various literary and linguistic aspects of the language. In fact, determining stylistic aspects provide students with huge and varied literary selections. Such selections would develop their personal linguistic repertoire and enrich their literary knowledge. Students will hopefully recite and memorize stylistic elements and appropriate diction then emphasize them as valid arguments in their writings. As a result, students will engage in literary texts with reference to their own experiences basing their analysis from their own perspectives.

6.1.5. The mood:

Mood usually refers to the narrative structure being found in the poem. It generally creates an emotional setting that helps readers to understand what they are reading. So, mood affects readers both emotionally and psychologically. Writers often aim to make readers feel the same narrative mood just to portray the content of the story as it should be. However, mood and tone are typically the same. Both reflect the writer's attitude towards the topic or subject. So, mood is a general feeling or attitude of the writer which could bring its direct effect on directing readers' feelings and understanding about literary piece.

Similarly, the teacher should design some tasks which could help students engage with poet' state of imagination and established mood. For instance, he could ask his students to figure out the poet's attitude as being stated or implied. He could also make them discover the literary tone with references to perspectives of specific character, place or event. As a result, students could simply portray a variety of emotions. Thus, teacher must help his students with some literary and technical terms just to make them describe events with much concentration. Hence, feelings of happiness or sadness could be the result of students' reading about the poetic piece.

Fortunately, teacher's focus on literary mood could enrich students' emotional states and degrees of expressiveness. Students will react strongly in accordance to the poet's mood. In fact, they will respond either positively or negatively towards descriptive words, sentences and lines just to identify the current attitude of the poet himself. Additionally, they could easily understand what the poet is going to communicate. Students for example, use various techniques for depicting words that are most evoking, suspenseful and which have the capacity to generalize overall sense. So, the poet's mood could be an effective tool for deducing meanings as well as understanding how poet might feel towards various things.

6.1.6. Evaluation and critics:

As a final step, it could be very essential for teacher to make students suggest some critics about poem's appreciation and apprehension just to explain and clarify meaning. Students' evaluation is often considered as readers' responses which could bring sufficient evidence about the poem. However, such evaluation makes students active in their reading as well as prepares them to more systematic literary criticism.

Moreover, the teacher would synthesise as well as summarize what students have understood from their whole analysis of the poem. In fact, teacher should know the impact of the poem upon his students, how they interpret it and which meanings or messages they have captured. Hence, the teacher will simply ask his students to evaluate the poem as a work of art. He will also ask if the poet has successfully achieved his purposes or not.

Basic literary evaluation will necessarily introduce students to more systematic and valuable criticism for different poetic works and artistic pieces. Hence, such evaluation develops students' persuasion to poetic interpretation. Students would conduct

interpretations from the stance of particular literary theory. However, students could require skills approximately similar to those literary critics. They could also provide interpretations somehow similar to those critics.

So, poetry-based analysis is a device that introduces students to meaningful reading and understanding. Respectively, all these guidelines for Poetry analysis are helpful enough in English poetry class. The teacher should direct his students to guided reading; he should also explain the content for them as well as introduce them to the tasks. In doing so, the teacher would emphasize the following questions:

Questions about the content:

➤ What is the poem about...?

➤ Who is speaking...?

➤ Are there any characters involved...?

➤ What event or situation is described..?

➤ What is the major idea that is brought to mind..?

➤ Which messages or themes does it convey..?

Questions about the form:

➤ How is the form of the poem...?

➤ What is its structure, rhymed or unrhymed...?

➤ How lines and stanzas are arranged..?

➤ What are sound devices being used...?

➤ Do sound devices contribute to the poem's meaning...................................?

➤ How are lines broken up..?

➤ Which words does the poet emphasize...?

Questions about the style:

➤ Are there any new words, mentioned them..?

➤ What do word-choices bring to the poem..?

➤ Does the poet employ literary images, how they are expressed..................?

➤ What are the stylistic devices that stand in this poem................................?

➢ What do you think about the poet's distinctive style...?

➢ Do stylistic choices reinforce the meaning...?

➢ What do you think about the poet's style overall..?

Questions about the mood:

➢ How is the voice of the poet...?

➢ Does he change his voice...?

➢ What emotions or feelings does the poet seek to convey in the reader....................?

➢ Is the poet sad, peaceful, happy, angry, menacing…...etc?

➢ Does the poet's mood influence your psychological state or emotional attitude..?

➢ Do you feel sympathized with the poet, how..?

➢   After reading the poem, how do you feel..?

Evaluation and critics: depending on your opinion:

➢ Is the theme effectively expressed or not, support your opinion by examples from the poem...?

➢ Does the language contribute to your understanding and appreciation; support your opinion with examples from the poem...?

➢ What are the poet's general impressions...?

➢ What does he want to convey..?

➢ Describe your attitudes towards the main theme...?

➢   What does the setting contribute to the poem...?

➢ Compare and contrast instances in the poem...?

➢ How values are expressed...?

➢ Which literary movement does the poem reflect...?

So, it is evident that the teacher could perform these tasks or analysis in two or three lessons because there is not much time being devoted to English literature especially in EFL context. Moreover, when dealing with poetry it is necessary to avoid some difficulties that could face students in poetry class. Thus, the teacher should consider two main characteristics when selecting poetical texts: Language accessibility and attractiveness. These features could be helpful enough in preparing learners to real literary experience about themes, text and context.

