Stylistics and Teaching English through Literature for Intermediate EFL Students

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Özet

Yabancı dil öğretimi sürecinde, öğrencinin dil öğrenim hedeflerini karşılayabilmek amacıyla günümüze kadar pek çok metot ve yaklaşım geliştirilmiş; dil öğrenimini kolaylaştıracak, zevkli hale getirecek materyaller oluşturulmuştur. Edebi eserlerin yabancı dil öğrenimi sürecinde kullanılması da bu yaklaşımlardan biridir. Çalışmanın ana hedefi şu üç soruyu cevaplamaktır: "Neden edebiyat yabancı dil sınıflarında kullanılmalıdır?"; "Ne tür edebi eserler seçilmelidir?"; ve "Yabancı dil sınıflarında edebiyatı kullanmak için nasıl bir yol izlenmelidir?" Bu konular incelendikten sonra, çalışma daha özel bir konu ile sınırlandırılmıştır: Yabancı dil sınıflarında şiirin kullanımı.

Yabancı dil sınıflarındaki popülaritesi ancak 1980'lerden sonra kabul edilen edebiyat, şimdilerde bir öğretim materyali olarak sıklıkla kullanılmaya başlanmıştır. Romanlardan alınan bölümler, oyunlar ve öyküler gibi nesir eserlerin tercih edilmesine rağmen, şiire daha az önem verilmiştir. Ve ne yazık ki, şiir yabancı dil sınıflarında hak ettiği değeri bulamamıştır. Tabiî ki yabancı dil öğrencilerinin ana dili İngilizce olmadığından, o dilde yazılmış bir şiiri anlamanın çok zor olduğunu sanırlar, çünkü şiir çok özel, sanatsal bir dille mısralar halinde yazılmış farklı bir edebi türdür. Bu yüzden yabancı dil öğrencilerinin şiire karşı çok büyük bir ön yargıları vardır. Çalışmada, böyle bir durumda, edebi eserin derin manalarına ulaşmak için, önce eserin dil yapısıyla ilgilenen biçem bilimin kullanılması önerilir. Böylece bu çalışmada odaklanılan diğer bir konu olan biçem bilim, yabancı dil öğrencilerinin şiire karşı ön yargılarını kıracak bir anahtar nokta olarak sunulur.

Ancak, yabancı dil öğretmeninin biçem bilim tekniklerinin kullanıldığı derse iyi hazırlanmış olması gerekir. Öğrencilerin "biçem bilim" diye bir terimi bilmek zorunda olmadıklarından, öğretmen öğrencilerini biçem bilim tekniğini bilinçaltında kullanmaya yönlendirmelidir. Bu şekilde, öğrencilerine kelime ve

dilbilgisi konularını tekrar ettirdikten sonra, onların dil ve eleştirel düşünce yeteneklerini geliştirecek yorumlar yapmaya yönlendirmelidir.

Sonuç olarak, bu çalışma, bir öğretim materyali olarak edebiyatı ve özellikle şiiri, yabancı dil sınıflarında kullanmak isteyen İngilizce öğretmenlerine pratik bir yardım olması amacıyla hazırlanmıştır.

Birinci bölümde, çalışmaya genel bir bakış sunulmuş ve çalışmanın amacı, önemi, problem ve çalışmanın sınırları tanıtılmıştır. İkinci bölüm, edebiyatın ve edebi dilin ne olduğuna dair bilgiler verir. Üçüncü bölüm, yabancı dil sınıflarındaki edebiyatın yeri konusunu sunar. Dördüncü bölümde, edebi türlerin seçimindeki kıstaslar açıklanır. Öğrencilerin ihtiyaçlarına, olgunluk ve dil seviyelerine göre her hangi bir edebi türün ve eserin seçilebileceği söylenir. Beşinci bölüm, daha özel bir konu olan yabancı dil sınıflarında şiirin kullanımından bahseder. Aynı zamanda, şiirin doğası, şiir dili ve öğrencilerin şiire karşı olan ön yargılarından söz eder. Altıncı bölüm, yabancı dil öğrencilerinin şiire karşı ön yargılarını kıracak bir anahtar sözcük olarak tanıtılan biçem bilimi tanımlar. Ve Jenny JOSEPH tarafından yazılan *Warning* şiiriyle biçem bilim analiz tekniklerinin kullanıldığı bütün bir örnek ders sunulur. Bu örnek ders okuma öncesi, okuma esnası ve okuma sonrası bölümlerinden oluşmuştur. Bu ders için tarafımızdan hazırlanan, önerilen sınıf aktiviteleri de çalışmanın ekler kısmında sunulmuştur. Son bölüm olan yedinci bölüm ise, çalışmanın bir özetini içeren sonuç bölümüdür.

Abstract

During the teaching English process, a great number of approaches have been improved; and so many teaching resources have been searched in order to help both language teachers and learners. Besides the other materials used like videos, newspapers, magazines or pamphlets i.e. literature is one of the useful resources suggested to be studied. In this study the importance of using literature in EFL classes is explained. The main target of the study is answering these three questions: "Why literature should be used in EFL classes?"; "What kind of literary work should be selected?" and "How literature should be integrated into language classes?" After dealing with these general issues, the study is limited with a simplified one: using poetry in EFL classes.

Literature, of which popularity in the language classes has been accepted only after the 80s, is now getting to be used as a language material in the EFL classes. Although the narratives such as short stories, dramas or even the extracts of the novels are preferred, poetry is given less importance. Unfortunately it does not find the value that it deserves, in the language classes. Since the EFL students are not the native speakers, they suppose that poetry is too difficult to understand, because it is a different literary genre with a special figurative language written in verse. Therefore, the language students have a great prejudice against poetry. In this study, what is suggested is using stylistic analysis, which deals with the language of the literary work first, in order to reach to the deeper ideas of the literary text. Therefore, stylistics, which is another issue focused on in this study, is presented as a key point to break the prejudices of the students against poetry. However; the EFL teacher must be well-prepared for such a lesson with stylistic analysis. Since language learners do not have to know a term called 'stylistic analysis'; teacher should have his students to use stylistic analyses

technique subconsciously and by this way, have his students to revise some vocabulary and grammar topics, before he asks them to make commentaries on the poem they study, which will develop their critical thinking competence and four language skills. So, this study has been prepared to be a practical help, especially for the EFL teachers who want to use literature, particularly poetry, in their language classes, as a teaching resource.

In Chapter I, the background to the study is given briefly. In this chapter the problem, the purpose of the study, the importance of the study and limitations are introduced. Chapter II focuses on the general information of what literature and literary language is. Chapter III presents the discussion of the topic of literature and ELT. In Chapter IV the criteria of selecting literary genres are depicted. In this chapter, it is explained that any genre and /so any literary work can be chosen according to the needs maturity and language levels of the students. Chapter V explains the specific issue of using poetry in EFL classes. It also mentions about 'the nature of poetry', 'the poetic language', and 'the students' bias towards poetry'.

Therefore; Chapter VI defines the science of stylistics which is presented as a key point to break the prejudices of the language students against poetry. And a whole sample stylistic analysis lesson of the poem Warning by Jenny JOSEPH is held. This sample lesson consist of pre-reading; while reading and post-reading sections; and the suggested classroom activities which are prepared personally, have been attached into the appendixes section. The last chapter, Chapter VII is conclusion part which includes the summary of the study.

CHAPTER I

INTRODUCTION

1.1 Background to the Study

Language and literature would seem to be related, but a review of the literature of language learning finds them often worlds apart. Since 1945, literature and especially poetry have been excluded from most language learning programs, largely because of an emphasis on the study, rather than the reading, of literature. Language teachers have thought that literature is "irrelevant" and "unnecessary" to the needs of EFL students. It is claimed that integrating literature into language lessons is out of aim. Since one of the main goals of EFL teacher is to teach the grammar of the language, literature, due to its structural complexity and its unique use of language, does little to contribute to this goal. Also it is suggested that the study of literature will contribute nothing to helping the students meet their acade4mic and /or occupational goals. Finally, integrating literature into language classes is rejected, because literature often reflects a particular cultural perspective; thus, on a conceptual level, it may be quite difficult for students.

However; since 1980s, literature has started to be classified among the other good teaching materials. And it has attracted more interest among EFL teachers, nowadays. Therefore; in this study, the reason for why to use literature as a teaching material in EFL courses are tried to be explained. For, most of the time students have a desire to read something different and more enjoyable than the textbooks. So, literature is considered as one of the other best teaching materials to be applied.

Duff and Maley state the fact about this issue as in the following:

The primary aim of our approach is quite simply to use literary texts as a resource for stimulating language activities. This enables us to cut away the dead weight of critical commentary, metalanguage and explanation which has historically been associated with work on literary text. What we are interested in is engaging the students interactively with the text, with fellow students, and with the teacher in the performance of tasks involving literary text. In so doing students are obliged to pay careful attention to the text itself and to generate language in the process of completing the task. Any enhanced understandings or literary insight which students may acquire as spin-off this approach we regard as a bonus. (Duff & Malley, 2003:5)

Using literary texts is considered to produce an enjoyable atmosphere in the classroom. Because; not only students read something more interesting than their text book but also do they have the chance of speaking with their peers and teacher so as to make some commentary about the literary text freely. But on the other hand, it can be still observed that most of the language learners have a bias towards literature. Since they are newly learning the foreign language, they think that reading literature in the target language is so difficult. And because of this prejudice, they always escape of reading literary work. Therefore; all of the activities presented and the ideas discussed in this study have been prepared in order to break this bias towards "difficult literature" and to make students enjoy of it. For, enjoyment plays a very significant role in any learning process.

At this stage, it is the duty of the language teacher to break the bias of the students towards literature and make the lesson enjoyable. There is an important key to do this: after a careful selection of the literary text which is appropriate to the needs and the maturity and the language levels of the students, and using stylistic analysis which deals with the language of the literary text. By this kind

of analysis what is aimed is to break the students' prejudice against the literature and make it more accessible for the students. Therefore, having understood the literary work chosen lexically, phonologically and syntactically the language students reach the deeper meaning of the literary work; so that they can make some commentary on the literary text, which helps them to develop their four language skills especially the productive ones.

1.2   The Problem

Even though it is strongly suggested to use literary texts in the EFL classes as a resource, literature, especially poetry is still considered as a big problem by the EFL students and even by their teachers. It is assessed as irrelevant and unnecessary to the needs of the language students. It is observed that language teachers occasionally use short stories, short dramas, or some extracts of novels in their language classes but poetry is given less emphasis. And because of the figurative language it has; poetry is said to be inappropriate to the main target of the students: learning the English language. Therefore; the mater is whether the EFL teachers who do not accept the benefits of using literature, especially poetry as a language material during the process of teaching English language can be persuaded to use or not. So the questions to be answered are as followings: "Why is literature used?" ; "What kind of literary texts are used?" ; and "How is literature used?" Furthermore; "using poetry in EFL classes" and "stylistic analysis of poetry" are the other problems to be solved.

The question, "Why is literature used?" is answered by Duff and Maley as in the followings:

> Literary texts are non-trivial in the sense that they deal with matters which concerned the writer enough to make him or her to write about them. In this they are unlike many other forms of language teaching inputs, which frequently trivialize experience in the service of pedagogy. This 'genuine feel' of literary texts is a powerful motivator, especially when allied to the fact that literary texts so often touch on themes to which learners can

bring a personal response from their own experience. ……… In terms of the language, literary texts offer genuine samples of very wide range of styles, registers, and text-types at many levels of difficulty. For this reason alone they are worthy of consideration. (Duff&Malley, 2003:6).

At the same time, Brumfit and Carter classify three major aims to add literary texts in the classroom syllabuses. They are as follows:

Many teachers use literature to assist the development of competence in the language. Although the texts being used are literary, and some of the responses of the readers will be discussed in literary terms, the prime intention is to teach language, not literature, and the text may be used as contexts for exemplification and discussion of linguistics item which have no bearing on the value of the as literature. …… A second reason for including literary texts is in order to teach 'culture'. It is claimed that studying literature enables us to understand the foreign culture more clearly. ……… But of course, literature is one major aspect of culture, and many people wish to study it in its own right. In addition it is more cheaply and easily accessible than many other cultural phenomena, and – because it is often responsive to international movements- it may be easier to comprehend than other more locally-based art forms. It is this kind of argument which, for many people justifies the inclusion of literary courses in education. (Brumfit&Carter, 2000:25).

Apart from the question why literature should be used in language classes, the question what should be used is as significant as the latter. The language teacher who wants to use a literary text in the lesson should be careful, while selecting the literary texts to be applied. As Maley and Moulding stress there is only one major criterion to decide on what kind of literary text to use.

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

The key to success in using literature in EFL classes depends on the literary works that are selected. A text which is extremely difficult on either a linguistic or a cultural level will have few benefits. If the literary work is comprehensible and enjoyable, it will have a lasting and beneficial effect upon the learners' linguistic and cultural background. Whatever genre chosen, it should be motivating. Students often have a great prejudice against literature. They are usually in fear to meet any literary genre , because; they suppose that they are not able to understand the literary text because of the literariness. However; if the texts are carefully chosen and the teacher is well-equipped for the lesson, then this bias of the EFL students towards literature will be disappeared.

