CHAPTER THREE
A CONCEPTUAL FRAMEWORK

3.1. Chapter Preview

This chapter presents the conceptual framework and the communicative tasks with which ten selected Ethiopian poems in English are interpreted and taught. Through out this theoretical framework, it is argued that literature is a language and a means of transferring poetic messages. Language is not a transparent means. It is a complex system. In order for the students to comprehend and apply the models, active learning methods such as role plays, creative writing exercises, thought bubbling tasks, group works, presentations and pyramiding exercises are built into the structure of the models. The models are presented and experimented in the class in the following order: 1) formalist stylistics, 2) functionalist stylistics, 3) cognitive stylistics, 4) pragmatic stylistics and 5) feminist stylistics. Since all these models have fleshed out of linguistics exemplifying the different stages of the development of stylistics, their combination can exemplify a systematic, objective and comprehensive analysis. Moving from formalist stylistics to pragmatic stylistics is moving from sentence level analysis to discourse level analysis. It is a movement from text-immanent stylistics to context-immanent stylistics. The students are taken from simple to complex form of analysis. The models are conceptualized as a five-in-one trend of stylistics showing the various levels of analysis, complementing one another. It starts from formalist stylistics because it can help develop the linguistic competence of the learner which is a precursor for the functional competence, creative competence and pragmatic competence of the language learner. In order for L2 pragmatic competence to develop, it is necessary to develop the linguistic competence first. It will also be difficult to develop the literary or the functional competence to develop without developing the linguistic competence. Over all development, therefore, requires an integrated and eclectic approach.

Each section of the model addresses at least one of the following research questions:
1. Is there any significant relation between formalist stylistics method and the development of the linguistic competence of an EFL learner?

2. Can functionalist stylistic method contribute to the functional competence of EFL learners?

3. Is there any significant link between cognitive stylistic method and the creative writing skills of EFL learners?

4. Does pragmatic stylistics contribute to the development of the pragmatic competence of EFL learners?

5. Is there any link between feminist stylistic method and gender free language use in EFL context?

This chapter begins with the first two questions on formalist and functionalist stylistics. The two models lay the foundation for all other stylistic analyses. The remaining three questions will be handled in the next chapter.

3.2. Formalist Stylistic Model

3.2.1. Basic Assumptions

The formalist stylistics framework proposed in this section heavily draws basic assumptions from the works of Jakobson and Mukarovsky. The fundamental assumptions originally were born out of linguistics. Therefore, formalist stylistics method is adopted in order to develop linguistic competence. The first step should begin from developing the linguistic competence. The model will lay the foundation to investigate the relationship between formalist stylistics and linguistic competence.

Is there any significant relationship between formalist stylistics method of teaching poetry and the linguistic competence of EFL learners?

What is shared in the formalist philosophy of poetry is “Art for Art’s Sake” view which swept Europe in the second half of the 19th century. It was both an anti-realist and anti-traditionalist movement which fundamentally opposed the deductive and the moralistic lessons in poetry. Many formalist poets, therefore, practiced poetry for its
aesthetic beauty, form and texture. The poets deformed reality so that aesthetic effects can be realized. The defamiliarization of reality created joy. These aesthetic effects are artistically realized through careful usage of literary devices through the art of combination and selection of stylistic choices. Poetic style is, therefore, at the heart of their poetic scholarship and philosophy of meaning. It is literariness of the language which distinguishes poetry from other art forms. Therefore, like the forerunners of critical stylistics, the formalists see literature as a language.

While developing and presenting this model, Jakobson’s “Closing Statement: Linguistics and Poetics” (350) was critically reviewed. Core concepts fundamental to formalist stylistics from this statement will briefly communicated to the class under the experimental group. Fundamental concepts discussed in the class include 1) the functions of language, 2) the relevance of poetic tropes, 3) formal design of a poem, 4) defamiliarization and foregrounding.

At the heart of Jakobson’s closing statement, there exist two fundamental questions relevant to formalist stylistic model: first, what makes a verbal message a work of art? Second, what is the empirical linguistic criterion of poetic function? They are fundamental because they challenge us to question the formal qualities of a poem and the functions of language.

Jakobson argues that language should be researched in all directions of its functions. He identifies six functions and corresponding factors (those in bracket) which include 1) the emotive (addressee), 2) conative (addressee), 3) referential (context), 4) poetic (message), 5) phatic (contact) and 6) metalingual (code) (357). These six functions of language can be converted into six questions and answers are sought so that students can also conceptualize language use and draw a complete model of communication. These can help them see the poems as means of communicating messages.

These functions of language will be discussed so that students can take the poems as a language which communicates message to the readers of the poem. A group of six
students will be formed. Each student acts as if she/he were one component in the communication model. They act addressees and addressors in a role play. This communicative situation prepares them to investigate more complex linguistic features like, meter, rhythm, alliteration, assonance, rhyme and parallelism. It is assumed that literature is language which chiefly deautomatizes life to transfer messages in a unique way. The following basic assumptions helped develop the formalist stylistic model:

1. The Russian formalists tried to explain how aesthetic effects were produced by literary devices, and how literary writing differed from nonliterary. Literature, as they saw it, was an autonomous product, and should be studied using appropriate methods, preferably scientific. The literary was not distinguished from the nonliterary by subject matter, poetic inspiration, philosophic vision, or sensory quality of the poetic image, but by its verbal art (Holcombe 1).

2. Words for them drew their meaning from their arrangements within the poem, not their outside referents, an attitude analogous to Saussure's closed system of arbitrary signs (Ibid).

3. Verse, they emphasized, was speech organized in its entire phonetic texture. Image was downplayed as a device that involved only one level of poetic discourse, but rhythm was soon seen as crucial (Ibid).

4. Shklovsky wrote in 1917 that "Art is a way of experiencing the artfulness of an object; the object is not important" (Selden 10-11).

5. Art functions by making objects unfamiliar, in order to help us experience the artfulness of objects, in other words to ensure our fresh, non-habitual, non-automatic perception of words and ideas (Shklovsky 1).

6. The formalists are mainly textualists in that they regard the stylistic features of a particular literary text as productive of an empirical unity and completeness. "...they perceive the literary text as a cohesive unity of patterns, structures and effects" (Bradford 73).
3.2.2. Basic Components of Formalist Stylistics Model

In this section, the basic components of formalist stylistics are presented. These components are designed to test and develop the linguistic competence of EFL learners.