In fact, the teacher should tend to make learners focus on specific content, events or characteristics of the poem. Throughout these stages, the teacher will easily test his learners' initial responses and degree of understanding. He will also give them the opportunity to produce meanings through their general reading or understanding. Lastly, he will make them explore the message step by step in order to produce complete interpretations. These interpretations could be valid or not. Such interpretations could be considered as students' complete responses but not final ones.

Generally speaking, all these literary and linguistic characteristics could be better investigated throughout a detailed stylistic analysis which covers almost necessary points within literary investigation. Crystal (1987) has emphasized the role of such analysis in revealing most striking features of literary language as well as its role in depicting poet's secrets, sentiments and personal experiences. Evidently, the stylistic experience helps to find out practical insights and effective answers to these and other questions.

7.1. Benefits of using poetry in language classroom:

There are many views and disputes about the use of poetry in foreign language context. Some have insisted in its use as effective pedagogical subject, whereas others confirm that poetry adds nothing to the learning process. For me as a researcher, I do support the integration of poetry in foreign language classroom. Fortunately, poetical texts are made of language; this language is full of various linguistic patterns. Teachers and students will pay more attention to this linguistic organisation. Hence, stylisticians and literary critics as well will focus more precisely on the analysis of linguistic patterns of the poetic language too. So, poetical texts often represent sufficient and complete linguistic data.

Moreover, poetry could never be considered as boring, heavy or useless genre. However, this is not always the case. Poetry could be as effective and efficent as any other literary genre. Thus, poetry is not only useful but also can make students more pleased if teacher has appropriately chosen suitable poems and the correct activities for it as well. Dymoke (2009) for instance, stresses the usefulness of poetry in foreign class. He says:

> Poetry helps, encourages, broadens, expands or improves awareness and analysis of how written, spoken and visual language works, how words are chosen, the sounds they make and how forms are structured. Consequently, poetry is a key which opens the gates to language, enabling learners to pass through and continue more readily on their largely prosaic journey.

(Dymoke, 2009:79)

It clear and evident throughout this statement that poetry has so many advantages in the language classroom. It represents vast field of knowledge. This knowledge is too

important as well as necessary in language classroom. Here, some practical issues and benefits for teaching poetry in foreign English class are reviewed:

a- Poetry is an authentic material. Widdowson puts on that by teaching literature and poetry in particular, students will be able to explore the language. Poetry for instance, often makes them identify the norms of language in use. As a result, they will appreciate variety of language uses. Carter has also clarified that poetry represents real language in context. He further adds that poetry makes students able to respond effectively and directly. Accordingly, Brumfit (1986) has confirmed that poetry in particular creates the best conditions for suitable context. It is probably the richest source of verbal context that makes students develop meaning-generating relationship to various words they may encounter.

b- Poetry represents specific linguistic organisation. It is often de-familiarized just to enhance or change the perception. Its topics and themes are more recognizable; they add freshness and enjoyment to readers. Poetry often reinforces spoken and written abilities. Throughout its patterned sounds and rhythm, learners could easily remember words and phrases. In addition, learners would have good oral performances. In fact, they could also memorize and recapitulate new words and vocabularies through language recitation. In poetry class, most teachers shall focus on activities about pronunciation, reading aloud tasks, reading comprehension, paraphrasing stanzas and re-writing lines just to make learners have clear and unified idea about the poem at hand as well as enriching their general knowledge about the language.

c- Poetry raises language awareness. It also helps for development of linguistic and pragmatic knowledge. In this sense, literary communication is drawn up through linguistic and pragmatic competencies which are main criteria for development of communicative interaction between text and reader. So, literary interaction is related primarily to linguistic and pragmatic aspects. These aspects are more appropriate for language contextualization in general.

d- Poetry leads to grammar and vocabulary knowledge enrichment. It has profound range of vocabulary; this vocabulary enlarges students' linguistic abilities. By poetry, students will have rich linguistic repertoire or jargon. It also develops language skills. Hence, Formal and informal words and phrases in poems usually give new experiences of reading literature. In addition to this, poetry is the best source of complex structures. It helps for practicing structures grammatically and syntactically for simple and compound ones.

e- Poetry usually develops the four communicative language skills. Each skill will develop the other or help to acquire the other. For instance, reading will develop writing and listening will develop speaking. In this respect, in both teaching and learning foreign language the four basic skills are too advantageous. Roger Fowler (2000) states:

> Being able to read and write brings great benefits. Reading and writing are justifiably referred to as central parts of the 'basic' and these basics are the tools for further learning. Writing helps to bring permanence and completeness to communication. These qualities give literacy certain advantage over oracy for communicating across space and time. Literacy is also widely seen as promoting valuable ways for thinking about and of understanding the world and ourselves. As a sequence, our ability to write can from a central part of our educational self-image. This self-image will be further driven by confidence in being able to communicate with anyone we please, when we choose and whenever they are.