Selecting the text is only the first step. An equally important issue is how to deal with such texts in the classroom.   In this study, three important modals will be focused on: The Cultural Model, The Personal-Growth Model and The Language Model, which is strongly suggested for the language teachers to pursue. For, this model is based on stylistic analysis, which deals with the language of the literary work. By this kind of analysis what is aimed is to break the students' prejudice against the literature and make it more accessible for the students. Therefore, having understood the literary work chosen lexically, phonologically and syntactically the language students reach the deeper meaning of the literary work; so that they can make some commentary on the literary text, which helps them to develop their four language skills especially the productive ones.

In conclusion, the questions that are going to be searched in this study can be stated as follows: whether using literary works, especially integrating

poetry into language classes, is beneficial for the students in their language learning process or not; and what kind of a model is going to be used so as to deal with the literary text in the class.

1.3   Purpose of the Study

This study aims to give a model to guide teachers of English in their attempt to integrate literary works based on poetry into their EFL courses. What is strongly suggested in this study is using stylistic analysis as a model to be pursued. Moreover; this study aims to present the teaching points that a language teacher should know, while using literature in his language class, based on stylistics.

Stylistic, as a science enables a systematic training by dealing with the language of the literary text. Widdowson defines stylistics as follows:

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

Literature and language cannot be segregated. Both language and literature feed each other. And stylistic analysis is a way to combine them because; it is already known that language is the raw material of literature. Stylistic analysis enables us to make a literary analysis after examining the linguistics features of the literary text. In this respect, stylistic analysis proves that it is possible to reach deeper meanings of the literary texts without using the quotations of an eminent professor, who has produced a criticism on that literary work.

This study does not present a sample lesson of teaching vocabulary or a specific grammar topic by using literary works. After answering the question "why to use literature?"; "what to use as a literary text?"; and "how to use them in the classroom?"; this study presents the topic of 'the nature of poetry', the

poetic language', 'using poetry in EFL classes', 'biases towards poetry' and 'a whole sample poetry lesson, which is likely to be studied in the optional lesson hours, by using stylistics. By this way, the language teacher not only teaches linguistics details of the literary text, which is the main target of the EFL students, but also does he teaches literary details spontaneously, which makes the lesson enjoyable and helps students improve their critical thinking competence. However; since the students are not literature students they are not expected to make a highly sophisticated literary criticism. It is already out of target. But what is aimed is first, to lead students to examine the language of the literary text and then to make them produce literary commentaries freely, which will improve their interactivity and productive skills.

Any literary genre is possible to use in the EFL classes provided that it is proper to the needs, maturity and language levels of the students. However; this study focuses on poetry. And a sample stylistics analysis lesson of poetry has been prepared for the teachers, who attempt to use poetry but do not have an idea how to deal with in the classroom. In this respect, the target of this study is not students but the teachers who need a practical help before using literary texts, especially poetry, as a language resource.

1.4   Importance of the Study

Over the years, a lot of teaching techniques and methods have been developed in order to assist to EFL teachers and students in the process of teaching / learning the English language. Also, so many classroom materials have been improved and used so as to reach the students to their target. However; according to Long: *"some approaches in the past (in a period approximately 1960/1980) have not always served to develop responses to language" (Long, 1986:p.42).* Most of the time, it is difficult to decide on the method or the material, which serve best to the needs of the language students. During these searches of the right teaching approach, literature cannot possess the value that it deserves. Besides the other materials like: newspapers, magazines, brochures, videos, tape-recorders or pamphlets; literature, as a teaching material,

is put in one side and becomes out of consideration. Therefore; it is considered that literature is something superior to linguistics. But literature and linguistics cannot be separated because; literature itself is also language. Only after 80s, has this reality been noticed; and the idea of the fact that literature and language teaching should be linked and made mutually reinforcing, has been accepted.

Short and Candlin remark their ideas as in the following:

Although literature and language may appear to be distinct from the point of view of the teacher, they do not, necessarily, appear so to the learner, for whom literature is also language. Many students enjoy reading literature. As enjoyment plays an important factor in any learning process, literature is potentially useful aid to the language teacher. ……… Literary texts often contain within them a number of different varieties of English. They can thus be extremely useful in sensitizing learners of English to linguistic variations and the values associated with different varieties. (Short & Candlin,1982: 91/92)

As it is mentioned before, literature is a useful resource to the language teacher provided that it is selected according to the needs, maturity and language level of the EFL students. On the other hand, in some occasions, it is observed that short stories, one-act plays, and even some extracts from novels are used in the language classes. But, unfortunately, poetry as a literary genre is given less importance. For, language teachers believe that poetry is so difficult to use in the language classes because of its figurative language. Therefore, although students are observed to enjoy reading literature in general, it is still a reality that they have some prejudices against poetry. At this situation, it is the job of the language teacher who uses poetry as a literary genre, in his language classes to break his students' bias. And in this study, what is strongly suggested to those teachers who have such problems is integrating stylistic analysis into their language lessons with poetry. By this way, teachers both break the students' prejudice against the difficult poetry by studying subconsciously the language of

the work of art, and lead the students to an enjoyable lesson, which they can develop their thinking competence and language skills with.

Therefore, this study aims to help the language teachers who believe the importance of using literature, especially poetry, as a teaching resource in the language classes, in terms of stylistic analysis which deals with the language of the literary works.

1.5   Limitations

Even though the reasons of using literature; the criteria of selecting the literary texts; and the way to follow to use literature in language classes are explained, still, this study is limited with the poetry as a literary genre. The reason why this study is limited with poetry is the EFL students' bias towards that genre. Although the other genres such as short story, drama or even novel are used in the language classes, poetry is the genre which is used less than the others. Since the EFL students are not natives, they suppose that poetry is too difficult to understand because of the figurative language it uses. Therefore, after conveying the subjects: 'the nature of poetry', the poetic language', 'using poetry in EFL classes', 'biases towards poetry', a whole sample poetry lesson for intermediate language students in terms of stylistics is presented. And, this study tries to prove that stylistic analysis is the solution to break that prejudices of the students against poetry. For this sample stylistic analysis, the poem "Warning" by Jenny Joseph has been selected to be studied. This sample stylistic analysis lesson is divided into three sections: The pre-reading activity process, while-reading activity process and post-reading activity process. And the sample lesson is supported with a lot of classroom activities which are prepared by the writer of this thesis, are presented in the appendixes section. The classroom activities of the lesson are prepared in the hope that the EFL teacher will direct his students to a subconscious stylistic analysis. However; the time limits for the activities are out of consideration; because, the sample stylistic analysis lesson is prepared for the optional hours of the teachers, who need a practical help, before using poetry as a literary genre in their language classes

CHAPTER II
LITERATURE

2.1   What is Literature?

Derived from Latin 'Litera' the word literature is anything written. Literature as a term , with this broad definition, has a place in colloquial language, considering all the thing written on a specific subject such as ' sport literature' , ' medical literature' etc.   Moreover, because literature is associated with the written medium, it includes pamphlet, a time-table, a car manual or a history book as well as novels, short stories, poetry or dramas. Nevertheless, associating literature only with written medium is too narrows as it excludes oral compositions such as 'ballads' or 'folk tales'.

After the consensus that literature is not simply anything written as the etymology of the word suggests, there is still some disapproval of definition of literature as an art form. For, it is difficult to make a certain definition of literature. But briefly, as an art literature is imaginative oral or written work of art which has artistic and aesthetic merits.

The oxford English dictionary gives the following definition: "Literature (noun) (u) 1. Stories, poems and plays especially those that are considered to have value as art and not just entertainment" (İz&Hony, 1994: 316). The word 'value' mentioned above has a close relationship with the term aesthetic. For, in order to have a 'value' it is necessary, for a work of art, to have those artistic and aesthetic merits.   The term aesthetic refers to responses, judgments, and statements that are subjective and emotive rather than objective, clinical and detached. It is considered with the understanding of beauty and taste and the appreciation of art. Since the term aesthetic is subjective it is inevitable that each

person or nation has its own aesthetic values. The fact that different life styles are affected by different factors causes an aesthetic variety.

Many authors, critics and linguist have puzzled over what literature is. One broader explanation of literature says that "literary texts are products that reflect different aspects of society. They are cultural documents which offer a deeper understanding of a country or countries"(Basnet & Mounfold 1993, in Clandfield, 2005:1). Nations can have literatures, as can corporations, philosophical schools or historical periods. Popular belief commonly holds that the literature of a nation, for example, comprises the collection of texts which make it a whole nation.. Therefore, any work of literature makes us acquire ideas concerning the time and the place in which it was written. It tells the life of the society of that time and takes us away from being individual and conventional by making us learn more about other people.

On the other hand, some linguists say that "there is no inherent quality to a literary text that makes a literary text, rather it is the interpretation that the reader gives to the text" (Eagleton, 1983 in Clandfield 2005:1). Chapmen defines the role of literature as in the following:

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

Roger Rollin (1989) defines literature as "words, words, words".   He states the importance of the words for literature.   He point out that literature is a system of something "repeatable and recoverable".   He means that literature should be durable, that is it should take the form of a written text, a recorded

utterance, a roll of film or something transmitted orally like a saying, joke, myth, or epic poem. And he states this point as follows:

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

The commentaries of literature above show that it is not very easy to make a certain definition of literature. But, what is certain is the fact that literature should be imaginative and have artistic and aesthetic merits. However; it is difficult to segregate what is 'imaginative' and what is 'non-imaginative' literature. Güzel states non-imaginative literature as in the follows:

> *The referential aspect of non-imaginative literature is to convey information about actual happenings for instance in a technical or factual reporting we expect the language to have an orientation towards the outside world: a world of physical, social, or cultural experiences. However; in imaginative literature, communication may not be the objective of expression. A literary work of art communicates to us a vision of reality belonging to his creator. We read 'David Coperfield' as fictitious and do not ask ourselves thy question whether he lived or met such difficulties in life. We are not interested in the truth-value of it* (Güzel, 1996:13-14).

Therefore, the only criterion to decide "what is literature "and "what is not" is reader himself. Upon reading a Freud text, which is non imaginative, if the reader can feel a taste because of the style and the use of the language, then, the message the text gives will be inferior. So "how it says" will be more important than "what it says". In this case, reader is not interested in the truth value of the text. The reader directs his attention to the way the text gives him the message. And the thing which directs reader to think the Freud text as

literature is the artistic and the aesthetic merits of the text, which contains literariness.

2.2 Literary Language and ordinary one

A literary language is a register of a language that is used in writing, and which often differs in lexicon and syntax from the language used in speech. Literary language is essential in certain types of writing to help convey meaning and expression. It is the language which is necessary to convey the exact meaning in a vivid and artistic manner, yet a concise and to the point manner to the reader. The writer has a story to tell and the language used must portray every emotion and feeling possible on the paper. If the writer does not create an image in the readers mind, he will lose the readers attention and holding the attention of the reader is the writer's goal. It is the author's plan to create with words imagery that will cause the reader to smell, hear, taste and feel the story as it is read. Literary language captures the hidden emotions and depths of the soul.

In our daily life, we ask questions to get the answers. We send our message and the other people receive. When someone wants us to "take the garbage out!" , we do it or refuse. We simply use the language as a means of conveying our whishes, needs, or ideas. We use the language, say, to buy our ticket and to ask when our bus leaves. Sometimes we chat with the other passengers on the bus stop. But while we on the bus stop, if someone came and whispered behind us "*Thou still unravish'd bride of quietness*" it would be surprising. And immediately we understand that we are in the middle of literariness. But what is that, which makes us think that there is a division between literary language and ordinary one. Warren and Wellek point out the literary language and ordinary language as follows:

> *It is thus quantitatively that literary language is first of all to be differentiated from the varied uses of everyday. The resources of languages are exploited much more deliberately and systematically. In the work of the subjective poet; we have manifest a "personality" for*

more coherent and all-pervasive than that of persons as we see them in everyday situations. Certain types of poetry will use paradox, ambiguity, the contextual charge of meaning, even the irrational association of grammatical categories such as gender or tense, quite deliberately. Poetic language organizes, tightens, the resources of everyday language and sometimes even does violence to them in an effort to force us into awareness and attention (Warren&Wellek, 19..:24).

Comparing the two, it is apparent that literary English differs from spoken English in a number of particulars. It is "formal;" which is to say, it is an acrolect. Contractions and similar spoken forms are avoided or are written out in full. It uses a different lexicon. It observes the rules of prescriptive grammar much more attentively/effectively than spoken English. Therefore literary language can be said to be devoid of the practical function which everyday language performs, being instead self-referential. On the other hand, one of the most salient concepts meant to define literariness was defamiliarization, as Russian Formalists suggest. The term defamiliarization is defined as making strange. Therefore, the language used in literary works is defamiliarizated from what we are familiar with in our daily lives. And this peculiarity of the language is provided by using figures of speech such as, imagery, metaphors, similes, symbol, personification, irony allegory or hyperbole etc. which makes a language literary.

Literary language, as it can be said figurative language or speech contains images. The writer or speaker describes something through the use of unusual comparisons, for effect, interest, and to make things clearer. The result of using this technique is the creation of interesting images. Figurative language is not intended to be interpreted in a literal sense. Appealing to the imagination, literary language provides new ways of looking at the world. It always makes use of a comparison between different things. Literary language compares two things that are different in enough ways so that their similarities, when pointed out, are interesting, unique and/or surprising.