3.2.2.1. Alliteration, Assonance, Rhyme and Rhythm

The poet’s ability of selection and combination of the formal features of the poem creates effects that can appeal to the aesthetic sense of the student of poetry. This aesthetic effect can be realized through careful management of alliteration, assonance and rhyme in each line of the poem. To enjoy the beauty of the language in the poem, students can be guided to look into the recurrence of vowels, consonants, phonemes in the beginning, middle and the ending of each line of the poem. Investigation can be also made so that students can investigate any equivalent linguistic items that students be able to learn parallel structures of the poem. The basic assumption here is that the phonological features of the poem can be used to develop the phonological competence and the speaking skills of students. Grammar exercises can also be integrated to teach parallel grammatical items, word inflexions, phonemes and morphemes, tense markers and plural markers and formedness of sentences. While commenting on the relevance of alliteration, Miššíková identifies four functions which include:

1. Alliteration makes the sounds more memorable.
2. It creates onomatopoeic effects.
3. It serves as a means of cohesion.
4. Foregrounding of alliterative sounds creates special effects (Miššíková 95).

Similarly, assonance is also used for a variety of expressive effects, sound patterning and cohesion and is sometimes more loosely used to refer to all kinds of phonological recurrence or juxtaposition (Ibid). This study presents rhythm as a mighty weapon in stirring up emotion. Rhythm is flow, movement, procedure, accent and beat. Therefore, language teacher can use the rhythm of a poem to teach accent. All in all,
alliteration, assonance, rhyme and rhythm can be used to teach pronunciation in ELT context where resources are scarce.

3.2.2.2. Poetic Tropes

A striking selection and combination of tropes such as irony, simile and metaphor can defamiliarize the mundane realities of life. The ability to find striking comparison, contrast and antithesis can help the students enjoy the aesthetic beauty and the uniqueness of the object in the poem. Unusual comparisons and contrasts can also create effects. Formalists think that poetic tropes are the means to defamiliarize the mundane realities of life:

The literary was not distinguished from the non-literary by subject matter, poetic inspiration, philosophic vision, or sensory quality of the poetic image, but by its verbal art. Tropes, particularly metaphor, were the key, as they shifted objects to a new sphere of perception, making the familiar strange, novel and exciting (Holcombe 2).

After defining tropes and explaining their relevance, the teacher of poetry can tell students to provide examples. The examples can be drawn from real life and the cultures of the students. Poetic tropes are much imbedded in every student’s culture and guiding forces of existence. Some of the tropes have been there in the culture and cannot be tested for truthfulness. They are taken as true expressions of the wisdom of the elderly. These examples and exercises help students to believe that poetry is a language because some of the tropes in the poems can be there in the students own culture. It is conceptualized that through poetic tropes creativity and sentence construction can be taught in EFL classroom.

3.2.2.3. Defamiliarization and Foregrounding

Poetic tropes drawn from the cultures and the musical designs of the poem move the object to a novel, exciting and strange positions. It is this new perception which Mukarovsky calls defamiliarization. It is this new perception which is a
defamiliarization of the mundane in the culture. It is this new message that makes the poem, in the words of Jakobson, “a work of verbal art.”

Foregrounding, on the other hand, is the manner in certain elements or features came to be emphasized or brought to the fore from the background of more normal usage. Notably these included tone, metaphor, patterning and parallelism in poetry. While defining foregrounding, Mukarovsky writes:

Foregrounding is the opposite of automatization, that is, the deautomatization of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme. The standard language in its purest form, as the language of science with formation as its objective, avoids foregrounding [aktualisace]: thus, a new expression, foregrounded because of its newness, is immediately automatized in a scientific treatise by an exact definition of its meaning. Foregrounding is, of course, common in the standard language, for instance, in journalistic style, even more in essays. But here it is always subordinate to communication: its purpose is to attract the reader’s (listener’s) attention more closely to the subject matter expressed by the foregrounded means of expression (Mukarovsky, “Standard Language and Poetic Language” 1).

After discussing the sound effects, poetic tropes, defamiliarization and foregrounding in the poems, the teacher can raise several questions which can develop the linguistic competence of the students. Can formalist stylistic practices help the development of the linguistic competence of an EFL learner?

3.2.3. Communicative Tasks

Tasks like the following can be framed so that students can test and develop their phonetic, lexical, syntactic and grammatical abilities. The teacher can create the atmosphere for the students so that they can learn from each other.
1. Is there any voice in the poem? What is the attitude of the speaker? Is there any melody or rhyme in the speech? How is the attitude expressed? Is there any first person pronoun? Are there any emotive cues?
2. Is there any listener in the poem? Are there any vocative and imperative verbs in the poem? Can you notice any second person pronoun?
3. Is there someone or something spoken of in the poem? What is the subject of the poem? Is there any third person pronoun?
4. Do the addressee and addressee question the medium of communication? Is the communication two ways or just one way?
5. Is there any message used primarily to establish, prolong, discontinue or check the communication situation in the poem?
6. How is the message communicated?
7. Comment on deviation of syntax in the poem.
8. Give examples of similes and metaphors from your own culture.
9. Which object in the poem is new? Why?
10. Which component of the poem gets prominence? What is the relevance of this prominence?
11. Is the syntactic structure familiar or strange to you? Why?
12. Classify all the words in the poem into parts of speech.

All in all, the formal features of the poem can be theorized so that students can get transferable linguistic skills. These exercises can be constructed so that the existence of any significant relation between formalist stylistics and linguistic competence of the learner can be answered.

3.3. Functionalist Stylistic Model

3.3.1. Basic Assumptions

In the previous section of this chapter, formalist stylistic procedures were conceptualized so that students could gain experience at sentence level analysis of a given poem. The main distinction between formalist and functionalist stylistics is that
the functionalists “take the stylistic system of a language to be biplanar linking formal stylistic features with specific stylistic ‘functions’ (or ‘effects’ or ‘values’)” (Taylor and Toolan 89). Formalists, on the other hand, do not consider the functional features in distinguishing stylistic forms. The other salient distinguishing feature of these two models of analysis centers on their objective of analysis. For the functionalist model, it is the text which is the point of departure where as for the formalist model the sentence is the highest frame of reference. It is the use or the value of the language rather than the linguistic correctness or the linguistic elegance that interests functionalists. Since language use is important, context is considered as a relevant component while analyzing the functional, systemic and semantic features of a poem. While analyzing context, contextual variables such as field (topic and actions), tenor (language user, relation and purpose) and mode (the channel) are taken into account. This type of stylistic interpretation, therefore, is functional and systemic rather than formal and syntactic. Language is a product of a “social semiotic”; therefore, it has a role to play in reflecting the system. This research conceptualizes that language use (functionalism) depends on language usage (formalism). The two models are considered as complimentary in the analysis of poetry. One is concerned with formal features and the other with functional features and their combination makes stylistic analysis comprehensive, objective and systematic.

3.3.2. Basic Components of Functionalist Stylistic Model

Having compared the two sides of stylistics, we shall develop and apply Halliday’s systemic functional linguistics (SFL) in the analysis of poems. Unlike Jakobson, Halliday identifies three functions of language: the ideational, the interpersonal and the textual.