> (Fowler, 2000:1)

f- Poetry enhances critical thinking. It organizes students' skills either to higher-order thinking or lower-order thinking. Thus, students' attitudes and reflections could be critically organized. They often raise questions to interpret, explore and connect ideas critically. Such critical organisation makes students not to take things forgranted but rather reinforces their critical awareness. Carter and Long (1991) have stressed that teaching of poetry involves critical knowledge to objectively evaluate literary works. Poetry helps to acquire a considerable package of critical concepts and literary conventions. Wherein, students should show certain abilities to use such terms and concepts with much effectiveness.

g- Poetry frequently recalls and reinforces background knowledge; such knowledge represents pre-reading awareness. Thus, poetry prepares the ground for students to better approach literary themes and messages. This knowledge is much needed because it refers some extent to schematic knowledge. In fact, the knowledge which students acquire during their reading processes store it in their minds as mental schemes in order to establish pre-existing knowledge or background information. This knowledge however, students do bring it during their reading activities. In this context, students have to keep the appropriate knowledge and activate it just to keep the necessary engagement with texts. However, the language of poetry may represent a difficulty for students. But through the effective activation of their pre-existing knowledge students could empower themselves to interface with texts

easily. As a result, students will produce positive results about reading poetry. Students then would become well-experienced.

h- Poetry mostly urges students to activate, organize and monitor their whole cognitive faculty as to understand literary and linguistic implications. Thereby, poetry has an important role for developing human minds and imagination. Thus, the human mind is considered as essential part for various mental operations. Additionally, it has an important interactive dimension. Accordingly, Beard (2000) clarifies that poetry typically widens that imaginative mind. He says:

> We respond not merely to what happens, but also to what might happen. Other writers have argued that imaginative reading, especially of myths, legends, and fairy tales help to promote the imaginative mind … but, when the content of writing is considered, there are many gains from going beyond real-life context to the inner world of imagination...

> (Beard, 2000: 103-105)

i- Finally, poetry fosters intelligence. It raises individual intelligence, human intelligence and other multiple intelligences. That intelligence however, directs their abilities to manage in different and difficult situations. Unsurprisingly, readers will likely to have multiple insights into a piece of art that contradict those who perceive literary works as having a single correct meaning. Readers will be so intelligent as to understand poetry or any other literary work by studying its symbolic aspects, structures, motifs, and themes as well.

According to these advantages, poetry could be considered as coherent and excellent subject that has to be given primary priority in foreign language learning. In fact, poetry mainly leads and directs students to meaningful reading experiences. Thus, it creates that imaginative part in students' minds. It also provides clear authentic input for learning the language. Hence, Grabe (1991) points out that those literary texts generally emphasize five areas: schema theory, language skills, automaticity, vocabulary development and comprehension strategies. Indeed, literature and poetry in particular, may represent a reference to these elements. It also develops them progressively. Grabe further adds that poetry precisely is a motivating material that flourishes students' competencies and directs their general linguistic and literary understanding. So, all these facts could never be neglected.

Therefore, Smart (2005) often stresses poetry in EFL context. He says:

> I like to bring poetry into the classroom because I believe that it is important and motivating for students to work with authentic texts. I find that poems

work well because it is possible to work with a whole text, and sometimes with more than one poem in the same lesson .This can be done successfully at any post-beginner level, so long as the poems are selected with care and with the needs, interests and the language level of the students in mind. Through their reading of poetry, students can go deeper in their understanding of British contemporary culture. I am an English language specialist, not a literature teacher, and you will find that you will easily be able to adapt your favourite reading and listening activities if you want to bring a bit of real emotion and poetry into your classroom.

(Smart, 2005: 2)

Furthermore, poetry must be given much emphasis in classrooms. The aim behind teaching poetry in EFL classrooms is essentially for making students aware of culture, history and traditions of the foreign country. In addition to this, making them able to use language skills throughout the representation of effective materials and varied syllabus. This attitude of teaching English poetry, of course, would help students to acquire the language as well as develop their linguistic abilities and improve their competencies. Thus, throughout its values, poetry could educate students and relate them to that external world that is outside their classroom. So, teaching poetry would be integrated equally in EFL programs.

Finally, teaching poetry is a serious activity that should be given much practical consideration. Formerly, poetry holds relevant themes that are relevant to students' experiences as well as classroom-based activities. Its various themes and values often make them have the ability and pleasure to read texts. Additionally, it develops students' reading proficiency and makes them have an interactional role. Hence, poetry sharpens students' cognitive, affective, linguistic and communicative competencies. Another point that should be stressed here is that throughout poetry cultural difficulties and ethnical differences may be reduced. However, poetry may produce similarities in understanding between NL and NNL but not complete understanding. Respectively, Duff and Maley (1990) have explained clearly that it is impossible for outsider to share fully the range of references of an insider. (Duff & Maley, 1990: 7)

8.1 Conclusion:

The last chapter of this dissertation is an attempt to suggest some practical advices as well as necessary recommendations for both teacher and student to benefit as much as possible from English poetry class. However, the researcher has reinforced both teacher and student's roles. He has also stressed some strategies that should be taken into great concern in the classroom. Simultaneously, the researcher has tackled main issuing elements in poetry lecturing. As a final point, the researcher has re-explained the impotence of poetry within foreign language class by proposing a detailed model for dealing with poetry in the language classroom. Thus, the researcher has tried to cover major features that could be considered somehow as fruitful standpoints when dealing with

poetry in foreign context. In general, the researcher aims to make both teacher and student well-equipped and well-experienced with various key aspects just to deal with poetic language with much confidence and enthusiasm.