CHAPTER III

LITERATURE IN ELT

Literature has been a subject of study in many countries at a second and tertiary level, but until recently has not been given much emphasize in the EFL/ESL classrooms. Teaching English with literature has a long history as primarily it was literary works that constituted the main tool in the process of foreign language learning. That is how the elites entered the world of languages that is how teachers saw language teaching. Well-known Grammar Translation Method reigned for many years. When exposed to fine literary works, where sophisticated lexis and structures flourished, students were to gain proper linguistic habits. This approach did not bring substantial effects as students were overwhelmed by the vocabulary and syntax they could not comprehend. Too much time was spent on explanation of words, namely "writing in translations of unfamiliar words to respond to the text" (Long 1986: 42). The assumed lack of success of this approach led to language teaching based on situational dialogues and stories that lacked the authenticity the literary works provided before. Structuralists emphasized the importance of correctness, whereas the proponents of the Audio-Lingual Method - the necessity for lexical drills, while literature was to be put aside. Since 1970s the Communicative Approach has spread throughout the world and claimed the utilitarian function in the process of foreign language acquisition to be of primordial importance. No one has wished to bore their students with literature that does not help in linguistic communication.

Erkaya states the fact about this issue in her article *Benefits of Using Short Stories in the EFL Context* as in the following:

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

It has only been since the eighties that literature has found its way back into the teaching of EFL and has attracted more interest among the EFL teachers. Finally, it has realized that literature can be used to reinforce the language skills and to develop learners' critical thinking competence. On the other hand, this issue has still been a controversial one among the EFL teachers and experts. While some say that literature should be used in EFL classes; others refuse. As Savvidou remarks in his article *An Integrated Approach to Teaching Literature in the EFL Classroom:*

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

These views reflect the history separation between the study of language and the study of literature. And this segregation of literature and linguistics causes the consideration that the former is something of a superior discipline and the latter is an interior exercises applied to lower level learners. But on the contrary, these two approaches feed each other. Linguistic study helps the student appreciate literature, and literature helps to appreciate and use the language. For, the literature is the language itself. EFL students who study literature are expected to improve their language level and critical thinking competence.

Nevertheless, the 1980s proved to be a breakthrough. And as Zafeiriadou says: *"many linguists such as Brumfit, Carter, Long and others expressed their wish that a new pedagogical approach for non-native speakers of English should be created"* (Zafeiriadou, 2001:2). Still, the course books that emerged focused on linguistic skills disregarding students' personal growth.

Finally, the books that were published in the 90s, namely *Language through Literature* by Bassnett and Grundy and *Literature* by Duff and Maley marked that literature shall find its rightful place in ELT. The authors showed that literature-based activities are appropriate for students at every level of language proficiency. Having looked through the history of literature in ELT it is time to take a closer look at some of the prevailing theories of literature implementation in the language classroom Long and Carter suggest three models present in the process of language teaching: the cultural model, the language model and the personal growth model.

The cultural model views a literary text as a product. This means that it is threaded as a source of information about the target culture. This model represents the traditional approach to teaching culture. Such a model requires learners to explore and interpret the social, political, literary and historical content of a specific text.

Carter and Long say that "the Cultural Model highlights the teaching of literature for its value in encapsulating the accumulated wisdom, the best that has

been thought and felt within a culture"(Carter&Long,1991:28).   Works of literature are the relics of culture and through their study students understand and appreciate cultures and ideologies different from their own in time and space. Literature preserves cultural and artistic heritage and because it characterizes by this 'human sense' it possesses a central place in the study of humanities in colleges and universities. Savvidou suggests that:

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

This model is largely rejected by EFL teachers, since not only dose it tent to be a teacher-centered but also there is little opportunity for extended language work.

The personal-growth model is a process based approach; and tries to be more learner-centered. This model encourages learners to draw on their own opinions, feelings and personal experiences. It aims for interaction between the text and the reader in English, helping make the language more memorable. Learners are encouraged to "make the text their own". This model recognized the immense power that literature can have to move people and attempts to use that in the classroom. Goodman explains that:

> *This model bridges The Cultural Model and the Language Model by focusing on the particular use of language in a text, as well as placing it in a specific cultural context. Learners are encouraged to express their own opinions, feelings and make connections between their own personal and cultural experiences and those expressed in the text. Another aspect of this model is that it helps learners develop knowledge of ideas and language -content and formal schemata- through different themes and*

topics. This function relates to theories of reading which emphasis the interaction of the reader with the text (Goodman, 1970, in Savvidou, 2005:3)

Cadorath and Harris depict that: "text itself has no meaning; it only provides directions for the reader to construct meaning from the reader's own experience" (Cadorath&Harris, 1998:188). Thus learning is said to take place when readers are able to interpret text and construct meaning on the basis of their own experience.

The third and the most common approach to literature in EFL classroom is what Carter and Long refer to as the language-based approach. Such an approach enables learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features. In The Language Model the emphasis is given on language as the literary medium. Since literature is made from language, if students are exposed systematically to works of literature they are expected to develop their literary competence too. Literary texts are exploited for the teaching of vocabulary or structures or language manipulations. The argument behind the model is that the student will enrich and develop their language input since literary text offers contract with some of the more subtle and varied creative uses of the language.

Clandfield, in her article explains the aim of this model as in the following:

The language model aims to be more learner-centered. As learners proceed through a text, they pay attention to the way language is used. They come to grips with the meaning and increase their general awareness of English. Within this model of studying literature, the teacher can choose to focus on general grammar and vocabulary or use stylistic analysis. Stylistic analysis involves the close study of the linguistic features of the text to enable students to make meaningful interpretations

of the text – it aims to help learners read and study literature more competently (Clandfield, 2005:2).

These three approaches to teaching literature differ in terms of their focus on the text; firstly, the text is seen as a cultural artifact; secondly, the text is stimulus for personal growth activities and thirdly; the text is used as a focus for grammatical and structural analysis. While teaching literature any of these models can be chosen according to the needs of the learners. It is the teacher's role to decide which model to adopt in their class. If possible, the implementation of all the three shall bring the best results. A literature-based activity may start with the language model, which focuses on the surface of the text. Next, a discussion may follow to encourage students to express their views, which is in the framework of the personal growth model. Finally, the teacher may highlight cultural aspects vivid in the text, in this way encompassing the cultural model. Taking the above into consideration, the teacher is the person to involve students in a given subject, while the models proposed above are the guidelines to be applied. However, in the EFL classes the most common model chosen is The Language Model, with which EFL students can develop their linguistic knowledge and language skills. Upon using the literary work in EFL class, the language teacher can focus on general grammar and vocabulary; he can subconsciously use stylistic analysis.

After expressing the historical overview of literature in ELT and suggested teaching models; at this point, this study aims to ask three important questions and to look for the answers. The first question is "why to use literature?" the second question is "what to use?" and the third one is "how to use it?" By this "why, what and how" questions, what is aimed in this study is to search the reasons for using literature in EFL classes; the criteria to choose the literary genres and the work to be used; and the approach to be followed while studying literature in EFL classroom.

3.1   The Use of Literature in EFL Classes as a Resource

The main concern of this part is to discuss the question "why to use literary works in EFL classes". Should literature be used as a language teaching material in EFL classes?

EFL teachers are expected to help learners acquire communicative competence. For this reason, teachers tend to focus on teaching standard forms of linguistic expression. However, despite acquiring linguistic accuracy, it is apparent that EFL speakers still have difficulties in comprehending the nuances, creativity and versatility of the English language. Communicative competence is more than acquiring the structure and the form of the target language. It also involves the ability to interpret discourse in all its social and cultural contexts. For this reason, the use of literature in EFL classroom can become a powerful pedagogic tool for learners' linguistic and self-development.

Povey states the aim of using literature in the language classes as in the followings:

> *Literature will increase all language skills because literature will extent linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact usage*(Povey,1972:182).

Using literature in EFL classes is helpful, " *for literature provides us with a convenient source of content for a course in a foreign language, and a truly notional syllabus will need to be constructed round concepts and subject matter which develop in complexity*" (Brumfit,1986:184). Furthermore Malley and Duff state that "*most attempts to provide motivating and communicative material for learners are strong in technique but weak in any sense of developmental structure*" (Malley&Duff,1986:124)."

According to the experts like Collie, Slater, Carter or Widdowson, who support the idea of using literature in language classes, there are many good reasons for why EFL teachers should use literary texts in their classes as language

materials. The primary reason to use literature is students' wish to read something more interesting than the textbook. So, literature offers a bountiful and extremely varied body of written material which is "important" and "interesting". The pleasure which a literary text gives is inevitable. Most of the time studies on literary texts are so much enjoyable for the students because in that case they have a different process of learning from what they have already done. They both learn language and the literary meaning of the texts mentioning fundamental human issues which are enduring rather than ephemeral.

Collie and Slater (1996: p.3) remark that "literature is authentic material." This does not mean that most literary works has a specific purpose for teaching language. But in some texts it can be seen that there are "authentic" samples of language, for example: travel timetables, city plans, cartoons, advertisements and newspaper or magazine articles. Therefore, students are exposed to a language which is genuine and undistorted as in the society and which can be managed to the classroom context.

One of the other reasons using literature is the fact that literary text can teach culture; because it is not always possible for all the language learners to visit or to stay in the country of which language they are learning. Therefore; literary texts, just like radio programs, films, videos or newspapers, are great resources for students to learn the culture and the way of life of the country. Novels, plays and short stories are full of vivid context with their characters that comes from different cultural background.

Again Collie and Slater (1996: p.5) suggest that "language enrichment is one of the benefits of literature." Literature provides a rich context in which lexical and syntactical items are made more memorable. Formation of sentences and the way of connecting the ideas may enrich students' own writing skills. Students who tackle with a novel, a short story or a poem, for instance, is expected to have the ability to make inferences from the text by using linguistic expressions.

Clandfield suggests the benefits of literature for the language enrichment as in the following:

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

By this way, students learning the language through literature are expected to become more creative and adventurous, because they appreciate and use the richness of the language. Nevertheless; in order to do this, what is important is to select the right literary work for the students. And students' language level is one of the most significant criteria to decide on the works to be used. For, each level (beginner, intermediate or advance) has its own proper activities and teaching approaches. Apart from the other levels, since this study focuses on the intermediate level students, here, the topic literature-based activities for intermediate students is briefly explained.

Teaching intermediate students already demands a different approach and the teacher may introduce real literary text in a non-abridged form. At this stage students are usually capable of uttering their own opinions and try to speak at all means. Hence, if they are willing to speak, oral communication should be the priority.

As Bassnett and Grundy (1993) suggest that "*before and after*" activities are very helpful for the intermediate level students. By this activity, EFL students are involved in predicting the beginning and the end of a story. There are two important stages: pre-class reading and in-class activity. The teacher divides students into two groups and they are to read two different short stories at home. No communication about the content is advised. Once in class, students who read the same story sit together (the teacher may suggest pair work or group work) and

are to write one sentence describing an event from the middle of their story. Then the groups swap the sheets of paper and each group is to write the beginning and the end of the other's group story. When they have finished, each group may present their outcome.

"Gossiping" is another kind of literature-based activity for intermediate level students, suggested by Bassnet and Grundy (1993). It is a bit of drama based on a text, novel or a well-known story (Little Red Riding Hood or Brave Heart are good examples here). The teacher prepares and writes on the board or distributes to students a list of useful expressions, e.g. I must say, If it wasn't for…, I know it isn't her fault, I believe etc. Students are encouraged to gossip about the characters, imagining that they are one of them. They are to write a monologue and perform it in front of the class. A possible variation of this activity may be acting out a dialogue featuring some protagonists.

In the activity "*quote unquote*" which is suggested by Duff and Maley (1990), the teacher prepares a set of three quotations for one third of the class. Next students are asked to enumerate a few public figures and some names of famous institutions. Students work in groups of three and choose one person and one institution. They try to come up with a speech the chosen person would deliver in the institution, starting with one quotation from the set. Finally, each group may act up the scene of delivering the prepared speech.

The activity called *"Contrasting"* as Bassnett and Grundy states (1993), enriches students' lexis as they have to find the antonyms to the chosen words present in each line of the poem. The crucial thing is to find a poem where students will be able to come up with antonyms. The opposites should be circled and linked.

"Here and There" is another activity offered by Collie and Slater (1987). In *"Here"* by Collie and Slater (1987) students imagine that a given character from a story lives in the contemporary world and they are to predict that character's behavior in a given situation. The teacher may prepare sets of situations and students act out a role play or write a dialogue.

"There", a variation of the above activity, enables students to place themselves in the story's reality. They may act up a role play presenting how they would have handled a given situation or what they would have said.

The above activities which are based on the ideas of the experts like Collie and Slater, Maley and Duff or Basnet and Grundy attempt to prove that literature may constitute an essential part in ELT. The EFL teacher who wants to bring literary text into the language class room can prefer to use such sample activities suggested by the experts or he can create new activities to adopt, according to his students needs, maturity and language levels and their cultural background. Whatever literary genre is chosen; the most significant thing is to choose the right literary text. In that case, literature provides a great help for the students linguistic and self-development.

