4.1. Chapter Preview

Chapter four presents the roles of formalist and functionalist stylistic practices and experiments in the development of the linguistic and functional competence of students in EFL context respectively. It applies the conceptual framework laid in the previous chapter. It contains two sections in which the results of each stylistic model is presented. The experimental classes were first year ELT students at Adama University under three-year undergraduate program. In each section, following one stylistic model, core issues in the model were presented. Then, students who major in English in the experimental group were taught two Ethiopian poems in English. Part one presents a formalist stylistic analysis of Solomon Deressa’s “Shifting Gears” and Be’alu Girma’s “Crows”. The interpretation of these poems was made in terms of the structural features such as rhyme, assonance, alliteration, parallelism, lexis, syntax, foregrounding, deviation, defamiliarization, cohesion and the functions of language. The objective in this section was to test and develop the phonological, syntactic and grammatical competencies of EFL learners. The second part discusses a functionalist stylistic analysis of Be’alu Girma’s “Nocturnal Mood” and Tsegaye Gebremedhin’s “Death in Me”. Looking into the functional features and the functions of language such as the ideational, interpersonal and textual functions, the researcher’s objective is to test and develop the functional competence of the learners. While practicing formalist and functionalist stylistics using these four poems in the classes, the researcher used active learning methods such as small group works, presentations, home works, pyramiding, problem solving, reflections, thought bubbles and crossover groups. The objective was to develop the linguistic and the functional competencies of the learners in EFL context.
4.2. Developing the Linguistic Competence of EFL Learners: A Formalist Stylistic Approach

Linguistic competence refers to the knowledge of using the “grammar, syntax, and vocabulary of a language” (NCLRC 1). With the objective of developing the linguistic competence of students in EFL context, the researcher assumed that formalist stylistic aids the analysis and teaching of phonemes, morphemes, vocabulary, syntax and grammar in a literary text. While analyzing sound patterns, diction, figures of speech, syntax and grammar at the level of sentence in a literary text, students can get the platform to use, test and develop their own linguistic competence. With this aim ahead, the researcher chose the formalist stylistic tools to analyze two poems at sentence level.

The first poem interpreted was Solomon Deressa’s "Shifting Gears" and the second Be’alu Girma’s "Crows." Though the poems were written by Ethiopians, they have universally applicable themes. A formalist stylistic framework was proposed to teach these poems mainly because the researcher assumed that the approach could develop the linguistic competence of novice EFL learners of poetry. While delivering these poems stylistically, active learning methods such as problem solving, presentations, home works, independent works, small group discussions and exercises were integrated. Aiming at student centered communicative language learning, students were acquainted with formalist stylistic tools so that they could unlock the deep and the surface syntactic structures of these poems. The researcher presented the first poem to the experimental classroom so that the students could analyze the second poem. This second interpretation will enable the students test and use their linguistic competence.

4.2.1. A Formalist Stylistic Experiment with Solomon’s “Shifting Gears"

The objective of practicing formalist stylistics was to advance the linguistic competence of the students who already have a rudimentary language competence and
skill. To this experimental class, Solomon’s “Shifting Gears” was presented following three stages. In the first stage, the fundamental functions of language were communicated to the class following Jakobson’s “Closing Statement.” Jakobson’s six functions of language discussed include: 1) the emotive, 2) conative, 3) referential, 4) phatic, 5) poetic and 6) metalingual function. In the second stage of presentation, the structural features of the poems were presented. Core formal features such as rhyme, assonance, alliteration, parallelism, lexis, syntax, deviation and defamiliarization were discussed. In the third stage, cohesion and foregrounding were presented. Several questions were raised to increase the involvement of the students in the analysis of the poems.

4.2.1.1. The Functions of Language in “Shifting Gears”

Drawing the model of communication, it was briefly discussed that formalists hold that language plays six fundamental roles. These functions represent six factors which affect any communication situation. After discussing the functions and communication model briefly, students were asked to form a group of six and answer the questions below:

**TASK**

1. Is there any voice in “Shifting Gears”? What is the attitude of the speaker? Is there any first person pronoun in the poem? Are there any emotive cues in the poem?
2. Is there any listener in the poem? Are there any vocative and imperative verbs? Have you noticed the relevance of second person pronoun in the poem?
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 the addressee question the medium of communication? Is the communication a two-way or just one way?
5. Is there any word, phrase or sentence used primarily to establish, prolong, discontinue or check the effectiveness of the communication situation in the poem?
Each group selected a leader who was responsible for presenting a summary of the small group discussion to the entire class. The questions created situations for individual investigation, reflection and brainstorming. The main objective of these six questions was to test the level of their linguistic competence which can be realized through the comprehension, reading and speaking skills of the students.

In this poem, the addressor is the poet who is represented by the first person pronoun "I". The addressor plans to paint the "loving face" of his lover in colorless breath for her unshakable and strong love for the poet-painter. (The poet himself is a renowned painter). Beneath the quiet curve of her lashes, he also plans to put two simple awesome dots in black. His general attitude towards her is generally positive because he thinks that her love has never been weak:

You whose love never wavered
Towards whom I forever crack
On the tip of my parched tongue.

The addressee of the poem is a silent listener represented by the second person pronoun "you" who plays a passive role throughout the poem. For all the comments and admirations the addressor makes, the listener (possibly a woman), does not reply at all. The communication, therefore, is one way. Consequently, the addressee (the woman) and addressor (Solomon, the poet) do not use any word, phrase or sentence to question the appropriateness of the medium of their communication. Though there is no immediate feedback from the woman, the poet has determined to paint her loving face:

I shall paint your loving face
In colorless breath...
You whose love never wavered
Towards whom I forever crack
On the tip of my parched tongue
His determination and willingness are expressed through the modal verb "shall" in the lines above.