Notes to chapter four:

1-In most EFL contexts, students are facing various problems. One of these problems is culture.

2- Both are two important modes in language integration. Throughout these modes teacher will easily introduce the four language skills, he will also share students' experiences.

3- This is another strategy integrated in language learning and acquisition. Throughout this strategy, teacher can easily approach students needs, interests, and ideas by making them speak aloud.

4-Throughout this guide, teachers will organize lessons, prepare tasks, as well as direct classroom discussions. Teachers should follow instructions found in this guide with much attention.

5- Susan Hall (1990) has declared that these steps are important in evaluation processes.

6- Throughout this method the teacher is salient. He put all the emphasis on his students and their learning strategies.

7- This model aims to investigate elements that make up intertextuality and literariness within discourses.

8- The teacher within poetry class often aims to offer open discussions. Such discussions could pave the way largely to meaning interpreting.

9- These are important classroom tasks.

10- Texts directed to classroom practice.

11- All these texts are suitable resources for authenticity and classroom practice.

12- Davis (1992) emphasized these four elements when selecting texts.

13- Are cognitive mechanisms. There are three main mental processes: perception process, reaction process and recognition process.

14- Mental structures, also known as schemes.

15-Both are essential mental schemes. What is more satisfactory about these methods is that they take into account the cognitive description in addition to linguistic organisation in approaching literary texts. Those methods reflect narrative mood and authors' state of mind. Additionally, they oblige students to treat texts differently because each student will focus on his mental pictures.

16- A model for classroom assessment. It was first introduced by Tina. It has received much interest.

General Conclusion

General conclusion

The purpose of this study has been to examine poetry teaching/learning situation in EFL context. More importantly, it has been to investigate students' attitudes toward the reading of poetry. Engaging in such process, a case study design was set up to explore literature teacher's main pedagogical difficulties and weaknesses facing poetry classroom. This study design was also to investigate LMD second year students' perceptions and attitudes towards the study of poetry. However, such investigation has been properly done both quantitatively and qualitatively to approach the previous research questions:

1. What are the main characteristics of poetical language?

2. Why and how the language is used in Dylan's poems?

3. What are the major obstacles facing learners in poetry class?

4. What are main weaknesses, difficulties, and frustrations in teaching/learning poetry?

5. Does poetry affect learners positively or negatively to learn the language?

To answer such questions, the researcher has suggested the following hypothesis:

1. Poetry classroom faces varied obstacles. Most teachers have instructional roles that may seem to be not systematic and often bound to traditional teaching methods.

2. Most implied methods are centred to teachers rather than learners. This could generate some weaknesses in terms of implementation. Additionally, learner-centred approaches may not lead to the expected results.

3. Poetry as a language could affect positively learners. Poetry might contain clues for language development as well as for classroom involvement. Poetry can reduce errors in written and oral performances.

Both first and second questions were more theoretical, they were answered throughout first and second chapters. As an answer to third question, poetry class suffer from different obstacles. In addition to the teaching method, poetry class usually suffers from the lack of opportunities for listening practice and verbal interaction. Thus, speaking activities are regarded as time-wasting. As a result, students are not confident or not qualified to speak in class. However, teachers focus too much on building up learners' linguistic ability in vocabulary, grammar and reading. This could give students direct assistance in coping with examinations but they need to overcome verbal and communicative difficulties.

Moreover, the lack of time generally hinders students' general learning and understanding as well. Hence, most LMD students have only one hour of English literature per week and this is not enough for them. Additionally, the classroom environments are not well-equipped. Such classroom context frequently brings anxiety and frustrations to both teacher and learner. Another stated fact is that most teachers do not feel able to improve students' reading abilities. In fact, they could not offer assistance and extra- instructional enhancements. Oftentimes, teachers need to have at least ten cumulative minutes in each week to bring in innovative classroom practices, also to meet their students' ever-evolving needs.

Concerning the fourth question, most EFL teaching methods are centred to teachers themselves. Those methods make teachers have an authoritative force. However, students see the teacher as the only source of authority. For that reason, they consider themselves as being not knowledgeable enough to make sensible comments. Within this frame, students tend to respond only to surface or simple errors instead of semantic or textual ones. Even if students have intervened in interaction they will necessarily feel that their intervention is not valid. As a consequence, the relation between students and teacher particularly will be problematic. In other words, there will be no feedback in that part of students.

Moving to the last question, poetry as a language has motivated a lot students to interact and respond to various tasks. Evidently, students' knowledge has been enriched by different literary aspects and linguistic forms. Poetic language has positively affect students' general knowledge and competencies to deal with target language. This is evident throughout research findings. But, students still have some pedagogical problems which impede their general understanding. As a result, reading poetry could benefit learners to find the balance between what they have already acquired and what really interest them. It could also provide an exposure to real language and real context.