Our world changes and so should approaches to foreign language teaching. Literature used to constitute the main tool in the teaching process long before the methodology emerged as a separate science. Students did not always approve of that approach as it might have been extremely boring and did not bring anything new to their lives nor enabled them to develop within their personal growth. Substituted with situational dialogues and texts deprived of literary nature, literature waited for decades to be welcomed in the classroom again. Nowadays with the outburst of methodology of language teaching literature gains more and more approval, returning but with a brand new face

CHAPTER IV
CRITERIA OF SELECTING LITERARY GENRES

So many good reasons exist for the issue why to use literature in EFL classes, as teaching materials. However, "what to teach" is as important as "why to teach it". Therefore, the EFL teacher who uses literature in classes is expected to be alert while choosing the literary genres and texts. This is very essential; because the language lesson with literature should be motivating not daunting for the students. At this point, most of the EFL teachers who decide to use literature in their language classes get difficulty to select the appropriate genre and literary work. Maley and Moulding sort out this problem as in the following:

> *Any genre can be chosen by the EFL teacher provided that it is appropriate to the needs, interests, maturity, cultural background and language level of the students. It is important to choose literary work which is relevant to the life experiences, emotions or dreams of the learners* (Maley&Moulding,1985:10).

If the literary work is comprehensible and enjoyable, it will have a lasting and beneficial effect upon the learners' linguistic and cultural background. It is no matter which genre is chosen, first of all, it should be motivating with its language and maturity level. Students are usually in fear to meet any literary genre. But if it is carefully chosen, at this time, students feel a real sense of achievement at understanding a piece of highly respected literature. This motivates and makes them be confident. Because the literature is not the target but a mean to teach in English, the genre(s) chosen should be appropriate to the objective of developing for integrated language skills of the language learners.

Upon selecting the literary genre and the work, EFL teacher must be aware whether it is suitable to the cultural background of the students or not. By learning about the culture students learn about the past and the present and about people's customs and traditions. Culture teaches students to understand and respect people's differences. Literary texts which have different cultures in them cause misinterpretations. As students face a new culture, they become more aware of their own culture. They start comparing their culture to the other culture to see whether they find similarities and/or differences between the two cultures. So, misinterpretations may occur due to differences between the two cultures.

As it is explained above, the only significant criterion to choose the literary genre is "students" themselves. Although any genre is possible according to the needs, maturity level and language level of the students, still each genre has its own feature, benefit and fun. And every EFL teachers who wants to use any of the literary genres must use those features and benefits for the EFL learners.

Because it will be given a deeper explanation for the use of poetry in EFL classes; in this chapter, the importance of using short story, novel and drama is to be expressed briefly.

One of the best loved forms of literature is short story. It is a brief work of fiction containing made up characters and events. Because short stories are brief, they do not take long to read. Usually, reader can start and finish one in a single sitting. And especially because of this feature, it is one of the most popular genres read by modern urban people who are always busy and cannot find time to sit and spend long hours to read.

Short story is fiction. It is made up by the author in a form. They are put together from several basic elements: Plot, characters, setting and theme. The plot is the sequence of events in the story. The characters are people and sometimes animals that take part in the events. The setting is the time and the place of the story. The theme is the central idea or inside into life that is revealed through the events of the story.

Short story makes a single and sharp impression on reader with its length; less number of character; places and times; and less complicated plot. Because of all these features and more, short story is a very popular genre to be used in EFL classrooms. Researchers who advocate the use of the short stories to teach EFL, lists several benefits of short stories. These include motivational, literary, cultural, critical thinking benefits and reinforcement of language skills. Short stories allow the teachers to teach the four skills to all levels of language proficiency. Murdoch states that "*short stories can, if selected and exploited appropriately, provide quality text content which will greatly enhance ELT courses for learners at intermediate levels of proficiency"(*Murdoch, 2002: 9-17). Short stories should be used to reinforce ELT by discussing activities. Teachers can create writing and acting out dialogues. For, literature helps students to write more creatively. Teachers can prepare a variety of writing activities to help students to develop their writing skills. They can ask students to write dialogues or more complex writing activities if students have reached a high language level.

On the other hand, stories can be used to improve students' vocabulary and reading. The chain of event and the pace of the story allow students to remember the new words much more easily than the other non-fiction texts. And also the vocabulary activities held during the class lead students to learn how to use a dictionary. These vocabulary activities are expected to help students with comprehension. However, the words which are newly learned do not guarantee that students will understand the whole story. In this case, introducing some of the basic literary elements briefly (character, plot, setting and point of view i.e.) reinforces reading comprehension. By this way, students thinking deeply can speak the language in a more imaginative way. They become more creative because they are faced with their own point of view; their peers' point of view and the character(s)' point of view. Therefore, this thoughtful process leads students to a critical thinking process. Erkaya remarks the fact about this issue as in the following:

When students read, they interact with the text. By interacting with the text they interpret what they read. By interpreting what they read, they can work towards speaking English more creatively (Erkaya, 2005:5).

This process augments learners' motivations. Actually, literature is something motivating and short stories are good examples which motivate and make students feel confident.

Consequently, it can be said that integrating short stories into the curriculum will help EFL students to become well-rounded professionals and human beings since short stories teach more than the skills necessary for target language. Short stories teach literary, cultural and higher order thinking benefits.

On the other hand**,** dram as a literary genre also has a lot of benefition for EFL learners. Drama is a story told in dialogue; and an action by performers before an audience; and is represented with accompanying gesture, costume and scenery, as in the real life. When we think of drama we think of stage plays and the exciting world of the theatre – actors, costumes, stage sets and lights. But drama includes more than theatre: television plays and radio plays are drama too. Even movies are a form of drama. In all of these kinds of drama, actors make a world came alive before an audience.

The author of the book *Drama* Charlyny Wessels's answer for the question 'what is drama?' is as follows: "*drama is doing*" (Wessels, 1987:7). By this simplified definition, what is depicted is drama is "a direct involvement of learning by experience" (Heldenbrand, 2003:p.27). A famous Chinese proverb informs: "Tell me and I will forget; teach me and I will remember; involve me and I will learn". Rather than just listening and remembering, or seeing and explaining the students take a personal journey through kinetic experimental learning. Although text and dialogues share vocabulary and expressions necessary for learning they are lifeless words on a page. Wessels suggests that:

Using drama activities help to bring the (written) materials into life, by infusing the lifeless print with felling, imagination, and through for the

learner, who becomes an active participant in the learning process (Wessels, 1987:7).

Drama can help ELT teachers in several ways. It can overcome the students' resistance to learning a new language by making the learning process an enjoyable experience. For, drama is fun actually. "*Many students love planning costumes, sets, props, lights, and so on*" (Collie and Slater, 1996:p11).Learners want to enjoy the learning process and drama allows them to experiment whit language and laugh at the same time.

Drama is a relaxed and informal way to learn English. Text books are very good at providing the structure of curriculum. However, sometimes, they do not provide freedom to express. A general text book dialogue only provides one possible way to communicate the message. It does not give learners individual choices to express the message freely.

Using drama in ELT classes helps to learn new vocabulary and expressions in their proper environment. And while doing this it helps students to improve their pronunciation and intonation skills in English through role plays and communication games. Goodwin explains this issue as in the following:

Drama is a particularly effective tool pronunciation teaching because various components communicative competence (discourse intonation, pragmatic awareness, and non verbal communication) can be practiced in an integrated way (Goodwin, 2001:126).

Besides the vocabulary teaching and pronunciation benefits, drama motivates students and builds confidence in their ability to speak English. When students are motivated, they are curious about everything and are willing to take a risk with English. Drama enables students to take a risk and display communication in more way than just words .Also acting a role in front of the other students that is audiences, give them more personal confidence, which is beneficial for their real life.

Consequently, the use of drama assists language learning process by developing students' integrated language skills. *"Drama helps shift the focus from teachers to learners, giving students greater opportunities to participate in the production of the target language"* (Gill, 1996:3) Drama allows the students to become active participants in the learning of English. Making the classroom a small stage for everyday learning will better engage students for the larger stage known as life.

The last genre to be explained in this chapter is the novel. Like a short story, a novel is fiction. It is made up from an author's imagination, and it has the basic elements of fiction: plot, character, setting and theme. The most obvious difference between a short story and a novel is length. A novel is longer- often much longer- than a short story. Because of its length, there are other differences, too. A novel often includes more characters than the short stories. The plot may be more complicated. The setting may include a number of different places, and the time of the action may extent over months, years and even decades. Most important, the total effect of a novel is different from that of a short story. A good short story makes a single sharp impression on the reader. The effect of a novel, on the other hand, is like traveling to and getting to know of a new part of the world. The reader gets impression after impression and he learns more about the people and their lives. At last reader feels that he has entered into that part of the world and that it has become part of him.

According to the Oxford English dictionary a novel is "a fictitious prose narrative or tale of considerable length in which characters and actions representative of real life of past or present times are portrayed in a plot of more or less complexity"(İz&Hony,1994:). This may sound a bit like stating the obvious, but there are some important pointes contained in this very concise definition. The novel is fiction. It depicts imaginary characters and situations. A novel may include reference to real places, people and events. But it cannot only contain such references to remain a novel. However; even though its characters and actions are imaginary they are, in some sense, "representative of real life". And this resemblance of the real life is one of the features that distinguish the

novel from other forms such as the epic and the romance. In the *Art of Fiction,* Henry James remarks that *"the mere reason of the novels' existence is to reflect the real life. In this respect the novel is the history; and just like the historian, the efforts of the novelist must tent to understanding the life of the human being"*(James,1985:12).

After this brief definition of the novel, it is essential to explain the use of the novel in the EFL classes. Lazar states her ideas about this topic as in the following:

> *If the novel is chosen according to the needs of the students, it provides more resources than the course books, in terms of pedagogic activities. A good novel held confusing situations and dilemmas. It is concerned by the students as mentally, emotively and grammatically; so that it provides a great resource by offering several different classroom activities. In this respect, if the novel selected by the teacher can motivate the students, they not only read an original literary script but also, the students taste the enjoyment of successfully reading and discussing a literary text, which is considered as valuable by the English natives.*(Lazar,1990:27).

The use of the novel in EFL classes helps students develop their knowledge of world (schemata) and helps them learn the original statements, phrases or proverbs used in English language. However; because of its length, it is likely to have some problems. Because it is long students may get bored of reading a novel. And at the same time, since a classroom lesson time is not enough, it might take weeks to complete studying with a novel. After choosing the novel, according to the needs of the students, the EFL teachers must chose and adapt the classroom activities carefully, according to his teaching style and the needs of his students. Collie and Slater classifies their words of advice for the EFL teachers who want to use novels as in the followings:

- *Try to select the activities which complement each other and form a   suitable balance, for example between language enrichment activities and ones designed to deepen the students' understanding of the book and elicit a respond.*

- *Do not select too many activities in case this harms the simple involvement through reading that the individual builds.*

- *Do not lose sight of the principal aim of the whole operation, which is to foster enjoyment of reading in the learner.*

- *It is a good idea to vary the mode of presentation: silent reading, for example, can be followed by listening to the passage on a cassette.*

- *Unless you are obliged to use a prescribed text, choose works that you know and like, and which are likely to appeal to the students you teach.* (Collie&Slater, 1996:93-94).

Studying a novel in the EFL classes is a very different and enjoyable experience for EFL teachers and students. By this way students can get a chance to develop themselves mentally and emotively. Furthermore, reading novel assist the students enrich their target language competence.

CHAPTER V
POETRY

5.1   The Nature of Poetry

Poetry is an art form in which language is used for its aesthetic qualities in addition to or instead of its ostensible meaning. Poetry has a long history, and early attempts to define poetry, such as Aristotle's *Poetics*, focused on the various uses of speech in rhetoric, drama, song and comedy. Later attempts focused on the deliberate use of features such as repetition and rhyme and the emphasis on aesthetics to distinguish poetry from prose. However; poetry does not have a certain definition. Every poet has made a different definition, according to their understanding of poetry. Jeremy Hawthorn shows how difficult it is to define poetry in Johnson's reply to James Boswell. When Boswell asks Johnson what poetry is; Johnson replies: *"Why sir, it is much easier to say what it is not, we all know what light is; but it is not easy to tell what light is"* (Hawthorn, 1987:4).

Şahin remarks his ideas about poetry according to romantic poets as in the followings:

> *According to the romantic poets, poetry is a vision of reality revealed on the level of emotion. According to Samuel Taylor Coleridge, poetry is a vision of reality as it is revealed to man on the level of imagination, love and faith.* (Şahin, 1993:42).

When Coleridge is asked "What is poetry?" he immediately answer this question by asking "What is poet?" Because according to Coleridge, the answer

of the former question is included in the latter one. In this respect, Walker and Bradshaw state that poet in a sense is a marker of experiences, and they write:

> *What one receives from a poet, then is an experience. ….. A poet is more or less aware of this fact and, as he writes expresses all the meanings as fully as his ability and his medium will permit. The reader in turn, will profit by considering all of them when trying to arrive at a full realization of a poem* (Walker&Bradshaw in Buckledee,2005).

Contemporary poets, such as Dylan Thomas, often identify poetry "*not as a literary genre within a set of genres, but as a fundamental creative act using language*" (Szpinda, 2005:3).

A poem is a composition usually written in verse. Poems rely heavily on imagery, precise words choice, and metaphor; they may take the form of measures consisting of patterns of stresses; or of patterns of different-length syllables; and they may or may not utilize rhyme. One cannot readily characterize poetry precisely. Typically though, poetry as a form of literature makes some significant use of the *formal* properties of the words it uses — the properties attached to the written or spoken form of the words, rather than to their meaning. Meter depends on syllables and on rhythms of speech; rhyme and alliteration depend on words that have similar pronunciation

Poetry often uses condensed forms and conventions to reinforce or expand the meaning of the underlying words or to invoke emotional or sensual experiences in the reader, as well as using devices such as assonance, alliteration and rhythm to achieve musical or incantatory effects. Poetry's use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leave a poem open to multiple interpretations..