3.3.2.1. The Ideational Function

In the ideational function, the poet employs language to express content. It is used to flesh out the poet’s internal world: cognitions, reactions and perceptions. In serving
this function, language provides structures to the experiences of the poet and
determines his / her world outlook (Halliday 91). Therefore, language functions to
express and structure both the internal and external world of the poet. In the poetic
text, the experiential relations are expressed through transitivity, tense and lexical
content. In order to express the logical relations, the poet employs coordination, apposition, and modification. Grammatical items like actor, goal and beneficiary are
presented as logical subject, logical direct object and logical indirect object. Therefore, question like “who does what to whom” is significant in the analysis of the ideational function in a poetic text. It is conceptualized that the ideational function of language should be discussed with the objective of developing the ideational competence of the learner.

3.3.2.2. The Interpersonal Function

In the interpersonal function, the poet uses language to establish and sustain human
relations in the poetic text. It allows the poet to express social and individual attitudes,
assessments, judgments, questions and persuasions. Therefore, it creates the
integration, identification and refinement of social groups. It is interactional and
personal in nature. The poet expresses the interpersonal function through expressions of mood, person, attitude, comment and tone in a poetic text. The poet informs, questions, greets, persuades, apologizes, requests and the like (91). It is assumed that the interpersonal function of language should be discussed with the objective of developing the interpersonal competence of the learner.

3.3.2.3. The Textual Function

The textual function is concerned with text formation and instrumental in
materializing the ideational and the interpersonal functions in a poetic text. Halliday
writes, “It is through this function that language makes links with itself and with the
situation; and discourse becomes possible, because the speaker or the writer can
produce a text and the listener or the reader can recognize one” (92). It is responsible
for the organic bonding of ideas so as to make communication possible. Textual features such as **theme, voice, deixis, conjunction, collocation and cohesion** can aid greatly in the analysis of a poetic text. Halliday argues:

> It is the text and not some super-sentence that is the relevant unit for stylistic studies: this is a functional-semantic concept and is not definable by size. And therefore the “textual” function is not limited to the establishment of relations between sentences: it is concerned just as much with the internal organization of the sentence, with its meaning as a message both in itself and in relation to context (92).

It is conceptualized that the ideational, interpersonal and textual functions of language should be taught with the objectives of developing the ideational, interpersonal and textual competencies of the learner.

### 3.3.2.4. Foregrounding

The functionalists view foregrounding differently. Like in formalist stylistics, it is not a component which adds beauty to the form of a poem. It provides an element of interest and surprise rather than the norm provides significance and value to the poem. It is a deviation from linguistic or other socially accepted norms (Leech 57). It invokes the analogy of a figure seen against the background. Leech also comments that “the foregrounded figure is the linguistic deviation and the background is the language (57). On the other hand, Halliday identifies two types of foregrounding: negative which is a departure from the norm and positive, the attainment of the norm or establishment of the norm (Halliday, “The Inheritors” 99). On the relevance of foregrounding, Halliday argues:

> Foregrounding...is a prominence that is motivated...a feature that is brought into prominence will be “foregrounded” only if it relates to the meaning of the text as a whole...Where that function is relevant to our interpretation of the work, the prominence will appear motivated (98).

Similarly, Cluysenaar sees foregrounding not only as a deviation from the norm but also as an adherence to the norm. “Dominance or ‘foregrounding’ is not necessarily ...
dependent on deviation from the norm: it may be dependent on positive appeal to the norm or on semantic appropriateness” (62).

3.3.3. Communicative Tasks

The tasks below are prepared so that students can develop their functional competence so as to use language appropriately in communicative situations. The exercises below are more suitable for fluency than accuracy.

A. On the Ideational Function

1. How does the poet express logical relations in the poem? Provide examples of coordination, apposition and modification in the poem.
2. Explain the functions of each transitive and intransitive verb in the poem.
3. What kinds of subjects are used in the poem? How many inanimate subjects exist in the poem? Why?
4. How does the poet flesh out cognition, reactions, and perceptions in the poem?
5. How is the external world structured in the poem?
6. How does the poet express his/her experiences of the inner and the outer world in the poem?

B. On the Interpersonal Function

1. What kind of modal verbs are used to express mood in the poem? List all the modal verbs in the poem and discuss their relevance.
2. What kind of personal pronouns are used in the poem? List all the pronouns in the poem and discuss their relevance.
3. What is the relationship between the addressor and the addressee in the poem? How do they enter into conversation, if at all? Do they sustain their conversation?
4. How does the poet depict social and individual attitude, assessment, questions and argument?
5. Describe the tone of the poem.
C. On the Textual Function

1. Is there any single word which reiterates throughout the poem? Or which word in the poem is most frequently used? Why?
2. What are the functions of lexical collocation in the poem? Provide examples of lexical collocation.
3. How does the poet maintain the cohesion of ideas in the poem?
4. Describe the function of each indexical in the poem.
5. List all cohesive devices and explain their function.
6. Expound the type of voice in the poem.
7. Write a unified and coherent paragraph with variety on the message of the poem.

This communicative task is postulated so that a relationship between functionalist stylistics and functional competence can be objectively mapped. The analysis of the ideational, interpersonal and textual functions coupled with foregrounding techniques and the tasks can create the situation for the testing and improvement of the functional competence of EFL learners. Can functionalist stylistic method contribute to the development of EFL learners’ functional competence?

3.4. Cognitive Stylistic Model

3.4.1. Basic Assumption

A critical examination of cognitive tools implies that cognitive stylistics differs from both formalist and functionalist stylistic models discussed in the previous sections of the chapter. Cognitive stylistics places cognition and contextual effects at the heart of its analytical space. Both formalist and functionalist models place the sentence and the text respectively at the center. They are chiefly text-inmanent models. The cognitive stylistic model, however, is a departure from textualist to contextualist stylistic interpretation of a text. “The broadest view of cognition takes into account all the mental activities associated with tasks such as thinking, knowing, communicating and remembering. As such, despite claims to the contrary, cognition must be deeply embedded in culture” (Burk 198). Defining some major assumptions in cognitive
stylistics, Cronquist highlights the relevance of readers’ response in text analysis. According to this argument, cognitive stylistics:

1. looks not just at the text, but at the mind’s contribution to reading,
2. explores how certain types of linguistic item (e.g. pronouns) can only be understood using the reader’s knowledge, beliefs and inferences,
3. studies the impact of foregrounding devices on readers,
4. observes (using literary-linguistic, “reader response” or psychological techniques) the attention that readers pay to the text, the memory that readers have for what they have read and the different interpretations they have,
5. examines the cognitive processes involved in understanding the “poetic” features studied by traditional stylisticians, e.g. cognitive linguistic and cognitive stylistic research on metaphors and similes (Cronquist 1).

The present research holds a complimentarist view. The cognitive model compliments both the formalist and the functionalist models.