Furthermore, what was observed throughout poetry lecture is that the methods being acquired to teach poetry are rather spoon-feeding methods. In addition, classroom materials as well as text choices are not based on authenticity. In this sense, poetry course seemed to be like reading course. It was not based on in-depth analysis that explored vocabulary, grammar and semantics but rather focused on some ideas about the poet and his movement. For this reason students' participation was limited. What was also noticed is that teacher from time to time obliges his students to use dictionaries. However, this helped teacher a lot to deal with vocabulary deficiency. It also helped students acquire new words. The use of dictionary can help to recapture and regain students' attention; it can also develop their reading habits.

Meanwhile, this case study included only thirty LMD second year participants of whole population of fifty four. However, this can be totally considered as few and limited in terms of reliability and credibility. Another limitation is due to the number of classroom observation; the researcher had attended only one session of British literature and this is not reliable in term of generalization of research findings to the whole population. Another limitation is related to large classroom sizes which in a way or another impede the process of observation. All these pedagogical points could impede as well as challenge to far extent the researcher to reach the wished objectives.

Generally speaking, this work gives brief introduction about poetry teaching in EFL context. Hence, it evaluates the role of poetry studying in second language learning. This research paper could be typically considered as representative study. It does offer some kind of connection between language study, literature and SLA. Thus, poetic language is remarkably rich and innovative one. Its varied themes and diversified features merit the attention to the way language is employed. Within this frame, James Reeves has noticed that most good poetry demands study and interpretation because it frequently costs its maker to present his thought, imagination and feeling. Such employment would oblige readers to make efforts when dealing with it.

Accordingly, this research paper resulted into main four chapters: the first one presented a literature review about poetry and nature as specific literary discourse, including definitions about the main concepts and terms of foregrounding in poetry. The second one contained detailed stylistic analysis of some selected poems of Thomas Dylan, involving brief presentation about the poet's literary movement as well as the model for analysis.

Moreover, the third one included statistical research study by presenting clear profile about the participants selected for this investigation. It also included data collection instruments: a questionnaire, a structured interview, and finally a classroom observation. This section provided clear interpretation of the research findings. Therefore, the last chapter suggested some clear solutions as well as practical recommendations in order to wake up poetry teaching situation in EFL context.

To far extent, this study has elaborated the basics of practical stylistic approach to poetry analysis. Throughout stylistic analysis, English language learners could find the opportunity to practise the language, its linguistic choices as well as figure out poet's ideas and general feelings through their own world views and literary experiences. Such analysis to poetry could provide solid insights to what readers do and how they act and react towards the language as well as towards the activities practiced in class. Additionally, it shows how such analysis could be more convenient to the interpretation and how it relies on language itself. So, stylistic investigation could offer valid answers to how and why language is used. Thus, its method for analysis could ultimately be objective, clear and easy especially for EFL learners.

Poetry evokes thoughts in mind. Mostly, it is the genre which deviates from language norms. However, poets purposefully break the rules just to create ambiguities and uncertainties in that part of students and readers as well. Poetry avoids strict linguistic norms which confine it to one particular and single interpretation. In fact, poetry has endless interpretations. Its meaning does change from one reader to another and from one reading to another. Hence, what could be noticed throughout this research paper is that EFL students are not familiar with the correct knowledge about it. In this respect, teachers often try to establish and develop students' knowledge and competencies: linguistic, communicative and so on. In addition, they usually present poetry as a short piece of imaginative writing just to make students perceive new and different understandings.

What could be generated from this research paper is that poetry courses should be much reinforced by teachers. In fact, poetry teaching should be invested through time and efforts just to give both students and teacher chances to practice it as well as acquire the language. In addition, teachers should also employ much time for language enhancement, motivation and involvement. Hence, traditional teacher-fronted teaching makes the lesson losses its structure. Thus, tasks and activities of communication should be fostered. Communicatively-oriented teaching keeps classroom more interactive as well as fosters speaking and communicative abilities. Therefore, all these aspects could be focused on throughout serious academic debates.

Finally, teaching/learning the language is rather complex and multi-faced issue. In this process, both the teacher and learner are two important components. However, both must build up meaningful and effective educational environment. Within this educational context, everything should take place. Oftentimes, the importance of poetry in classroom practice cannot be denied. Teachers should plan their lessons and activities in accordance to the teaching/learning objectives. Those classroom practices will lead to create positive, creative and innovative environment. In one hand, the teacher should exploit reading poetic text to the full. In the other, students will easily respond to such texts. However, both teacher and learner are expected to recycle certain teaching/learning aspects. In this sense, poetry is a product of the language and a tool to teach it. In fact, it is the tool to teach grammatical, syntactic and phonetic clues.

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Appendices

Appendix A:

<div style="text-align: right">

Male ☐
Female ☐
Age ☐

</div>

Students' Questionnaire

Dear student,

Please read carefully the following questions then try to answer them honestly; it will be of great help for this research endeavour about poetry teaching/learning in EFL situation.