Poetry usually depends less on sentences and particularly paragraphs than prose. The major structural elements of poetry generally are the line, the stanza or verse paragraph, and larger combinations of stanzas or lines such as

cantos, though the broader visual presentation of words and calligraphy can also be utilized. The basic units of poetic form are often combined into larger structures, called poetic forms, such as the sonnet.

Poetry is often separated into lines on a page. These lines may be based on the number of allocated metrical feet, or may emphasize a rhyming pattern at the ends of lines. But lines may serve other functions, particularly where poetry is not written in a formal metrical pattern. Lines can be used to separate, compare or contrast thoughts expressed in different units, or to highlight a change in pitch or tone. The relationship of lines of a poem to other units of sense, such as coherent phrases or sentences, can create dynamic tension in a poem

5.2   Poetic Language

Poetic language describes the manner in which language is used and refers not only to the sound but also to the underlying meaning and its interaction with sound and form. Many languages and poetic forms have very specific poetic dictions, to the point where separate grammars and dialects are used specifically for poetry. Poetic diction can include rhetorical devices such as simile and metaphor, as well as tones of voice, such as irony. The dictionary of *A Handbook To Literature* defines poetic language as in the followings:

> *Words chosen for a supposedly inherent poetic quality. At one time poets and critics in England sought for a special language for poetry which differed from the language of common speech. Spenser sought in Archaism, for example the materials out of which to fashion a diction properly poetic; the poets of the Agustan Age subjected poetic language to the test of Decorum and evolved a special vocabulary for poetry. The romantic poets led by Wordsworth, denied the essential difference between the proper language of poetry and that of prose or everyday speech. The tendency in our own time is to allow the poet the widest*

possible vocabulary range, and to use a consciously poetic diction only for ironic effect (A Handbook to Literature, 1973:401).

Allegorical stories are central to the poetic diction of many cultures, and were prominent in the west during classical times, the late Middle Ages and Renaissance. Rather than being fully allegorical, a poem may contain symbols or allusion that deepens the meaning or impact of its words without constructing a full allegory. Another strong element of poetic diction can be the use of vivid imagery for effect. The juxtaposition of unexpected or impossible images is, for example, a particularly strong element in poetry. Leech distinguishes three important features of poetic language:

> *The first difference is that poetic language may violate or deviate from the generally observed rules of the language in many ways. Second difference is that a creative poet enjoys freedom and, as a result, a poet can draw on the language of past ages, or can borrow from the features of other ages, or non-literary use of language. And the third one is that; most of what is considered characteristic of literary language (for example, the use of tropes like irony and metaphor) nevertheless has its roots in everyday uses of language, and can best be studied with some reference to these uses* (Leech,1987:6).

Poetry has so different language with its structural, sense and sound devices. The delight we get while reading often comes from its musical qualities, or from the striking way a poet uses words. Widdowson remarks his ideas as in the followings:

> *The phonology of English, for example, requires no alliteration, assonance, rhyme or metric measure in message forms but these sound patterns are used in poetry to fashion a design of sound which combines with syntactic and lexical arrangements to create a code for the occasion. And elements in that extempore code take on a particular*

*meaning value accordingly. Consider an example. The word RIVER. Its
signification appears in the shorter Oxford Dictionary as in the follows:*

*River: A copious stream of water following in a channel towards the sea,
a lake or another stream. But when the word is worked into the language
patterns of poems it takes on meaning as a feature of its design, just as
familiar and commonplace objects become a part of the configuration of
color and form in a painting, and so acquire a particular significance.*

> *1. Never did sun so beautifully steep*
> *In his first splendour valley, rock or hill;*
> *Ne'er saw I, never felt a calm so deep!*
> *The river glideth at his own sweet will:*
> *Dear God! The very houses seems asleep;*
> *And all that mighty heart is lying still.*
>
> (Wordsworth)
>
> *2. The river swears*
> *Oil and tar*
> *With the turning tide*
> *With the turning tide*
>
> (Elliot)
>
> *3. From too much love of living,*
> *From hope and fear set free,*
> *We thank with brief thanksgiving*
> *Whatever gods may be*
> *That no life lives forever;*
> *That dead men rise up never;*
> *That even the weariest river*
> *Winds somewhere safe to sea.*
>
> (Swinburne)

In each case the word takes on a different value in the unique frame of reference created by the international patterns of language with the poem (Widdowson, 1983:10-11).

In speaking and writing, language is a means; and an action directed towards a target by using words. It is a means of searching the truths, revealing them and conveying them to the others. In spoken and written language, words become trivial after doing their duty. What is important is the results which they create.   The result that is 'the target' is the transform emerged on the reader or listener. Therefore, it is forgotten how to shape the words which express our ideas. Furthermore, the one whom we convey our ideas does not care how the words are shaped. The ordinary language we use makes us meet directly the other people, things and the ideas. In ordinary language words are transparent. They are not seen and cared, because what is important is the message they convey. On the other hand; this system of the ordinary language is so different in literature, especially in poetry.

In poetry, language is not a means but a target, in a way. In poetry, words, sentences, language are objective; that is, they become concrete. Poetry does not become transparent among the people and their ideas and messages, which are waiting for being conveyed to the others. The language in poetry does not disappear as in the spoken and written language. On the other hand, it appears as much as concrete like an art, a sculpture or a piece of music.

A poet does not compose sentences; he creates beautiful, unforgettable styles by using words. Upon producing a poem, the poet does not benefit from the words like the way we use them in the ordinary language. The words are benefited from him. Poet deviate the language, destroy the words and by giving them a colour, a sound or a size he founds a new poetry world.

The fact that the words and speech were transformed in special signals and magical styles; and they were used in witchcraft ; and they were recited and repeated in special ways are the oldest factors, which prepares the birth of poetry. In this respect, it can be said that poetry and poetic language existed

even in the age, at which the spoken and the written language had not been found yet.

5.3   Using Poetry in EFL Classes

Poetry, as literary genre, is as universal as language. And from the most primate people to the most civilized ones it has been used, in a way, for ages. Poetry, itself, is such a special form of the language that it expresses a lot of things in a very short time with pleasure. Since the language is everywhere, so the poetry is. Therefore, why is not poetry used to teach English then? Of course poetry can also be listed among the other materials used to English. Poetry reflects the experiences of the poet in a very special form of the languages and it touches our personal feelings. Poetry helps us to notice the typical rhythm of the language; then it is very easy to remember with its repeated sound and word patterns. However; on the other hand, EFL teachers are concerned that using poetry in their language classes will shift their role from that of facilitators encouraging student responses to the more traditional one of imparting information. Poetry is seen as an art appealing only to an intellectual group of persons and, therefore, out of the range of ordinary people. If a teacher mentions in class that he will be working with a poem on the following day, this will not have the same positive impact on students as if he had said that he would be using songs or video tapes. Thus, poetry has been neglected as a tool for language instruction.

Nevertheless, A. Tosta states that there are very good reasons to integrate poetry into the EFL classroom:

> *One reason is that poems usually deal with universal themes, such as love or hate, which are familiar to all readers. Secondly, poems bring contexts which are not only rich culturally but also linguistically. There is also the additional advantage of length, which makes many poems easy to remember and thus well suited to a single classroom lesson. Even*

the myth of complexity can be positively approached and serve as a motivational factor, since students will have a feeling of accomplishment as they successfully work with a poem in class. However, in order to avoid frustration, one must make sure that the poem is suited to the interest and language level of the particular group of students s/he is working with (Tosta, 1996:62).

A poem should be meaningful and enjoyable. It is important to select activities which encourage group work and promote curiosity and exploration of the literature. If the EFL teacher varies the types of activities and promote class interaction, the next time he brings a poem to class that old, dreadful feeling will not come up anymore. Poems can be used as warm ups, reading exercises, listening activities, for grammar presentation or practice as well as for practicing pronunciation and writing. They may be used for a whole class or for part of it

Bringing poetry into the classroom is important and motivating for students to work with authentic texts. 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 language level of the students in mind. Through their reading of poetry, students can deepen their understanding of English language and culture. Of course the main aim of the students is to learn the English language not literature. But the EFL teacher will find it easy to adapt enjoyable classroom activities if he wants to bring a bit of real emotion and poetry into the classroom.

Using poetry as an English teaching material helps students to develop their both receptive and productive skills. An active listening lesson with poetry not only develops students' pronunciation competence but also makes them feel self-confidence, because of understanding an original poem. It is crucial for students to be able to get a feel for the rhythm and sounds of a poem - more so than for most pieces of prose. This isn't always easy in a second language, and so

listening to their teacher read the poem, or to a professional recording, perhaps by the poet or by an actor, is, essential. In her article *Using Poems to Develop Receptive Skills,* Cristina Smart classifies some advice to the EFL teachers who wants to use poetry with listening activities:

- *As with any listening activity, students will need some kind of preparation and task so that they can be actively engaged. They might be asked to check predictions that arose from a warm-up discussion, to compare their suggested rhyming couplets with the poet's, or to identify stressed words and syllables.*
- *You might also want to get your students to listen to recorded or live discussions about poems. This can, for example, take the form of a couple of teachers or a group of students giving their views on a poem, or even an interview with the poet.*
- *I'm a big fan of jigsaw listening because of the natural information gap. If your school has the facilities, you might like to;*
- *divide your students into two, or even three groups*
- *give each group a different cassette or CD and tasks to work on*
- *then they come back together to share what they have learned.*
- *Remember that your own enthusiasm is a key factor in any activity relating to literature in the classroom.* (Smart, 2005:2).

While studying poetry in EFL classes what is important is to keep in mind that it is not a literary criticism lesson. Since students' real aim is to learn the target language itself, EFL teacher should draw attention to useful syntax, grammar and vocabulary. After dealing with the linguistic features of the poem; some commentaries, which develop students' critical thinking competence and four integrated language skills should be made. Too much analysis can kill enjoyment, which is out of target. Using poems that are too long, too archaic or too obscure is not create a good effect; it kills the enthusiasm so that students may not respond to. It's worth taking the risk and using poems though, because poems can foster a love of English, and they are so versatile. Students find a poem a welcome, and sometimes inspirational, change from a course book.

Poems can be involving, motivating and memorable, and they can supplement and enrich just about any lesson. Using poetry helps to improve EFL learners' language competence as well as making them be very excited and proud of themselves for reading and understanding poetry in the original English version.

5.4   Biases towards Poetry in EFL Courses

Students of English majoring in literature find it difficult to cope with literature in general and with poetry in particular. The difficulty becomes insurmountable when learners face a sophisticated literary text that does not, at first glance, give to them a single meaning or theme. Unfortunately, due to their lack of knowledge about literature and figurative language, and due to their EFL teacher's lack of knowledge about the theories of how to use literary texts, especially poetry, in the class students have a great bias towards literature, and of course, towards poetry.

Although it is enjoyable and economical genre of literature, most of the time it is observed that students have a prejudice against poetry. They think that poetry is different from other genres and it is difficult. Students claim that they do not understand poems when they start to read. They have a great anxiety. The figurative language used in poetry frightens them. . In her article *Metaphors We Can Learn By*, Diane Ponterotto remarks:

One of the many problems in the teaching/learning of a foreign language is the acquisition of competence in the area of figurative language. All aspects of figurativeness (metaphor, idiomaticity, and semantic extension) seem to present difficulty for learner. Underlying this common practice in L2 is the long-held philosophical and linguistic conviction of a strong distinction between the two levels of language: literal and figurative. In the tradition of classical rhetoric, the primary aim of language is considered to be the description of the world, the transparent representation of the facts of reality. Any other usage is a departure from the ordinary mode of language. Language which means (or intends to

mean) what it says, and which uses words in their "standard sense," derived from the common practice of ordinary speakers of the language, is said to be literal. Figurative language is language which doesn't mean what it says (Ponterotto, 1994:2).

Using figurative language is something inevitable for poetry. There is still a discussion about whether there is a specific language of literature or not. What ever the answer is; it is certain that poets use a language which is different from that of we are familiar to in our daily life. Poets use the language *"in ways which can be distinguished as literary"* (Burumfit&Carter, 1986:6). When Wordsworth writes in the poem *Lucy*:

> *"A violet by a mossy stone*
> *Half hidden from the eye"*

he manipulates language for poetic effects. Lucy, in these lines, is a violet. The metaphor vividly expresses the basic idea of the poem: it represents a girl of rare beauty who lived unknown. A violet half hidden by a stone is similarly something rare and beautiful which, for most people, lives unknown.

Hawkes, then, explains his ideas about the figurative language as in the followings:

> *Figurative language then is considered to be a principle of poetry, distinct from ordinary language, useful for the purpose of special, ornamental, aesthetic effects. In a certain sense figurative language is seen to deliberately interfere with the system of literal usage* (Hawkes, 1972:4).

In this case, what is difficult for the EFL students is to understand literary devices i.e. metaphors, similes; and to hear sound patterns of the poetry. Further more the worst thing is, even by the language teachers, poetry is sometimes though to be "difficult" or "irrelevant" to the needs of the learners. They think that students do not have to know what metaphor is; or they do not have to hear "alliteration" of a line in order to learn the language itself. During

the language learning process, of course students are not expected to find literary devices. However, by well chosen poems they are expected to improve both their critical thinking and language skills. Because poetry uses a very different language from what we are familiar to; and from the other genres written in prose. "Poetry is a language which says more and says it more intensely than does ordinary language with fewer words and in fewer places" (Perrien, 1973:p.73). By using the figurative speech, poetry shows the power of the language. So it is the job of language teacher to reflect this power to the learners; and to make poetry accessible. In Prentice Hall Literature book, the master teacher board writes about poetry like the following:

> *Poets use language in a special way. Like other writers, poets choose words for what they hint at or suggest for the way they sound and for the word pictures they create. Ordinary language makes sense. Poetry makes sense and sound and rhythm and music and vision* (Prentice-Hall, 1989:429).