The cognitive stylistic components developed below to teach two poems are gleaned mainly from the works of Wilson and Sperber, Freeman, Steen and Burk. While developing this model, concepts such as verbal irony, cognitive metaphor, image-schema, figure and ground, implicature, contextual effects and relevance are weaved. The following cognitive tools have been entwined to fill the gaps in both the functionalist and the formalist models.

3.4.2. Basic Components of Cognitive Stylistic Model

3.4.2.1. Verbal Irony

In the definition of verbal irony as a cognitive stylistic tool, Wilson and Sperber interlace contextual effects and implicatures of each utterance. They justify and exemplify that each utterance has relevance and plays significant role in changing the assumptions and the beliefs of the listener. “Some effect is achieved in terms of alterations to the individual’s beliefs: the addition of contextual implications, the
cancellation of existing assumptions, or the strengthening of the existing assumption” (271). They argue that verbal irony involves expression of an attitude of disapproval:

An ironical utterance carries suggestion of disapproval … which cannot be made entirely explicit in propositional form… on the other hand, our analysis of irony … crucially involves the evocation of attitude – that of the speaker to the proposition mentioned. This attitude may imply a number of propositions, but it is not reducible to a set of propositions (qtd. in Wilson and Sperber 274).

Since communication act involves an intention to modify the listener’s cognitive environment, the implicature of an ironic statement can be comprehended with the support of tone, voice, facial expressions and accompanying gestures. The reader of a poem, on the other hand, can use the contextual effects to determine the relevance and the implicature of the ironic statement in the poetic text and discover the opposite of what has been communicated.

Wilson and Sperber argue that human beings automatically aim at maximal relevance, that is, a maximal contextual effect for a minimal processing effort. Any utterance addressed to someone automatically conveys a presumption of its own relevance. Relevance results due to contextual effects and processing effort (271-272). This argument implies that to determine the relevance of an ironic statement in a poetic text, the reader of the poem should exert minimum processing effort. Therefore, it is conceptualized that tropes such as irony can be taught basically to develop the creative thinking abilities of the leaner.

3.4.2.2. Cognitive Metaphor

The second relevant tool in a cognitive stylistic interpretation of a poetic text is cognitive metaphor. Diverse procedures of cognitive metaphor identification exist although cognitive metaphor researchers agree on the characteristics, creations, sources and the definition of the tool as a figure of speech. There are claims which argue that it arises from “the experientialist position of semantic theory” (Freeman
According to this claim, cognitive metaphor is created by “projecting onto an abstract target domain the entities and the structure of a concrete source domain, a schematized real or vicarious bodily experience” (Freeman 281). In this view, our physical experience which is greatly shaped by our cultural experience is a rich source of cognitive metaphor. Cognitive metaphor scholars such as Lakoff, Freeman and Steen consider culture and bodily experiences being the major source of cognitive metaphor.

In defining cognitive metaphor, Freeman presents image schema, which is shaped by culture, as a source of cognitive metaphor elucidating from “King Lear”. In his research of this play, Freeman justifies that the major springs of cognitive metaphor in the play include: BALANCE, LINK and PATH. He shows that BALANCE schema is like a blindfolded lady holding a two-pan scale. The LINK schema, on the other hand, springs from the bonding relations with our mother. This parental relation is extended to relatives, families, in-laws and the society. It is naturally biconditional because A is linked to B and only if B is linked to A (287). Finally, the PATH schema entails such salient features as opening and terminal marks and sequences of location that connects the beginning and the end (293). Freeman’s research shows that the fundamental sources of cognitive metaphor in King Lear are understood analyzing these schemas.

In this metaphor research, Burk identifies three main cognitive metaphor types: 1) structural cognitive metaphor as in “LIFE IS A JOURNEY”, 2) Ontological cognitive metaphor like “THE MIND IS AN OCEAN” and 3) Orientation cognitive metaphor as in “HE IS ON A HIGH TODAY” (Burk 190).

A revealing research on the procedures of metaphor identification was conducted by Steen and his Peglezac research group. In this research, five basic steps of identifying cognitive metaphor can be followed. These are identification of:

1. metaphorical focus
2. metaphorical idea
3. metaphorical comparison
4. metaphorical analogy
5. metaphorical mapping (Steen 1)
In this study, a content word is used metaphorically “If it can give rise to a proposition, comparison, statement, analogy and finally mapping that is deemed to involve two domains of knowledge” (Ibid 1).

3.4.2.3. Image Schema

Image schemas have also been considered as valid cognitive stylistic tools. They are defined as “recurring patterns of our everyday perceptual interactions and bodily experiences” (Burk 189). This definition presents image schemas not as sources of metaphor but as cognitive tools by themselves. They are also defined as “skeletal patterns or structures that recur in our sensory and motor experiences, perceptual interactions and cognitive operations” (qtd in Hiraga 1). In Burk’s research, salient sources of image schematic patterns include: ‘up and down’, ‘in and out’, ‘source-path-goal’, ‘balance’ and ‘center-periphery. Burk’s research claims that these patterns are automatic, natural and are often used to make meaning of the world when new situations arise (189).

3.4.2.4. Figures and Grounds

While mapping the relationship between figure and ground as cognitive stylistic tools, quoting Stockwell, Burke presents that “a figure can be a character or location and it is often ‘new’ or ‘in motion’ and thus prominent or salient” (qtd in Burk 189). Figure is presented to be a self-contained, foregrounded, moving, timely and focused attractor in poetry. A figure can be one of the following: i) a self-contained object with well-defined edges; ii) in motion as opposed to static; iii) earlier in time, nearer the viewer in space; iv) part of the ground that has broken away; v) more detailed or better focused or brighter than the ground; and vi) on top of or in front of or larger than the ground (Burk 198). It is brighter and detailed attention than the ground which is the opposite and known as ‘neglect’ (189).
Generally, interpreting verbal irony, cognitive metaphor, image schema, figure and ground coupled with active learning methods is conceptualized to facilitate both creative writing and creating thinking.

3.4.3. Communicative Tasks

The following exercises are framed to prepare students to compose their own poems imitating model poems. Providing proper models and exercises can aid creative writing.

A. On Verbal Irony
   1. Identify ironic statements in the poem.
   2. Interpret the relevance of each ironic statement in the poem.
   3. What is the contextual effect of each ironic utterance?
   4. Write examples of ironic statements from your own culture. Why do your people use these ironic statements?
   5. How does an exercise in irony develop creative writing?

B. On Cognitive Metaphor
   1. Identify metaphorical expressions in the poem.
   2. Interpret the relevance of each metaphor in the poem.
   3. What is the contextual effect of each metaphorical utterance?
   4. Write examples of metaphor from your own culture. Why do your people use metaphor?
   5. How does metaphor develop both creative writing and thinking?