1-What is your favourite genre?
* Novels ☐
* Drama ☐
* Poetry ☐
* Short stories ☐

2- What are the general difficulties that impede poetry learning?
*Lack of knowledge ☐
*Incompetent teacher ☐
*Unvaried activities ☐
*Method practiced ☐
☐

3- In your opinion, what is the role of poetry?
* Improve understanding ☐
* Develop skills ☐
*Pleasure ☐
*Completely neglected ☐
*None of them ☐
Say
why...
....
....?

4-What are your exact attitudes towards poetical language?
* Interesting ☐
*Difficult ☐
*Boring ☐
* Waste of time
Say why...
....
....?

5- How are your marks in exams?

*Excellent ☐
* Good ☐
* Average ☐
*Bad ☐

7-How is your involvement in poetry-class discussions?
* Very high ☐
*Average ☐
* Very low ☐
Say why...
....
....?

7-How do you see EFL teacher?
*Competent ☐
*Unfocused ☐
*Motivator ☐
*Confused ☐
  Say why...
....
....?

8-What are the general difficulties in poetry analysis?
*To identify themes ☐
*To interpret meaning ☐
*Archaic language ☐
*Literary devices ☐

9 -How do you find the teaching method?
* Teacher-centred ☐
* Learner-centred ☐
*Mixture of both ☐
*Thematic traditional approach ☐

10- How do you find poetry classroom practice?
 *Functioning well ☐
 *Need strengthening ☐
 *Emphasize speaking activities ☐

Appendix B:

The Interview Questions:

Dear teachers:

     I would greatly appreciate your response to the following questions which do not take much time and are easy to answer. It is only for research purposes. Please try to answer them fully, do not write your name or course section:

1- How long have you been teaching literature?

2- What are your qualifications?

3- Have you had any professional training in literature or language teaching?

4- Do you integrate poetry in your lectures? If yes, how often?

5- Which approach do you apply in teaching poetry?

6- What are your main goals or strategies in classroom?

7- Do you motivate your students to read or enjoy literature and poetry in particular? How?

8- Are your students involved in poetry sessions?

9- Which language skill do you focus on?

10- Do you offer extra-written inputs to reinforce students' understanding?

11- How do you evaluate students' marks in exams?

12- Is classroom environment pleasing or not?

13- Is it equipped with audio-visual supports?

14- What are the general pedagogical obstacles facing poetry teaching/learning?

15- Comment on your experience as literature teacher, how do you evaluate literature teaching in general and poetry in particular? How do you see FLT?

Appendix C: Thomas Dylan's A Winter's Tale

It is a winter's tale
That the snow blind twilight ferries over the lakes
And floating fields from the farm in the cup of the vales,
Gliding windless through the hand folded flakes,
The pale breath of cattle at the stealthy sail,

And the stars falling cold,
And the smell of hay in the snow, and the far owl
Warning among the folds, and the frozen hold
Flocked with the sheep white smoke of the farm house cowl
In the river wended vales where the tale was told.

Once when the world turned old
On a star of faith pure as the drifting bread,
As the food and flames of the snow, a man unrolled
The scrolls of fire that burned in his heart and head,
Torn and alone in a farm house in a fold

Of fields. And burning then
In his firelit island ringed by the winged snow
And the dung hills white as wool and the hen
Roosts sleeping chill till the flame of the cock crow
Combs through the mantled yards and the morning men

Stumble out with their spades,
The cattle stirring, the mousing cat stepping shy,
The puffed birds hopping and hunting, the milkmaids
Gentle in their clogs over the fallen sky,
And all the woken farm at its white trades,

He knelt, he wept, he prayed,
By the spit and the black pot in the log bright light
And the cup and the cut bread in the dancing shade,
In the muffled house, in the quick of night,
At the point of love, forsaken and afraid.

He knelt on the cold stones,
He wept form the crest of grief, he prayed to the veiled sky
May his hunger go howling on bare white bones
Past the statues of the stables and the sky roofed sties
And the duck pond glass and the blinding byres alone

Into the home of prayers
And fires where he should prowl down the cloud
Of his snow blind love and rush in the white lairs.
His naked need struck him howling and bowed
Though no sound flowed down the hand folded air

But only the wind strung
Hunger of birds in the fields of the bread of water, tossed
In high corn and the harvest melting on their tongues.
And his nameless need bound him burning and lost

When cold as snow he should run the wended vales among

The rivers mouthed in night,
And drown in the drifts of his need, and lie curled caught
In the always desiring centre of the white
Inhuman cradle and the bride bed forever sought
By the believer lost and the hurled outcast of light.

Deliver him, he cried,
By losing him all in love, and cast his need
Alone and naked in the engulfing bride,
Never to flourish in the fields of the white seed
Or flower under the time dying flesh astride.

Listen. The minstrels sing
In the departed villages. The nightingale,
Dust in the buried wood, flies on the grains of her wings
And spells on the winds of the dead his winter's tale.
The voice of the dust of water from the withered spring

Is telling. The wizened
Stream with bells and baying water bounds. The dew rings
On the gristed leaves and the long gone glistening
Parish of snow. The carved mouths in the rock are wind swept strings.
Time sings through the intricately dead snow drop. Listen.

It was a hand or sound
In the long ago land that glided the dark door wide
And there outside on the bread of the ground
A she bird rose and rayed like a burning bride.
A she bird dawned, and her breast with snow and scarlet downed.