At the same time unlike the other genres written in prose, poetry is written in verse which makes it different and difficult from the ordinary language. Maley and Moulding suggest that:

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

But in this case the question to be asked is how a language teacher can make the poetry accessible to the students. In order to do this, the EFL teacher

should have the knowledge about the theories of how to use literary texts. In this study, what is suggested to the EFL teachers who want to use poetry in their classes is stylistic analysis, which is explained in the next chapter. This study presents the stylistic analysis as a key point to break the prejudices of the students against poetry.

CHAPTER VI

THE WAY TO BREAK THE PREJUDICES AGAINTS POETRY: STYLISTICS

6.1   What is Stylistics?

The concept of style has a wide currency since it is applied to various spheres of human activity: characteristic of an individual, a distinct personality, periods, individual tone adopted in conversation, mode of tradition, living, fashion, and so on. But as a literary term style is the arrangements of words in a manner which at once best expresses the individuality of the author and the idea and intent in his mind. Simply style refers to the manner of expression in writing or speaking. Each author has his own style and so does each period of time. The best style is the adaptation of one's language to one's ideas. And as Lowell said: "it is the establishment of a perfect mutual understanding between the worker and his material" (Lowell, 1973:514).

On the other hand, stylistics has mostly been associated with analysis of literary works and has been close to literary theory and criticism. Stylistics is the description and analysis of the variability of linguistic forms in actual language use. Stylistic, as a science enables a systematic training by dealing with the language of the literary text.   "*A Dictionary Of Literary Terms*" explains stylistics as "*a kin to linguistics and semantics. It is an analytical science which covers all the expressive aspects of the language: phonology, prosody, morphology, syntax, and lexicology*" (Cuddon, 1984:1032).

Stylistic applies linguistics to literature in the hope of arriving at literary analysis. Having dealt with the language of the literary work, it leads to reach deeper meanings easily so that a literary criticism can be done. Stylistics is a

science which eliminates the artificial separation of language and literature. As Mcrae says "Language learning and literary study are interdependent and in a specialist context should be seen as complementary at all stage in the educational process" (Mcrae, 1997: p.19). And Widdowson also defines stylistics as in the followings:

> *Stylistics is not only a subject in its own right, but it is also a link between two disciplines: linguistics and literary criticism. …… Stylistics is a wedding of linguistic and literary methods, a wedding which will set linguistic evidence in correspondence with intuitive judgment* (Widdowson, 1975: 34).

Disciplines: Linguistics	Literary Criticism
Stylistics	
Subjects: English Language	English Literature
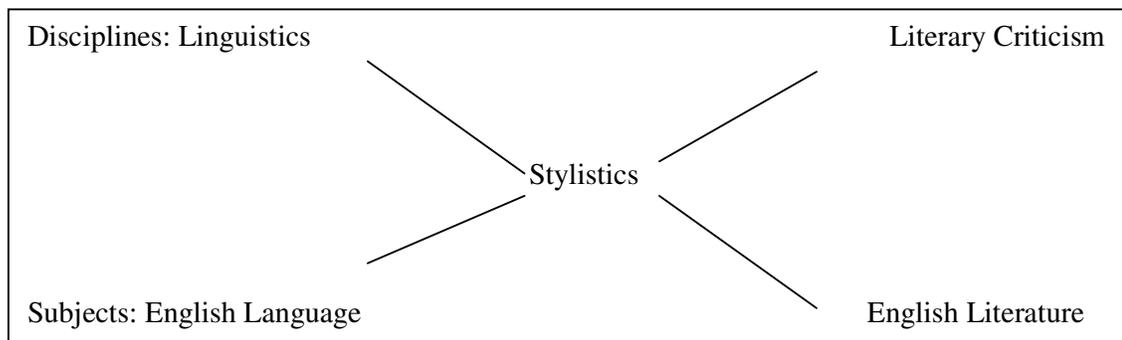
The diagram of Widdowson, (1975) shows the role of stylistics. Bucledee explains this diagram of Widdowson: "*the students may start from either language or literature and, passing through the intermediate stylistic stage, progress towards either linguistics or literary criticism*" (Bucledee, 2002:9). By the help of stylistic analysis, students can make their own commentaries about the poem they study. After the systematic linguistic study, they improve themselves both lexically, syntactically or phonologically and they have the chance to say something newer for that poem, although it has already said. Widdowson summarizes his belief in stylistic analysis by these words:

….It (a well-known poem) therefore represents a challenge, since one might suppose that everything that could be said about it has already been said. If a

linguistic analysis really can contribute anything to an understanding of a poem over and above that promoted by the literary approach, then there ought to be something more to be said about the poem than has been said already (Widdowson,1978:237).

In this case, if an English language teacher directs his students to study on the language of literary text they are given, the EFL students may have the chance of analyzing the text lexically, phonologically, syntactically in order to reach the semantic features of the literary work.

In prose works the unconventional way of the using the pronouns and possessive adjectives is so much conspicuous. In most non-literary texts, pronouns refer back to previously mentioned people, things or event which is conventional. Since the literary language has a different usage of pronouns, a language teacher should try to make the learners aware of this unconventional style.

The short story *"Everyday Use"* written by Alice Walker stats with this opening sentence:

"I will wait for her in the yard that Maggie and I made so clean and wavy yesterday afternoon".

Here, the two pronouns "I" and "her" are used for cataphoric reference. These pronouns indicate people who are going to be revealed later in the story. But at the first read of this opening sentence Walker wants to make her readers fell that this "her" is someone special because the pronoun "I" will wait for her; and the setting "yard" was cleaned yesterday afternoon for coming of "her". Also the name "Maggie" is a secret. Although the name is known the reader can not help asking who Maggie is. Later in the text we understand that the pronoun "her" is Dee, who is beautiful, angry for the rights of black people and uses her culture for showing off. She is sister of Maggie, who is ugly, ashamed of her burn scars, anti-social, but uses her black culture for everyday life. At last it is explained that the pronoun "I" is their black mother and at the same time, the story's narrator. This trick of literary is a technique which is used by the skillful writers to increase the curiosity and persuade the reader to continue to read.

On the other hand, poetry as a literary genre is different from the prose. Besides the context each poem has; poetry has a form and style which enable a systematic training of language analysis. Cook states that:

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

In poetry, for example, it is inevitable to come across the sustained use of lexis forms. In sonnet XXX, for instance, while Shakespeare tells his sorrowfulness for his lost friends in the past at the same time makes the calculation at last. He calculates his loss and gains by using a special number of words including "summon, session, lack, dear, waste, canceled, expense, tell over, account, pay, losses, restore", which refers to calculation, profits or losses; besides the lexis form the sound pattern is used in the way to intensify the meaning. Since the repetition of the sounds "s", "w", "o" and "u", give the sense of crying which empower the sorrowful mood of the sonnet.

In conclusion, stylistic, flourishing since the early 1960s is an approach to the study of texts which involves analysis of language use in the literary text. Widdowson defines it as a "*study of literary discourse from a linguistic orientation*" (Widdowson in Güzel, 1996:95). In order to appreciate or understand any literary work of art, it is necessary to understand its language. Therefore stylistic analysis is such an approach which deals with the language of the literary text in order to make a literary criticism. Leech and Short remark that "*we want to explain something; an in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function*" (Leech&Short, 1986:13). "*Stylisticians try to avoid vague and*

impressionistic judgments" says Güzel in her dissertation; and she goes on as in the followings:

> *Wherever the stylisticians feel to be relevant, they relate literary effects to linguistic causes. Such a study involves the use of many models and terminology provided by linguistics. That is why making the learners familiar with this terminology becomes a must* (Güzel, 1996:96).

Stylistics as a science has been developed greatly. In too many field stylistic analysis is used. It is integrated in discourse analyzing and pragmatics and; it is called 'functional stylistics'. In other way it is used in the analysis of non-literary varieties; and it is named 'socio stylistics'. Nowadays, by the decision of using literature as a teaching material into language classes, stylistic analysis has come to be used as a teaching tool in language and literary studies under the name of pedagogical stylistics.

6.2   The Use of Stylistics in EFL Courses with Poetry

An important feature which separate literary work from other written genres is the creative writers' wish to break unusual rules of the everyday language. So, genres have a literariness which makes their language different from what we are familiar with. Furthermore; poetry is the genre in which the deviation of the language is seen more than the others. Syntactic deviations are used by the poets as a literary device. Because of this, stylistic analysis has primarily focused on poetry, in the belief that "*if a linguistic analysis really can contribute anything to an understanding of a poem over and above that promoted by a literary approach, then there ought to be something more to be said about the poem than has been said already*" (Widdowson, 1978:237).

Therefore a study of the poem's syntax can provide insights into the poem's meaning. Irene R. Fairley, in her article Syntactic *Deviation and Cohesion* suggests that:

Poets like Dylan Thomas and e. e. Cummings have received attention out of all proportion to their literary worth because their work has interesting implications for linguistic description. I n Cumming's poems, repetition of a type of deviation becomes another source of motif. 'a like a' , a brief poem, illustrates this principle.

a like a

grey

rock wanderin

g

through

pasture

wom

an creature whom

than

earth hers

elf

could

silent more no

be

Although syntactically the poem is a fragment, an expanded noun phrase lacking a main verb or predicate, the nominalization is functional, since the poem conveys an imagist description rather than an action or prediction. Theme and form are joined in Cumming's selected deviation (Fairley, 1978:243).

As it is seen in the above sample poem of e. e. Cummings, because of this deviation used in poetic language, poetry is paid attention by stylistic analysis. However, Cumming's use of deviation is not simply for shock value, and the linguistic choices he makes are by no means arbitrary. Despite this, such extreme deviation can make it difficult for us to interpret his poems. In the past, some critics have even disregarded his seemingly odd use of language, claiming that it is of no interpretative significance. R. P. Blackmur, a critic, says about the strange linguistic choices in Cummings' poems as: *"…extensive consideration of these peculiarities today has very little importance, carries almost no reference to the meaning of the poems"* (Blackmur, 1954:6).

But, on the contrary, what Cummings do is to reflect the power of the language. Therefore, the aim of the language teacher who uses poetry in his language class, first, should show this power of the language and its different usage from the ordinary one. The EFL students who are exposed to any of poetry in their classes are going to examine it lexically, syntactically and phonologically by the directions of their language teachers. These directions and helps of the language teacher is so much important because EFL students do not have to know the term "stylistics" so in this case it is the job of the language teacher to direct the students to make a subconscious stylistic analysis. After reading the poem the first question of the teacher should not be: "What is the main idea of it?" However, instead, he should direct his students to make the language analysis of the poem in order to reach to the main idea. Because, above all, the students' aim is to learn the language thorough literature; they are not expected to make a literary criticism.

After this stylistic analysis, "the language practice session" dealing with vocabulary or grammar topics of literary work studied becomes a subconscious development for their language learning. Besides its contributions to the language development, "pre-reading activities", "after reading discussions", "writing or speaking activities" are expected to reach the students to a new psychological, sociological and cultural aspect by developing their four learning skills: listening, speaking, reading and writing, which are the basics of the

language. In conclusion, using stylistic analysis reduces all the prejudices and the anxieties of the students against literature. Because stylistic analysis makes literary work easy and enjoyable. Furthermore, while studying on poetry in EFL classes, using stylistic analysis is observed to provide some benefits for students' language and interpretation competence.

First of all, stylistics supplies a chance of intensive reading practice. Since it encourage slow and close reading of the poem and requires a concentration paid to the language the language student feels himself relax while studying stylistics subconsciously. In turn stylistic analysis strengthens his language skills.

Secondly, in order to make a subconscious stylistic analysis, the language student needs to convey everything he has learned about the structure of English. This is more then intensive reading activity because at this stage, students are expected to search linguistic features of the poem. In that way, stylistics extends students' language skills. So, the student not only reviews what he has learned about the use of language of the poem but also he tries to use it in a productive way.

Finally, stylistic analysis provides the language students who study on poetry, a large vocabulary knowledge. For poetry has its own language; even a well-known word may transform into different meanings because of the figures of speeches used in poetry. Of course, a student has his own feeling for the poem he read, but stylistic analysis gives him the chance to verbalize his feelings, and encourages his personal access to deeper implications. Therefore, his subjective felling is objectified by the stylistic analysis. Furthermore, besides developing his language skills, if the language students can manage to improve his critical thinking competence he can make short commentaries on the poem he studied, which is a great bonus for the student whose initial aim is to learn the language itself.