C. On Figure and Ground
   1. Identify figures in the poem.
   2. Interpret the relevance of each figure in the poem.
   3. What is the contextual effect of each figure in the poem?
   4. Provide example of ground and describe the relevance.
3.5. Pragmatic Stylistic Model

3.5.1. Basic Assumptions

This section of the chapter deals with a pragmatic stylistic model of teaching poetry which is interfaced with CLT tasks so that intriguing environment is recreated in ELT classroom for the students to develop pragmatic competence (PC). In this pragmatic stylistic model, pragmalinguistic features such as speech act verbs, deixis, modal verbs and hedging expressions have been interlaced with sociopragmatic features such as politeness and cooperativeness during poetic conversation situation. Interpretation of these pragmalinguistic and sociopragmatic factors is conceptualized to equip the learners of poetry with PC. A pragmatic stylistic interpretation of contexts, addressee and addressee relations in a poetic text can be a transferable skill so that students can analyze other poems independently. An important objective of teaching and learning poetry, therefore, can be the development of the pragmatic competence of an EFL leaner. Can pragmatic stylistics create the situation for the development of pragmatic competence of the learner in EFL context?

Laying pragmatics in the background, the basic assumptions for this section were taken from various works. Chiefly, the basic assumptions were taken from “Cooperative Principle” of Grice, “Politeness Principle” of Leech, “Speech Act Theory” of Searle and “The Relevance Theory” of Wilson and Sperber. Each component of the pragmatic stylistic model presented below focus on these theories and principles.

Researchers in pragmatics provide several definitions of pragmatics. For example, Levinson gives definitions of pragmatics which are relevant to pragmatic stylistics: “Pragmatics is the study of those relations between language and context that are grammaticalized, or encoded in the structure of language” (Levinson 9). It can be inferred from this definition that pragmatic stylistics is specifically concerned with the choice and interrelationship of language structure and principles of language use.
Compared to Levinson, Crystal provides a working definition of pragmatics which can be more relevant to pragmatic stylistics. In this view, pragmatics is “The study of language from the point of view of the users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication” (301). Crystal’s definition incorporates the roles of contexts and foregrounds stylistic choices.

Leech also provides a definition of pragmatics which can be relevant for the interpretation of a poetic text. In this definition, pragmatics is “the study of meaning in relation to speech situation” (6). He classifies pragmatics into two: 1) sociopragmatics which is the sociological interface of pragmatics includes the study of “Politeness Principle” and “Cooperative Principle”, 2) pragmalinguistics which focuses on the linguistic end of pragmatics is related to grammar (Leech 10). Maintaining a complimentarist view, he argues “if we approach meaning from a point of view of which combines semantics and pragmatics, the result can be satisfactory…”(7). He rejects the view that “…meaning in pragmatics is defined relative to a speaker or user of language, whereas meaning in semantics is defined purely as a property of expression in a given language, in abstraction from particular situations, speakers, or hearers” (6). In this research, it is assumed that the interpretation of contexts, addressee relations, deixis, speech act verbs, hedging expressions and modal verbs in a poetic text can create an enabling environment for development of the pragmatic competence of EFL learners.

3.5.2. Components of Pragmatic Stylistic Model

3.5.2.1. Context

In a pragmatic stylistic study of poetry, context plays a very important role. Even before the analysis of addressor and addressee relations in a poem, the teacher should begin with the analysis of context because a clear understanding of context enables the learner to comprehend other features of the poem. Context does not only mean the
physical and the social setting in the poem but also a deeper understanding of the ‘co-participant(s)’ in a poem. How do we understand the context of the other participants in the poetic text? From a pragmatic stylistics view, context in a poem includes the following culturally and linguistically relevant factors:

1. knowledge of role and status
2. knowledge of spatial and temporal location
3. knowledge of formality level
4. knowledge of the medium (code or style)
5. knowledge of appropriate subject matter
6. knowledge of appropriate province (qtd in Levinson 23)

In this view, context also includes the beliefs and assumptions of the participants in their socio-psychological and cultural world and also context is not only cultural, psychological and social construct but also linguistic. It is with the knowledge of all these contextual features: the message of the poem can be understood. It is not what is said but also how it is said that also matters! Pragmatic contexts listed above, therefore, can enable a pragmatic stylist to explain the contextual meaning of speech acts in a poetic text.

3.5.2.2. Addressor and Addressee Relationship

Interpreting the relationship between addressor and addressee in a poetic text should ground itself on objective factors which are applicable, transferable and teachable. Pragmalinguistic factors like interpreting deixis, hedging expressions, modal verbs and speech act verbs in a poetic text can explain the obvious relations between the addressor and addressee. However, complex interrelations can be explained through sociopragmatic factors like cooperativeness and politeness principles. It is undeniable that pragmalinguistic factors can pave the way to understand sociopragmatic interrelations in a poetic text. The argument here is that complex relations can be interpreted and approached through Grice’s ‘Cooperative Principle’ and Leech’s ‘Politeness Principle’. This argument relies on the conceptualization that the poet has always some social and cultural roles to play in writing a poem. The poet is the major
The poet expresses social, cultural and ideological realities and concerns. The poem is a reflection of the poet’s social and ideological concerns. The reader is there as the major listener. Both bring shared social and cultural experiences through language which is a complex medium. When they cooperate to enter into these shared experiences, their hidden and complex relations can be understood through Grice’s ‘Cooperative Principle’. The following ‘Cooperative Principle’ can be used to interpret intricate relations so that the students can look into the relations between the addressee (the voice) and the addressee (the listener):

1. quality: the voice in the poem tells the truth or provable by adequate evidence
2. quantity: the voice in the poem is as informative as required
3. relation: response is relevant to topic of discussion
4. manner: the voice in the poem avoids ambiguity or obscurity, is direct and straightforward (Leech 9).

The second sociopragmatic factor which can be employed to analyze the relationship between addressee and addressee is politeness principle. It is the major element in the development of pragmatic competence of EFL learner. Therefore, some principles should be employed to analyze politeness in a poetic text. Though it is either absolute or relative, politeness can include tact, generosity, approbation, modesty, agreement and sympathy (Leech 132).

3.5.2.3. Deixis

Interpreting deixis in a poem can help understand context and participant relation. This in turn can develop the pragmalinguistic skill of an EFL learner. “Pragmatic model of understanding can apply not only to character-character discourse, but also to the way in which authors convey message to their readers” (Leech and Short 302). How does the author convey message to the reader? One possible way of transferring the message can be building the relationship between language and context through indexicals (deixis). Levinson states that “The single most obvious way in which the relationship between language and context is reflected in the structure of languages
themselves, is through the phenomenon of deixis” (Levinson 54). Leech and Short also provide the function of deixis:

While semantics is concerned with the representation through the language system of ‘referential reality’…pragmatics is concerned with the enactment, through language, of ‘situational reality’. The two ‘realities’ are not totally distinct of course, and in fact it is the function of elements called DEITICS...to refer directly or indirectly to elements of the situation(291).