Look. And the dancers move
On the departed, snow bushed green, wanton in moon light
As a dust of pigeons. Exulting, the grave hooved
Horses, centaur dead, turn and tread the drenched white
Paddocks in the farms of birds. The dead oak walks for love.

The carved limbs in the rock
Leap, as to trumpets. Calligraphy of the old
Leaves is dancing. Lines of age on the stones weave in a flock.
And the harp shaped voice of the water's dust plucks in a fold
Of fields. For love, the long ago she bird rises. Look.

And the wild wings were raised
Above her folded head, and the soft feathered voice
Was flying through the house as though the she bird praised
And all the elements of the slow fall rejoiced
That a man knelt alone in the cup of the vales,

In the mantle and calm,
By the spit and the black pot in the log bright light.
And the sky of birds in the plumed voice charmed
Him up and he ran like a wind after the kindling flight
Past the blind barns and byres of the windless farm.

In the poles of the year
When black birds died like priests in the cloaked hedge row
And over the cloth of counties the far hills rode near,
Under the one leaved trees ran a scarecrow of snow
And fast through the drifts of the thickets antlered like deer,

Rags and prayers down the knee-
Deep hillocks and loud on the numbed lakes,
All night lost and long wading in the wake of the she-
Bird through the times and lands and tribes of the slow flakes.
Listen and look where she sails the goose plucked sea,

The sky, the bird, the bride,
The cloud, the need, the planted stars, the joy beyond
The fields of seed and the time dying flesh astride,
The heavens, the heaven, the grave, the burning font.
In the far ago land the door of his death glided wide,

And the bird descended.
On a bread white hill over the cupped farm
And the lakes and floating fields and the river wended
Vales where he prayed to come to the last harm
And the home of prayers and fires, the tale ended.

The dancing perishes
On the white, no longer growing green, and, minstrel dead,
The singing breaks in the snow shoed villages of wishes
That once cut the figures of birds on the deep bread
And over the glazed lakes skated the shapes of fishes

Flying. The rite is shorn
Of nightingale and centaur dead horse. The springs wither
Back. Lines of age sleep on the stones till trumpeting dawn.
Exultation lies down. Time buries the spring weather
That belled and bounded with the fossil and the dew reborn.

For the bird lay bedded
In a choir of wings, as though she slept or died,
And the wings glided wide and he was hymned and wedded,
And through the thighs of the engulfing bride,
The woman breasted and the heaven headed

Bird, he was brought low,
Burning in the bride bed of love, in the whirl-
Pool at the wanting centre, in the folds
Of paradise, in the spun bud of the world.
And she rose with him flowering in her melting snow.

Appendix D: Thomas Dylan's Fern Hill

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and
cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was
air
And playing, lovely and watery
And fire green as grass.
And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the
nightjars
Flying with the ricks, and the horses
Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden,
The sky gathered again
And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking
warm
Out of the whinnying green stable
On to the fields of praise.

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over,
I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden

Follow him out of grace.

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

Glossary

-**Archaic language:** this feature is very common in poetry. It refers specifically to old words; those words are used for metrical reasons.

-**Automatzed:** it literature automatized words, phrases, or ideas are familiar and common for perception. In other words, they do not demand particular attention or efforts.

-**Cohesion:** is a kind of linguistic connection. It is represented by various connectors known as cohesive devices.

-**Context:** is the immediate situation of utterance. Contexts help to realize discourse meaning. So, contexts produce reality as being conceived or represented by producers.

-**Connotation:** is the suggested meaning not the real meaning but rather intended one.

-**Competence:** it was first coined by Noam Chomsky. He made the distinction clear between competence and performance. In linguistics, competence refers to the person's general knowledge especially knowledge about language and its rules.

-**Denotation:** the real meaning or the common meaning being found in dictionaries.

-**Defamiliarization:** it was first coined by Victor Shklovsky. It rather means 'making strange', for him the purpose of art is to make things unfamiliar or newly perceived. Accordingly, it is a literary technique which is used for the purpose of making thing difficult or long for perception.

-**Diction:** is the vocabulary being used by particular writer. thus, diction refers to specific language or artificial one that is used by poets. So, diction is the language used for its appropriateness and expressiveness.

-**Discourse:** discourses are texts produced by particular persons. Discourse refers to what a text producer meant by a text and what a text means to the receiver.

-**Discourse Analysis:** is the study of discourse. Hence, it studies how meaning of first person is intended or expressed and how second person interpret this produced message.

-**Ethnic:** it refers to moral principles and religious identities. In addition, it represents racial or tribal groups that have same interests, issues, and relations.

-**Flowery Language**: a language that is often produced for special and specific purpose. For instance, literary language is full of flowery and decorated aspects.

-**Foregrounding:** This aspect occurs typically in poetic texts. It refers to the range of techniques and devices. Those techniques often make literary expression unfamiliar or simply estranged. In other words, foregrounding makes the work reveals art rather than concealing it. Foregrounding oftentimes ensure literariness.

-**Irony Imagery:** the term was first recorded by Plato in his republic. However, it represents strange or unexpected aspects, events, or situations.

-**Literary Genre:** there are different kinds or genres of literature. These kinds are novels, short stories, drama and poetry.