While explaining the benefits of stylistics, the stylistic analysis is associated with the expression "subconscious". The reason of using this expression results from the main target of EFL students: learning the language. It

is always remembered that the students who study on poems are not literature students. Therefore, it is impossible to ask them to make a literary criticism of the poem they studying, by using stylistics. Here, the primary reason of integrating stylistic analysis into the poetry lesson of EFL courses is to break the biases of students towards poetry. For, the EFL students analyze the language system of the poem objectively; they will comprehend the poem easily.   In this respect the EFL teacher should be well-equipped and ready for this poetry based EFL lesson in terms of stylistics. Since students do not have to know the term stylistics, they are going to be leaded by their teachers in order to analyze the poem linguistically and to reach the deeper meanings. To do this what is suggested is after reading the poem several times, to analyze the poem lexically. All the nouns, adjectives, verbs and adverbs of the poem are found. Some classroom activities, which help student to learn new vocabulary and help them to understand the poem, are held. With the different classroom activities, charts or questions the syntactic complexions of the poem is solved. The students are directed to pay attention for the music of the poem. At the end, after examining the poem lexically, syntactically and phonologically, students are ready to make some commentaries of the poem, which will develop their critical thinking competence and language skills, especially the productive ones.

In this study, a stylistic analysis of the poem "Warning" by Jenny Joseph is presented. This is a whole sample lesson, which associated poetry with stylistic analysis for the EFL teachers, who want to use poetry in their classes in terms of stylistics but do not know where to start. This sample English lesson through poetry is expected to be an inspiration for the EFL teachers for their further studies on this field.

6.3   Stylistic Analysis of The Poem *Warning* written by Jennie Joseph

In this study the poem "Warning" by Joseph has been chosen to apply to the intermediate EFL students by using stylistic analysis. The reason why especially the poem "Warning" has been chosen for this study is the fact that Joseph used the power of language in so good way that poem reflects different meanings in different stanzas, because of the different structures used. The subconscious stylistic analysis directed by the language teacher emerges the power and leads the students to the main idea step by step and makes them get pleasure. Therefore, the poem "Warning" with its compelling content and good style is an excellent start to break the EFL students' bias towards poetry by the help of stylistics.

This study of stylistic analysis of the poem "Warning" has been divided into three sections: Pre-reading process; while- reading process; and post-reading process. In this pre-reading activity process, students are prepared to the poem itself. It's the warm-up activity part. General questions and a picture to be studied on are helpful to direct the students' main topic of the poem. While-reading activity process is the time when the poem itself is presented. Students read the poem and try to understand. They use their dictionaries for vocabulary activity. Then, they do the other activities presented by their teacher. The activities refer to language itself and teacher tends his student to make a subconscious stylistic analysis of the poem. In the post-reading process, another poem called "Phineus" which has a topic similar to the poem "Warning" is given. Students read new poem but they are not asked to make a comparative analysis between two poems. But they are expected to develop their critical, thinking besides their language skills. The discussions, writing/speaking activities given in this process are also good for students to get a progress both linguistically and critically.

In this study, several kinds of activities are suggested for the EFL teachers. However; the time limits are out of consideration. The language

teacher who wants to apply the poem "Warning" to his students can choose any activity suggested. In the classroom, the language teacher should be well-prepared for this poetry lesson. However; searching the life style of the poet or the social background in which the poem was written or the psychological mood of the poet is not included in this preparation. This kind of information is so much unnecessary. Because by the help of stylistics the poem tells everything. Instead of this kind of confusing information, pre-reading activities are so much important and necessary as a start.

The pre-reading activity paper each student has, includes a title called "age" and a picture of an old strange lady who is just like an eccentric (see Appx 1). This is followed by several pre-reading activity questions about the lady in the picture and being old in general. Some suggested questions are as follows:

- Talk about ten things you know about all people.
- Are you worried by the thought of growing old?
- Is there anything you look forward to in old age?
- Do you suppose that you will miss your youth, when you become old?
- Look at the picture above. What is she doing? Why do you think that old women in the picture wear that cloth? How would you describe the expression on her face?

The aim of this pre-reading activity is to prepare students to the poem itself by leading them to think about the questions and makes them guess the topic of the poem. Also this pre-reading process is a very good speaking activity for the students. Students try to answer the questions by using their world knowledge. So, this pre-reading activity paper is expected to lead students to think that the poem is about old people. Nevertheless; the picture of an old eccentric lady which is deliberately placed and the last question about the picture are a bit confusing. And after all of the discussions about the questions and picture; the students are expected to guess that the poem is about an old eccentric lady. At that time, the pre-reading activity process reaches its aim.

Pre-reading activity is followed by "while-reading process". In this section, the poem "Warning" is handed out to the students (see Appx 2). Teacher also reflects the poem onto the board by using data show or head projector or so on. He reads the poem aloud. He can ask his students to follow and to underline any unknown word while he is reading. Because, to start with words is always good in order to reach sentences. In this poem, of course, there are several lexical difficulties for the students. The word: "pension, gobble, make up for, sobriety, pound, at a go, pickle, hoard, beer mat, swear and slippers" are likely to be new to many students. As students tell their unknown words, teacher underlines them on the board, too. Language teacher can write these unknown words on the board; and he tries to explain their meanings by using realias, gist and mimics or by their synonyms. However; if these explanations are not enough, teacher can let his students use their dictionaries to learn the meanings. When the vocabulary study finishes, teacher takes his students' attention to the shape of the poem. The poem consists of four sections and each section has different pronoun. In the first and last section the pronoun is "I". On the other hand, in the second section, the pronoun is "You" and in the third one it is "We". And surprisingly in each section the auxiliary changes. In the first one, it is "shall" for promising. In the second one the auxiliary is "can" for permission; in the third one it is "must" for obligation. In the last section, the auxiliary "ought to" is not for the all part. But still it is considered that ought to is used for deduction.

Teacher shows these four different sections by drawing parenthesis and circling pronouns and the modals on the board, by suggesting that four different pronouns and modals can cause four different topics, because of the different reflected meanings of the modals. Therefore; then topic of first section is "what will I do?" (shall-promising). In the second section the topic is "What you can do" (can-permission). In the third one, it is "what we must do now" (must-obligation); and the last topic is "decision to begin my freedom now" (ought to-deduction).

In order to be more visual, teacher can reflect a test paper on the wall in which there are tables where they can write and the auxiliaries of each section and their topics according to the line numbers (see Appx 3).

After these exercises, students are asked to identify the other pronouns "we" and "you". Almost all of the students are expected to identify the pronoun "we" in line 16, as adult people in general. Because the well-chosen words used and the auxiliary "must" reminds us the responsibilities and the things that adults have to do in daily life. However; it can be difficult to identify the pronoun "you" in the second section. Therefore; the following multiple choice question is asked.

- Who is "you" in the line 14?
  a) Her husband
  b) A female friend
  c) The reader
  d) People in general

At first, it is supposed that the pronoun "you" refers to "the reader" or "people in general". In this case, what the teacher should do is to direct his students to find out the sexuality of this pronoun "you". So, teacher asks whether this "you" is a male or a female. When the students read carefully, they will understand that this pronoun "you" is a male. Because the special words chosen draws a stereotypical married man profile who sits in front of the T.V. and watch football match in his terrible shirt, drinking beer, eating snacks, growing fat and hoarding pens, pencils or beer mats in boxes in his free times, which is a big problem for the marriage. Moreover, none of the women wants their husbands to have a big stomach and wear terrible shirts and eats unhealthy food and bring this unnecessary garbage such as pens, pencils or beer mats into the house as a collection. In the end, it is inevitable for the students to circle the answer "a) her husband".

These activities can be followed by a vocabulary exercise. According to the needs of the students, teacher may aim at teaching new adjectives to his

students.   And the poem "Warning" is already appropriate for an adjective teaching activity.   So teacher wants his students to work in pairs and asks the following question:

"Read the poem carefully and tell some adjectives which explain the mood and the behaviors of the woman in the poem Warning".

The aim of this question is to think appropriate adjectives to identify the character of the woman in the poem.   And, unfortunately, the students' vocabulary knowledge may be so limited to identify the woman's mood and the behaviors. So they have to use their dictionaries to look up the English meanings of the adjectives they thought in Turkish.

At this moment the role of the teacher is so important.   He should direct his students by his comments and advice.   He should prevent his students to find unusual or irrelevant adjectives.   Some possible and suggested adjectives for this vocabulary section are as the followings: "greedy, mischievous, extravagant, hospitable, well-behaved, anti-social, responsible, offensive, inconsiderate, garish, impulsive etc…"

Having found the adjectives the students are asked to express one sentence summary for each section of the poem.   For the first section for example, they may say: "When she is old, she would like to be extravagant, mischievous and greedy."   This comprehension activity is followed by a gap filling exercise in which they fill appropriate adjectives (see Appx 4).   The aim of this adjective exercise is to teach more adjective and their usage in the sentences. When these grammar and vocabulary exercises finish, the students are expected to understand the main idea through the language analysis.   The following activities are comprehension exercises which lead students to critical thinking. But this does not mean that they are asked for making sophisticated comments. Instead, by these comprehension exercises, students have a chance for writing and speaking practice. Teacher may ask his students to make a comment on being old from the point of view of Jenny Joseph, and want them to complete these sentences.

- "Warning" is not just a poem about old age, according to the poem "Warning" being old is:

1) not to be conventional.
2)
3)
4)

In this section, students are expected to work in pairs so that they can find a chance for a speaking practice by discussing about being old from the point of view of the poem "Warning". By making some comments about being old, students are in the middle of a speaking activity which leads them to think critical. Some suggested answers may be as follows:

1) Being old is to be free.
2) Being old is to get rid of responsibilities.
3) Being old is to be courageous.
4) Being old is to behave individually.

This pair-work activity may be followed by a re-write exercise.

- Look at the line 8: "And make up for the sobriety of my youth"

Think of the whole poem and re-write this line in one sentence by using different words. Do not change the meaning.

……………………………………………………………………………………

……………………………………………………………………………………

…………………

This line 8, like the others, is of course the following part of the first line of the poem.

"When I am an old woman I shall wear purple,

……

And make up for the sobriety of my youth."

By considering this combination, students try to write a new sentence which expresses the same idea. Since the students are expected to express the idea in

only one sentence, of course it will be a bit longer one. So, in order to do this re-write activity, students are likely to use some linking words such as 'because, and, but' or relative clause. Some suggested answers for this exercise may be as follows:

"When I am an old woman, I shall do everything that I could not in my youth."

"When I was young, I was sober but when I am an old woman, I shall be mischievous."

"When I am an old woman, I will live my youth because when I was young, I was like an old one with my responsibilities."

This comprehension exercises were the last ones related to poem "Warning". Students now are exposed to a new section: post-reading activity process. In this post-reading section, students read a new extensional poem called "Phineus" written by John Arden (see Appx 5). The poem "Phineus" is also written about the same topic: "Being old". However; the aim of this post-reading activity process is to encourage students to identify the meaning of being old in both poems. And students are expected to notice whether the language used and the ideas in the poem "Phineus" differ from the poem "Warning" or not. Of course, what they do is not a highly profound literary criticism. Already this is out of target. But the aim of the language teacher is to measure the students' competence to use their foreign language in such a simple comparative evolution study and to lead them to think critically by using their four language skills.

After the discussions on the poem "Warning", the teacher, at this time, delivers the poem "Phineus" to the students and he himself also reflects the extension poem to the board. Again as it is done before, first he reads the poem loudly and wants them to underline the unknown words. Since the poem "Phineus" does not have a confusing lexicon, probably the students will not have vocabulary problems. Perhaps the word "thunderstorm" and the phrase "leave me be" may be new for them; but rest of them are the words which certainly should be known by an intermediate level EFL students.

Instead of lexical problems, the students may have syntactical confusion on noticing what the beginning of the line twelve, thirteen and fifteen is. It is the power of the language, of course, which divides the beginning and the end of these lines. While reading the poem, the teacher makes the students feel the beginning of these lines are "I want" repetition, by using his intonation.

After reading the poem, the teacher asks the students about the title. And since probably almost all of the students do not have any idea about it; the teacher gives a brief explanation about the title "Phineus" (see Appx 6).

By explaining the legend of "Phineus", the teacher prevents the curiosity of the students about the title. At this point there is no need to ask questions or discuss about "Phineus". The teacher advises his students keeping in mind this legend of "Phineus" and wait for the right time for discussing.

When the teacher turns back to the natural process of the lesson, he can ask what pronouns are used in the poem. Of course, their answer will be the pronoun "I" and "you". To identify who the pronoun "I" is very easy. It refers to an old lady who is also the narrator of the poem but the pronoun "you" is a problem. So, the first question which is reflected on the board may be as the following:

- Read the beginning lines below quoted from the poems "Warning" and "Phineus". In both poems, there is a women narrator but what is the great difference between them?

> "When I am an old woman, I shall wear purple
>
> With a red hat which doesn't go and doesn't suit me"
>
> Joseph
>
> "I am an old lady
>
> And I don't have long to live".
>
> Arden

The possible correct answer which the students are expected to give is the narrator of the poem "Warning" is a young woman. Because the linking word

"when" and the auxiliary "shall" makes us think that this woman has not become old yet and she mentions about her future plans. And the second narrator in the poem "Phineus" has already become old. The auxiliary "am" used in the first line proves this idea because it refers to "present" not "future". Also the second line supports this idea that the narrator is aware of her oldness and mentions about her short time to give and being closer to death.

The second question in the students' hand outs is related to the topic sections of the poem. In this exercise, students will be led into a discussion which means a speaking activity and also the students are expected to find who this pronoun "you" is during their discussion.

- Unlike the poem "Warning", there is no gap which divides the poem "Phineus" into sections visually, which means each has a different topic. Although there is no gap, still it is possible to think there are three secret topic sections. Work in pairs. Look at the diagram and write down the topics of each secret section by discussing with your partner.