Providing sense of space, person, time and coherence, indexicals can increase the naturalness of the message in a poetic text. Sense of immediacy and flow can help understand the context in the poem. Table-4 below (Adapted from Levinson 54-96) is adapted from the work of Levinson to summarize the various functions of deixis.

Table-4: Functions of Deixis

<table>
<thead>
<tr>
<th>Type of Deixis</th>
<th>Function of the Deixis</th>
<th>Examples</th>
</tr>
</thead>
</table>
| 1 Person Deixis      | Determine role of participants | • 1st person = we  
• 2nd person = you  
• 3rd person = he, she, it  
• Vocative = summonses (Hey, You) and addresses (Madam) |
| 2 Time Deixis        | Measure and reckon time  
• Locate events  
• Refer to participants | • Time markers = now, soon, recently and then  
• Time markers = past, present and future |
| 3 Place Deixis       | Specify locations in relation to speech event | • Demonstrative = proximal (this) and distal (that)  
• Adverbs = here and there |
| 4 Discourse/Text Deixis | Refer to some portion of discourse | • Utterance initial = anyway  
• Time deictic = last week, next week  
• Place = this, that |
| 5 Social Deixis      | Reflect, establish and determine social relations including kinship, totemic, clan relations, rank and respect | • Referent honorifics  
• Addressee honorifics = your honor, Mr. President  
• Bystander honorifics  
• Formality honorifics |
| 6 Emphatic Deixis    | Show empathy and exhibit emotional distance | • This = This is it!  
• That = That is it! |

61
Levinson identifies these six types of indexicals which can enable the interpretation of a poetic text. Students can be asked, therefore, to describe and identify indexical in the poems which might put light on the meaning of the poem.

3.5.2.4. Speech Act Verbs

Philosophers and researchers of speech communication classify speech act verbs into three: 1) locutionary verbs performing the act of saying something, 2) illocutionary verbs which perform an act in saying something and, 3) perlocutionary verbs which perform an act by saying something (Leech 199). Since locutionary verbs can transmit discourse, they serve the ideational function of language. Illocutionary verbs, on the other hand, transmit discourse fulfilling the interpersonal communication (199). As far as the taxonomy of speech act verbs is concerned, diverse ideas exist. Due to context variations, a verb can appear in more than one category. The verb may assume different meanings in different contexts. Considering the challenge, the following table (developed from Leech 198-228) is adapted to illuminate pragmatic stylistic interpretation of speech act verbs in a poetic text:

<table>
<thead>
<tr>
<th>Speech Act Verb</th>
<th>Function</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Locutionary</td>
<td>• perform the act of saying something • transmit message • serve the ideational function</td>
<td>• describe, classify</td>
</tr>
<tr>
<td>2 Illocutionary</td>
<td>• perform an act in saying something • transmission of message • serve the interpersonal function of language</td>
<td>1. Assertives = state, report, announce, insist, allege, assert, forecast and predict 2. Directives = request, ask, beg, bid, command, recommend and demand 3. Commissives = promise, swear, vow, volunteer and offer 4. Expressives= thank, apologize, commiserate, congratulate, pardon and excuse 5. Rogatives= ask, inquire, query and question</td>
</tr>
<tr>
<td>3 perlocutionary</td>
<td>• Perform an act by saying something</td>
<td>• Persuade, deceive, encourage, irritate, frighten, amuse, inspire, impress, distract, bore embarrass</td>
</tr>
</tbody>
</table>
3.5.3. Communicative Task
The following are communicative tasks which are designed to help understand the components of pragmatic stylistic model.

1. On Addressor and Addressee Relations
Explain the relationship between the addressor and addressee in terms of cooperativeness and politeness principles.

2. On Indexicals
Read the poem and find examples of deictic to fill in the following circles. For the circles you cannot find examples, leave them blank. Discuss the relevance of each indexical.

Fig-1: Deictic Tasks
3. On Speech Act Verbs

1. List locutionary verbs in the poem and describe their function.
2. List perlocutionary verbs in the poem and describe their function.
3. Which type of verb dominates the poem?
4. Read the poem and find examples of **illocutionary verbs** to complete the following circles. For those circles you cannot find examples, leave them blank.

![Fig-2: Task on Illocutionary Verbs](image_url)

Both the pragmalinguistic and sociopragmatic tasks above have been designed to recreate an enabling environment for the development of the pragmatic competence of the learner.
3.6. Feminist Stylistic Model

3.6.1. Basic Assumptions

Feminist stylistics, like any other stylistic practice, draws basic assumptions from linguistics. However, unlike other traditional stylistic practices, it opens its doors to ideology and extra-textual factors in the analysis of a text. Unlike the formalist stylistics, it renders less importance to form and linguistic elegance. It draws linguistic tools like passivization, transitivity, agency and fragmentation from functionalist linguistics to analyze power structure. Since the roles of shared knowledge, reader-response and context are relevant, the link between feminist stylistics and pragmatic stylistics is conspicuous. Significant of all, as far as methodological framework is concerned, feminist stylistics is informed by systemic-functional linguistics (SFL), critical linguistics (CL) and critical discourse analysis (CDA). The researcher’s argument here is not reductionist because the researcher assumes that feminist stylistics owns a distinct subject matter, basic assumption and mode of analysis.

Central to feminist theoretical framework are the roles of language, ideology and context. Like critical linguists, feminist stylisticians assume that “language is not a transparent carrier of meanings but a medium which imposes its own constraints on the meaning which is constructed” (Mills 11). Language is seen as a social behavior and a form of social control. Mills goes on to state that society is patriarchal, “Most feminists hold a belief that women as a group are treated oppressively and differently from men and that they are subject to personal and institutional discrimination. Feminists also believe that society is organized in such a way that it works, in general, to the benefit of men rather than women, that is, that it is patriarchal” (3). Language plays dominant role in reflecting this patriarchal nature of the society.

For critical linguists like Fowler, language “serves to confirm and consolidate the organizations which shape it, being used to manipulate people, to establish and maintain them in economically convenient roles and statuses, to maintain the power of
state agencies, corporations and other institutions (Fowler et al. 190). The societal interrelation and social behavior critically influence the stylistic choices of writers and speakers of the language. “Syntax can code a world-view without any conscious choice on the part of the speaker” (185). The writer uses the language which is already there in the society. The writer does not create the language of the society but he/she creatively uses it.

Core to feminist stylistics is ideology. As Burton says:

... It is clear that we live in a classist, racist and sexist society... of these three major and massive injustices, sexism is the most deep-rooted (psychologically), the most pervasive, the most difficult to perceive, the most resistant to change-yet available as a locus for important and essential radical impetus to the organization of all unequal and oppressive power structures in our society (Burton Through Glass Darkly 226).