-**Lyric poetry:** lyric poetry refers to fairly short poems no longer than fifty or sixty lines. More precisely, lyric poems reflect thought and experiences of particular person or poet.

-**Motifs:** are main and essential parts in any work of art. For instance, motifs represent particular character, image, or verbal acts.

-**Monitoring:** is specific mental activity. It makes learners more flexible in the use of that knowledge. Throughout this stage, they will have the ability to select the relevant as well as the appropriate knowledge. This means that they have solid capacities and abilities to allocate particular and specific knowledge from the whole representative system.

-**Myth:** it refers to old and legendary stories of fiction. Mythical stories are not true but involve supernatural being. In addition, they hold primitive explanations to Gods, nature, and humans.

-**Neologism:** completely new established words. Neologisms are created and innovated by everyone.

-**Parallelism:** a device which creates musical balances. Parallel devices make things juxtaposed just to create effects as well as keep items easily memorable. In this respect, structures in literature and poetry in particular have patterned or parallel aspects.

-**Pompous:** specific words that draw attention to themselves. Such words are of great importance. In this respect, literary devices do add freshness to language. They are vivid examples of pomposity.

-**Processing knowledge:** learners select, limit, and restrict knowledge in order to better develop their understanding as well as facilitate mental representation. More significantly, they participate in the development of literary structures from the process of being abstract cognitive structures to the process of becoming more concrete verbal ones.

-**Recognition:** a cognitive aspect, it aims to make students indicate the availability of information or not. This recognition is often considered as Memory-based processing. It helps for selecting the intended information from memorized data.

-**Sagas:** sagas are medieval narratives which emphasize acts of specific warriors and heroes. Most sagas belong to oral traditions.

-**Schema theory:** is a theory about learning. It has different applications especially in EFL context. Widdowson explains that every concrete thing has its representation in our minds. This representation is called scheme. So, schemes are mental frames or mental scripts. These frames or scripts are often drawn in memory to assist for general understanding.

-**Sonnet:** poem consisting of fourteen lines. Sonnets do have considerable variations in rhyme scheme.

-**Stylistics:** a branch which bridges linguistics and literary criticism. It investigates the main characteristics and manners of expression within language either literary or ordinary.

-**Verse:** group of lines having same or regular pattern. Verse is regarded as an important unit within poetry. In general, verse means to refer to three things: a line of metrical writing, a stanza, or simply whole poem.

ملخص:

هذا البحث عبارة عن دراسة تهدف الى معرفة طبيعة تدريس و تعليم الشعر الانجليزي، كما تهدف الي الكشف عن طبيعة الممارسات البيداغوجية المنتهجة و كدا الطرق و المناهج المعتمدة في تدريسه، بالإضافة الى تبيان مدى تفاعل الطلبة مع اللغة الشعرية.

و لهذا صمم هذا البحث الوصفي الذي يدمج بين أدوات البحث الكمية و النوعية التي تعني بالخصوص أساتذة و طلبة السنة الأولى من نظام (ل م د) بقسم اللغة الأجنبية الثانية بجامعة عبد الحميد ابن باديس ـ جامعة مستغانم.

و النتيجة التي خلصت إليها هده الدراسة هي وجود اختلاف في وجها ت النظر إزاء فهم و استخدام النصوص الشعرية كما تشير الى وجود تأثير لمتغيرات أخرى مثل القراءة الغير منتظمة و مستوى المهارة اللغوية كل هذه المؤثرات لها تأثير واضح في تباين مواقف كلى الطرفين.

الكلمات المفتاحية : اللغة الشعرية، المناهج البيداغوجية ، المهارة اللغوية.

Summary:

This research study is designed to find out the nature of teaching and learning English poetry. In addition, it aims to reveal the nature of the pedagogical practices and approaches being in teaching it. More importantly, it demonstrates to which extent students interact with poetic language. This descriptive work combines both quantitative and qualitative research tools which investigate students and teachers of first year LMD system in English department at the University of Abdelhamid Ibn Badis -Mostaganem-

Preliminary investigations have shown differences in approaching and understanding poetic texts. This refers to the effect of other variables such as lack of reading and language proficiency. Such variables have clear impact on both sides.

Key words: poetic language, teaching approaches, language proficiency.

Résumé :

Cette recherche est une étude visant à déterminer la nature de l'enseignement et de l'apprentissage de la poésie Anglaise. Elle vise également à révéler la nature des pratiques pédagogiques et approches adoptées dans l'enseignement de la poésie. En autre, elle vise à démontrer l'importance de l'interaction des étudiants avec la langue poétique.

Cette recherche utilise les outils descriptifs qui combinent la recherche quantitative et qualitative, ce qui signifie aux professeurs et aux étudiants de la première année du système LMD département d'Anglais à l'Université de Abdelhamid Ibn Badis. - Mostaganem-

Comme conclusion, la compréhension et l'utilisation de textes poétiques se réfère également à l'existence d'autres variables telles que la lecture irrégulière et le niveau de la compétence linguistique. Ces variables ont un impact clair sur les deux côtés.

Mots clés: poétique textes, approches pédagogiques, compétence linguistique.