Sections	Lines	Topics
1	2-4	
2	5-17	
3	18-19	

By this activity, students have the chance to speak and express their comments in English. And by sharing their ideas with their partners, they write better answers into the diagram. The suggested answers should be given are as follows:

The first section; lines 1-4 are just like an introduction in which the narrator introduce who she is and she says her aim to write this poem.

"…

I am only strong enough to take

Not to give. No time left to give…"

Therefore, "I want to drink, I want to eat." she says. Because she does not have long time, she writes this poem to express her demands.
Section 2, lines 5-14 have the "I want" repetitions to say what she lost and what she wants to gain. In this part, we can imagine that there is a vertical line drawn in the middle of the poem. One side is for the loss and the other side is for the thinks that she wants to have. And the linking word "but" and commas constitute this imaginary contrast line.

Section 3, lines 18-19 are just like a couplet which is the conclusion of the poem in which the narrator addresses to the pronoun "you" who we can think to be a reader in general or her friends and acquaintances.
When the topic have been determined, everything will be clearer for the students. Therefore; the teacher can start comparing questions which lead students to think critically.

- Look at the poem "Phineus. The old lady always repeats that she wants something in the second section. Is she really greedy while saying: "I want I want forever and ever" or as being as satisfied and self-sacrificing young lady, does she only want to get back what she gave before? How can you prove that she was satisfied and self-sacrificing woman?

The aim of these questions is to provide a discussion atmosphere in the classroom. Each student thinks and explains his ideas. Happily, most of the students are expected to say that she is not greedy but she only wants to get back what she gave. Because in the third and the fourth line, by saying "I am only strong enough to take / Not to give. No time left to give."   She expresses that she was the one who made concessions and was satisfied with what she had. And now as an old lady she wants to be in comfort at least. Now she wants to be far away from responsibilities and to be free anymore.

After this discussion section, the teacher can ask this following question in order to compare these two poems.

- Consider both poems. The two women narrators in the poems want to make up for the sobriety of their youth. What is the difference of their ways of compensating for? Work in pairs. Discuss and tell your idea to the whole class.

This question aims to find out different moods of the two women narrators of both poems. In the poem "Warning" the narrator is a young woman and she believes that she will make up for the sobriety of her youth when she becomes old. She thinks that she is going to do all the things- even crazy ones- that she cannot now because of her youth responsibilities. She thinks that she is going to be indifferent and carefree and she does not give an account for anything she is going to do. She is going to be independent she will not take care of the other people. She will not interfere with them and she will not want to be interfered. She thinks that she is going to be free for anything to do.

In the poem "Phineus" the narrator's mood is really different. First of all, although she is an old lady she does not have her freedom yet. Because of this, she wants to make up for the sobriety of her youth. Up to now, she has been satisfied and made concessions from what we had. When she was young she lived with the dreams she thought to become real in the future. She worked; she walked after the aims; but now, she wants to get rid of all of the responsibilities, duties, works and the people whom she is in relation by saying "Leave me be". She wants to be free. But as an old woman who has not possessed her freedom yet; she is not mischievous, inconsiderate, unsociable or offensive unlike the other young narrator's old woman vision.

At this point, this study can be followed by a language practice activity. In the previous poem "Warning", students were exposed to some adjectives which identify the old woman vision of the narrator and determined the mood of the poem. Now students can compare the adjectives which are inferred from the poems in order to determine the different character of the poems' narrators and

moods. Teacher asks the students to mach the adjectives inferred from the poem "Phineus" with their meanings (see appx.7). After this exercises, teacher mow reflects the adjectives of both poems on the board in order to be more visual and memorable for the students.

On examining those adjectives the students consider that the old woman vision in the poem "Warning" and the old lady in the poem "Phineus" are so much different. The old woman vision drawn in the poem "Warning" by the adjectives is so much strange, unusual, out of box and liberate. Although the lady in the poem "Phineus" is old, she does not have the features of the old lady vision in the poem "Warning". She is a typical old woman who gave a lot and wants to get back. She cannot get rid of her responsibilities despite her old age. S o she decided to want her liberty back and says "Leave me be". However; she is still confused and quickly says "don't leave me alone…" This confusion, limits and pessimist ideas about having short time to live make the poem slow, gloomy and sad. But the poem "Warning" is so much enjoyable and cheerful because of the mischievous behavior of the old woman.

Until now students are expected to understand both poems. At this moment of the lesson, in order to emerge a different discussion atmosphere, teacher can occur "debating groups" if the numbers of the students are appropriate. And he asks the last question.

• Does old age really bring freedom?

This question is the last and the target question. This entails a very good critical thinking and comprehension competence. The students are divided into two groups. And 'group A' supports the idea that "old age brings freedom"; and 'group B' supports that "old age does not cause to be free". As a rule each group has five or ten minutes to think; and while they are debating they have to prove their ideas by referring to the lines of the poems. At the beginning this debating idea seems frightening for the students. But they are encouraged when they see that they can speak English fluently in order to express their ideas. Finally the

members of the group who speak and support their ideas best win the debating competition.

At the end of the lesson teacher gives an assignment. Since the students understand all the deeper ideas of these two poems by the subconscious stylistic analysis process, the teacher asks his students to write a composition by considering the legend of "Phineus".

CHAPTER VI
CONCLUSION

This study attempted to find an answer to the question of whether literature can be used as an extra, authentic material in the process of teaching English to intermediate EFL students, within the scope of stylistics analysis.

In order to reach this aim, three important questions have been answered: "Why is literature beneficial in the language learning process? What works are appropriate in a foreign language classroom? How can literature be presented to the EFL students?" Therefore; this study focuses on three important questions: "why, what and how". In the third chapter, by the title of 'literature in ELT' what has been explained is the question of "why to teach literature." In the fourth chapter, by the title of 'criteria of selecting literary genres' what has been focused on is the matter of "what to teach." And in the sixth chapter, by explaining stylistic analysis as a science, what has been explained is to show the way "how to teach literature to the intermediate EFL students.

This study suggests EFL teachers to use any genre of literature, which is appropriate to the needs, maturity and language level of their students. However; it limits itself with a literary genre to be specific: poetry. The reason why especially the genre poetry has been chosen is the EFL students prejudice against poetry because of the figurative language it uses. Therefore, after dealing with the topic 'the nature of poetry', 'the poetic language' and 'the using poetry in EFL classes' this study has focused on the topic of students' bias towards poetry'. And stylistic analysis has been presented as a solution, which breaks the prejudices of the language students against poetry.

Stylistics is a systematic training by dealing with the language of the literary text. Stylistics applies linguistics to literature in the hope of arriving at literary analysis. Of course, the EFL students are not expected to make literary analysis. Teacher and the students are conscious that their target is learning (teaching) English. But, however; what is expected that EFL teacher should lead his students to a subconscious stylistic analysis. It is subconscious because, the EFL students whose main aim is to learn the target language do not have to know the existence of a term called stylistic analysis. But, since stylistics deals with the language of the literary text, students are directed to search the poem they study, lexically, phonologically and syntactically, which is supposed to be helpful for their language learning process. Then they grasp the main idea of the poem and make written or spoken commentary, which develops their thinking competence and language skills- especially the productive ones.

In order to show how to use poetry by stylistic analysis in the classroom, a sample stylistic analysis lesson has been held, in this study. In the sample stylistic analysis section, the poem "Warning" by Jenny Joseph has been used. This sample lesson has consisted of three sections: pre-reading activity process, while-reading activity process, and post-reading activity process. In each process, different activities which are all for intermediate levels, have been suggested to the EFL teachers. But the time limitations of the activities have not been depicted. And also, the worksheets are given in the appendixes section of the study.

By the sample stylistic analysis lesson and the activities suggested, what is aimed is not to teach a specific topic. For instance, the aim is not teach vocabulary; or any grammar topic, by using poetry. This is already out of consideration. Since stylistic analysis deals with the language of the literary text and then, provides to reach the 'meaning'; the sample stylistic analysis lesson of poetry has also the same aim.

To sum up, by this study, what is proven is that using literature, especially poetry, in language classes is an enjoyable and authentic way. What this study tries to prove is that there is no need to fear from integrating poetry

into language classes. And it is supported that by using stylistic analysis poetry is to find the value that it deserves in the EFL classrooms. However; using poetry in language classes within the scope of stylistic analysis requires a subconscious direction of the EFL teacher to take the EFL students to the meaning of the poetry, by using its language, which is helpful to students' language learning process and their critical thinking competence.

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APPENDIX 1

AGE

BEFORE YOU READ

- **Talk about the things you know about old age.**
- **Are you worried by the thought of being old?**
- **Do you suppose that you will miss your youth when you become old?**
-

LOOK AT THE PICTURE ABOVE

- **What is she doing?**
- **Why do you think that the old woman in the picture wears those clothes?**
- **How would you describe the expression on her face?**

APPENDIX 2

WARNING

When I am an old woman I shall wear purple

With a red hat which doesn't go and doesn't suit me.

And I shall spend my pension on brandy and summer gloves

And satin sandals, and say we've no money for butter.

I shall sit down on the pavement when I'm tired

And gobble up samples in shops and press alarm bells

And run my stick along the public railings

And make up for the sobriety of my youth.

I shall go out in my slippers in the rain

And pick the flowers in the other people's gardens

And learn to spit.

You can wear terrible shirts and grow more fat

And eat three pounds of sausages at a go

Or only bread and pickle for a week

And hoard pens and pencils and beer mats

and things in boxes

But now we must have clothes that keep us dry

And pay our rent and not swear in the street

And set a good example for the children.

We must have friends to dinner and read the papers.

But maybe I ought to practice a little now?

So people who know me are not too shocked and surprised

When suddenly I am old, and start to wear purple.

Jenny JOSEPH

APPENDIX 3

• In the poem "Warning" there are different sections with different topics and structure. Look at the poem and fill the table

Section	Auxiliary	Pronoun
1	Shall	I
2	Can	YOU
3	Must	WE

• The poem "Warning" is divided into four sections and each section has different topic. Write down the topic of each section, please.

Lines	Topic
1-11	What will I do
12-15	What you can do
16-19	What we must do now
20-22	Decision to be free

APPENDIX 4

Fill in the gaps by using suitable adjectives in the box.

greedy, mischievous, extravagant, hospitable, well-behaved, unsociable, responsible, offensive, inconsiderate, garish, impulsive

a) They have been living in this neighbourhood for years but actually they are really ……………………….. that they do not have many friends.

b)   To pick the flowers in other people's garden is so…………….behaviour.

c) We must set a good example for the children. Because we are …………………… for their growth.

d) He is so ………………….. that he ate three pounds of sausages at a go.

e) My grandmother is such an ………………….. woman that she always spends her pension on brandy and summer gloves.

f) I stop talking him, after his …………….. remarks at the last week meeting.

g) Someone who does things suddenly without thinking about them carefully first is……………

h) When I am an old woman I shall wear a ………………..purple dress with a red hat.

I) He is very …………… boy. He never swears in the street.

j) My father is so ………………. man. He likes welcoming guests.

k) My grandmother said that she used to run her stick along the public railings when she was a child. She was really a ……………………………… girl.

APPENDIX 5

PHINEUS

I'm an old lady

And I don't have long to live.

I am only strong enough to take

Not to give. No time left to give.

I want to drink, I want to eat,

I want my shoes taken off my feet.

I want to talk but not to walk

Because if I walk, I have to know

Where it is I want to go.

I want to sleep but not to dream

I want to play and win every game

To live with love but not to love

The world to move but me not move

I want I want for ever and ever

The world to work, the world to be clever.

Leave me be, but don't leave me alone.

Sitting in the middle of a thunderstorm.

There you are: that's true.

That's me. now: you.

John ARDEN

APPENDIX 6

THE LEGEND OF PHINEUS

Phineus the king of Thrace and the prophet has been blind because of a crime that he committed. Moreover; Gods sent him Harpies, the predatory birds which have woman faces and sharp claws. They are so greedy and grasping. Whenever Phineus sits on his table to have his breakfast, lunch or dinner, those Harpies come by flying and eat everything in his plate. This is a great calamity sent by Gods. And Phineus is so desperate. One day Argonauts visit Thrace and Phineus demands Calais and zetes to protect him from Harpies. Then they accept fighting. However; if they can not kill the Harpies they know that they will die. In the end Calais and zetes do not kill the Harpies but they made Harpies promised to leave Phineus be. They hide in a cave in Crete and they never disturb Phineus again (Erhat, 1999:p.122).

APPENDIX 7

• Look at the adjectives below. These are all inferred from the poem "Phineus" ,which expresses the character of the old lady. Mach the adjectives 1-8 with the phrases A-H .

1.	Exhausted		A. I want to sleep but not to dream
2.	Daunted		B. Leave me be
3.	Selfish		C. To live with love but not to love
4.	Aimless		D.I want my shoes taken off my foot
5.	Independent		E. The world to move but me not move
6.	defenceless		F. Don't leave me alone
7.	Realist		G.I am only strong enough to take
8.	Pessimist		H. And I don't have long to live

1-D	2-G	3-C	4-E
5-B	6-F	7-A	8-H

• Compare the adjective inferred from the poem "Phineus" with the adjectives of the poem "Warning"

Warning	Phineus
Greedy, mischievous, impulsive	Exhausted, Daunted
Extravagant, Hospitable, Garish	Independent, Aimless,
Well-behaved, Unsociable,	Undefendent, Selfish,
Unconsidered, responsible,	Pessimist, Realist
offensive	