Sexism is not only reflected in power and economic structures but also in language. Each text carries an ideological message as Mills puts it: “Texts are invaded by socio-cultural norms, by ideologies, by history, by economic forces, by fashions, by gender and racial stereotyping and so on (Mills 198). Language reflects general practices about gender differences, values and practices which can unconstructively influence the self representation of women. Language is not gender free. Sexist language is pervasive in various cultures. “...Sexist language is that language-use, conscious or unconscious on the part of the speaker, which may alienate females (and males), and which may lead to establishment of an environment which is not conducive to communication and effective social interaction” (Mills 86). In some cultures, it goes unnoticed and continues to surface as a strong part of the system.

With this basic assumption, feminist stylistics works towards the following research questions:

1. Why have authors chosen certain ways to express themselves rather than others?
2. How are certain effects achieved through language? (Mills 5)
These questions are not specifically designed for feminist stylistics. These are recurrent questions especially in contextualist stylistic interpretation. In this feminist model, however, the questions can provide a stylistician with skills to fundamentally question those traditionally received wisdom about gender and analyze the roles of language in texts of various kinds.

3.6.2. Basic Components of Feminist Stylistic Model

3.6.3. Context in Feminist Stylistics

Inherently feminist stylistics is a breakaway from a text-immanent model of poetry to context-based model. This context-dependent interpretation of poetry allows the inclusion of socio-historical, cultural, ideological and economic factors. Consideration of these extra textual factors in the interpretation of meaning is assumed to create situations for the reader to interact with the text, that is, to accept or reject the message as intended by the author. Whatever the author reflects in the text are not taken as fixed and final. The reader has a role to play in making the best out of the text. The values and effects have relevance in meaning making process. Before presenting feminist model of context, a critical linguist’s view of context is presented. This view will help understand the feminist model of context. In the analysis of context, for example, Fowler identifies four essential factors which include: 1) Context of Utterance, 2) Context of Culture, 3) Context of Reference and 4) Implicature.

1. **Context of utterance**: It is the situation in which the discourse is performed. It comprises of the physical environment, the location of the participants, the channel and the time. Context of utterance can be analyzed stylistically interpreting elements such as: time deixis, place deixis and person deixis.

2. **Context of culture**: It is the hallmark of the network of social and economic conventions and institutions in the text. The context of culture influences the context of utterance and the formality levels in the poem.
3. **Context of reference:** It is the topic or the subject of a poem (1-3 are adapted from Fowler 86-87). Besides these three factors, Fowler includes “implicature” as an influencing factor.

4. **Implicature:** It is the knowledge and motive of the poet and the reader (addressor and addressee). Fowler defines implicature as “a proposition emerging from something that is said, but not actually stated by the words uttered, nor logically derivable from them” (106).

Interpretation of the context of utterance, context of culture, context of reference and implicature can help us define the meanings of context in poetry which is an essential element in understanding the theme of the poem. Fowler also argues that implicature can be interpreted following Grice’s “Cooperative Principle”. Grice’s principles can assist the comprehension of poetic figures such as metaphor, hyperbole and litotes. Analysis and application of these principles can also consider the breach of these maxims and defamiliarization (108). Literary texts do not present natural speech situations which can be tested against these maxims. It should be, however, understood that literature is a reflection of the various contexts of society: its culture, ideology and thinking. In the following feminist stylistic model, context (Mills 241) includes extra-textual factors:

**Fig-3: Context in Feminist Stylistic Model**

**Context**

- Textual antecedents
- Literary convention
- Current literary trends
- Affiliation (gender, race, political, national, class)
- Publishing practices
- Sociological factors
- Author

- Intended Audience
- Actual Audience
- Socio-historical factor
- Reader
- Publishing practices
Moving away from the text-immanent staple of formalist stylistic model of context, this feminist model of context considers both the context of production and reception of a text. Text is influenced both by factors of production and reception. Bidirectional is the influence of the text. Since the context of reception is not disregarded like in the traditionalist model of stylistics, the reader has relevant roles to play in meaning making process. Meaning is fluid and is not fixed in the text. Bringing background experience, the reader can question, resist or reject the text. Meaning of the text varies from reader to reader because the text positions the reader in a variety of different ways. The reader can conceptualize and bring background knowledge and experiences to interact with the text. This model makes meaning processing a subjective process.

3.6.2.3. Lexis, Syntax and Discourse

Feminist stylistics assumes that words can present and perpetuate a particular view of women. It excavates the places where ideological knowledge informs meaning. At the various levels, effects of sexist language can be excavated. As stated in the work of Mills, feminist stylistics aims to:

- expose the workings of gender at different levels in text
- influence to shape the boundaries of discourse
- change structures and ways of thinking
- draw the relationship between lexical items and discourse
- bring about change in representational practices through critique, teaching and developing new models of writing
- track down hidden assumptions
- make strange of the ordinary
- make readers reexamine the texts in light of gender
- create a form of consciousness raising (Mills passim)

These objectives appear to be specific, measurable, achievable, reliable and timely (SMART) so as to reverse male-as-a norm view of discourse and sustain gender free classroom. Great efforts, time and funding are required to achieve all the objectives.
With these “SMART” objectives, analysis of a poetic text can be made at lexical, syntactic and discourse levels which are summarized in the table below (adapted from Mills 83-197):

Table – 6: Feminist Stylistics Levels of Analysis

<table>
<thead>
<tr>
<th>LEXICAL ANALYSIS</th>
<th>SYNTACTIC ANALYSIS</th>
<th>DISCOURSE ANALYSIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Generic Pronoun: “He” E.g. If physics teacher needs an assistant, he can contact the secretary.</td>
<td>1. Proverbs E.g. 1. “Behind every successful man there is a woman.” 2. “The way to a man’s heart is through his stomach.” 3. “A woman’s place is in the home.”</td>
<td>1. Character Description E.g. • Description of woman in terms of their legs and parts of the body.</td>
</tr>
<tr>
<td>2. Generic Pronouns E.g. Mankind, manpower, man-hour, craftsman, fireman, postman, dustman, fisherman.</td>
<td>2. Metaphor E.g. 1. Sally is a block of ice. • Comparing woman with moon, nature, night and heart</td>
<td>2. Role of female characters in texts • “Women have relations and men have jobs.”</td>
</tr>
<tr>
<td>3. Negative Description of Women Usage of words with sexual overtones and non-prestigious connotations e.g. Courtesan, mistress, hostess, governess, adventuress, lady, queen, goddess and priestess.</td>
<td>3. Jokes and Humor E.g. Q: How do you get an Essex girl to laugh on Sunday? A: Tell her a joke on Friday.</td>
<td>3. Fragmentation • Representation of women fragmented into anatomical elements (eye, face, breast, legs, heart...) • Comparing parts of female body with nature such as rose, sunlight, star, nightingale • Women are described as passive, natural and consumable.</td>
</tr>
<tr>
<td>4. Address Forms E.g. Lady poet, lady doctor, woman writer and lady chairperson</td>
<td>4. Transitivity Choices and Passivization “Who does what to whom?” E.g. He held her tightly.</td>
<td>4. Focalization • Position relative to the story and degree of persistence. • Presenting men character as the sole source of vision, information and judgment. • Male oriented process of seeing and verbalizing in text.</td>
</tr>
<tr>
<td>5. Schema</td>
<td>5. Schema Producing different vision of male and female. Describing women as sexual objects, victims of murders, agents and being acted up on.</td>
<td></td>
</tr>
</tbody>
</table>

3.6.2.4. Critical Discourse Analysis

Feminist stylisticians analyze sexism in a literary text at the levels of lexis, syntax and discourse. These textual features are interpreted against the contexts of production and
reception of the text. Interpreting a literary text under the contexts of production and reception provides the stylistician with transferable skills as the analysis is made on the basis of models and basic assumptions. The skill is transferable because feminist stylistics draws analytical tools from Systemic-Functional Linguistics (SFL), Cognitive Linguistics (CL) and Critical Discourse Analysis (CDA). The basic assumptions in these fields are relevant and influential. Some basic assumptions of SFL, which have influenced feminist stylistics include:

- there exists a strong relation between language and social force. Social forces determine language and language in turn has an impact on society;
- language is much a part of society serving ideational, interpersonal and textual functions;
- language is a form of social action;
- language and texts are integrated into our social world (Mills 13).

Key tools such as coherence, agency and transitivity choices are drawn into feminist stylistics from SFL. SFL is not only fundamental to feminist stylistics analysis but also helpful for the clear understanding of CL and CDA. Both CL and CDA have in turn contributed to feminist stylistics. Background concepts drawn from CR to feminist stylistics analysis include:

- language is not a transparent carrier of meaning;
- society impregnates language with meaning which can be negative, oppressive, restrictive and dehumanizing;
- social structure determines the form and content of language;
- language is a social phenomenon. It serves to confirm, consolidate, control, establish and maintain system;
- language influences the linguistic behavior of writers;
- Stylistic choices are determined by social forces rather than individual ones (Mills 10-12).

As Fowler puts it, language is not only an instrument of socialization but also a source of knowledge:

The meanings of the words in a language are the community’s store of established knowledge. A child learns the values and the preoccupations
of its culture largely by learning the language: language is the chief instrument of socialization, which is the process by which a person is, willy-nilly, molded into conformity with the established system of beliefs of the society into which s/he happens to be born. Language gives knowledge, and allows knowledge to be transmitted from person to person. But, this knowledge is traditional, not innovative, for language is stabilizing, stereotyping mode of communication (Fowler, Linguistic Criticism 19).

From critical linguistics, feminist stylistics draws tools such as passivization, nominalization, transitivity and thematization (Mills 11). How ideology is communicated in a text can be analyzed following passivization, nominalization, transitivity choices and thematization. CDA, which is a relevant research tool in social sciences and humanities, provides feminist stylistics with relevant tools. While defining CDA, Verdonk writes:

..texts –in all texts- are, consciously or unconsciously, motivated by particular value systems and beliefs, and that the resulting discourses are therefore, always presented from some ideological perspectives. This politicization is the business of what variously called Critical Language Study, Critical Linguistics or critical discourse analysis. ... They (people) have lost this awareness as a result of constant exposure to dominant norms, value systems, and beliefs which are linguistically mediated in the discourses of powerful political, social, and cultural institutions such as government, the law, education, the press, and the world of advertising (Stylistics 75).

To analyze and comprehend a text following CDA, Fairclough provides three dimensions:

1. The first dimension sees discourse as a text. It can be analyzed using vocabulary (e.g. wording, metaphor), grammar (e.g. transitivity, modality), cohesion (e.g. conjunction, schemata) and text structure (e.g. episoding, turn taking).
2. The second dimension considers discourse as a discursive practice. Discourse is produced, circulated, distributed and consumed in the society. This dimension can be analyzed looking into speech acts, coherence and intertextuality in the text.

3. Lastly, discourse is a social practice. Discourse features ideological effects and hegemonic processes. It can be viewed from intertextuality which shows the way discourse is represented, respoken, or rewritten in texts. CDA makes it transparent so that change and intervention can be made (Blommaert and Bulcaen 441-442). Following these dimensions, CDA can be used to analyze power relations, ideology, inequality, dominance, discrimination and stylistic choices available to the writer, how texts address the reader and how readers are positioned in the text. The argument here is feminist stylistics has its own theoretical framework, methods and objectives. The methodological skill can be transferred to analyze sexist language and gender not only in poetry but also in other literary forms.

3.6.3. Communicative Tasks

The tasks below are designed so that awareness can be created in EFL classroom for the students to use gender free language.

1. Identify lexical items from your own mother tongue which are sexist.

2. Give examples of simile from your own culture that people often use to talk about women.
   A. ____________________________
   B. ____________________________
   C. ____________________________
   D. ____________________________
   E. ____________________________

3. Give examples of metaphorical expressions from your own culture that are often used by people to talk about women.
   A. ____________________________
   B. ____________________________
   C. ____________________________
   D. ____________________________
   E. ____________________________

4. How does the poet use syntax to subjugate women in the poem?

5. How does the poet present the various body parts of women in the poem? Why?
6. Who is the source of vision in the poem? Why?

7. How does the poet use language to state the social role of the female character in the poem? Why?

8. How is language used to state the social role of male character in the poem? Why?

3.6.4. Chapter Summary

All in all, while conceptualizing these five models of stylistics, the various perspectives have been treated as opportunities available for pedagogical stylistics. The source of all these models cannot be anything other than linguistics. Analyzing a text with the perspective of formalist stylistics through pragmatics stylistics is nothing but analyzing a text at all levels of linguistics. This growth shows the development of linguistic analysis from phonetic, morphemic, lexical, syntactic and semantic to pragmatic level. Counting verbs or nouns and sentence types in a text cannot be disregarded. However, this traditionalist stylistic practice should not be replaced by contextualist stylistics. Text immanent-meaning complements context-immanent model of meaning. All these are seen as the growth of stylistics. All combined in ELT classroom, the models can make language teaching through literature more objective and comprehensive. The objective and comprehensive stylistic analysis of poetry, in turn, paves the way for a holistic approach to language development.

Each model is integrated with CLT tasks to create an enabling ELT environment. The integration is led with the help of basic research questions. In the next two chapters, all these models and research questions are experimented to evaluate the pedagogic relevance of stylistics. Both formalist and functionalist stylistic practices have been presented in the next chapter because text comes in the center of interpretation and analysis in these approaches. The bigger question is: “Do textualist stylistic practices have pedagogic relevance?”