Students under the treatment group were also informed to critically read the poem again and asked to draw the model of communication identifying the elements involved in this communication situation. They were also informed to identify the missing components of the model. This exercise was carried out to create an enabling environment for speaking and reading skills. The speaking and reading skills also depend on the comprehension of the poem, which means these skills rely on their linguistic competence.

After the exercises on the functions of language were over, the students interpreted the linguistic features of the poem in the second stage. The main objective of this second exercise was to test and develop the phonetic, lexical, syntactic and grammatical skills of the learners. That is, an enabling environment was created to evaluate and develop the linguistic competence. The linguistic features of the poem were approached through the analysis of the formal elements of the poem. Structural elements analyzed include rhyme, assonance, alliteration, parallelism, lexis, syntax, foregrounding, deviation and cohesion. These formal features were discussed mainly to help students stress on grammar, syntactic structures, syllabification, stressed and unstressed syllables, word formation (inflection), word choice, word power and understanding parts of speech.

4.2.1.2. The Structural Elements of the Poem

A. Rhyme, Alliteration and Assonance and Phonological Competence

Phonological competence refers to “the ability to recognize and produce the distinctive meaningful sounds of a language, including consonants, vowel, tone patterns, intonation patterns, rhythm patterns and stress patterns” (SIL International 1). It is a core component in linguistic competence. For the testing and the development of the
phonological competence of the learners in an EFL context, formalist stylistic analyses of a poem can create an opportunity. The first task the researcher made was to read the poem aloud after the students read the poem silently.

**TASK: Read the poem aloud.**

Pleasant sound effects are created through rhyme, assonance and alliteration in Solomon Deressa’s "Shifting Gears". Analysis of sound effects in this poem was, therefore, integrated with improving the phonological competence of the learners’ of poetry. With this objective, students were given the following instructions:

**TASK**

1. Describe the rhyme scheme of the poem.
2. Give examples of assonance from the poem.
3. Give examples of alliterative sounds in the poem.
4. Does the poem create sound effect at all?
5. Comment on syllabification in the poem.
6. Is the poem rhythmical?
7. Give examples of syllables which are stressed and unstressed in the first two lines of the poem.

While describing the rhyme scheme of the poem, the learners observed that the existence of monosyllabic words such as “swim”, “dream” and “scream” rhyming at the end of the lines create pleasant sound pattern. It was also identified that words like “lack”, “crack”, “black” and “rack” also rhyme. The repetition of the consonant /k/ sound in these words creates musical effect. They are also monosyllabic. In these words, the reiteration of the vowel /æ/ sound also adds to the sound effect in the readers’ mind. After all, the poet is creating a pleasant musical effect in his lover’s mind. After the discussion on rhyme of the poem, with the objective of improving pronunciation, the following examples of syllables were given:
Table 7: Syllables in “Shifting Gears”

<table>
<thead>
<tr>
<th>Monosyllabic Words</th>
<th>Disyllabic Words</th>
<th>Trisyllabic Words</th>
<th>Polysyllabic Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>swim</td>
<td>loving</td>
<td>listening</td>
<td>grapnel-fingers</td>
</tr>
<tr>
<td>dots</td>
<td>empty</td>
<td>colourless</td>
<td></td>
</tr>
<tr>
<td>Tip</td>
<td>never</td>
<td>forever</td>
<td></td>
</tr>
<tr>
<td>Two</td>
<td>curve</td>
<td>wavered</td>
<td></td>
</tr>
<tr>
<td>lack</td>
<td>simple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>crack</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Assonance, which is the prominence of vowel sounds occurring at initial, internal or final positions in words in the poem, was discussed. In the poem, assonant sounds such as /ə/ in “never”, “wavered” and “forever” and /u:/ in “whose” and “you” create pleasant sound effects in the lines below:

You whose look never wavered
Towards whom I forever crack
On the tip of my parched tongue

Alliteration, which is the occurrence of initial consonant sounds in consecutive words in lines of a verse, was also used to test pronunciation skill. After discussing the meaning of alliteration, the recurrence of consonants like /s/ as in “swim”, “stealth” and “scream” and /m/ as in “swim”, “dream”, “mind” and “scream” several times was identified in the lines below:

I who swim
In the stealth of a dream
Listening to the mind’s insane silence scream

Analysis of sound effects through rhyme, alliteration and assonance can aid testing and developing the phonological competence of learners in an EFL context. They can aid in recognizing and producing the distinctive meaningful sounds of a language that is phonological competence.

B. Diction and Lexical Competence

Diction here refers to the choice and use of words in a poem. Words in a poem are chosen not only for their meaning but also for their pleasant musical effects. While
analyzing the choice and use of words in “Shifting Gears”, the speaking skill and vocabulary development practices were emphasized assuming that these are core elements in linguistic competence. The following questions were also raised:

**TASK**

1. What types of words are used in the poem?
2. How are the words used?
3. Are there strange words in the poem?
4. How do you find out the meaning of those strange words?
5. How are the words arranged and placed?
6. What are the two factors used while choosing words in the poem?

After discussing these questions in groups of three students, the entire experimental class made a general discussion to address these six questions. Generally, it was observed that the vocabulary of the poem was not very strange to the experimental class. It was the arrangement and the placement of few words which made the meaning of some words difficult at the first reading of the poem. The placement of adjectives as in “insane silence”, “colour lack”, “quiet curve” and “awesome dots” defamiliarize the denotative meaning of the nouns they are modifying. Students were also told to use their own strategies to find out the meaning of these familiar words in their strange positions in the poem. It was suggested that understanding the context, addressor and addressee relations, reading the poem between the lines can help guess the meaning of other lexical items such as “rack”, “grapnel- fingers”, “wavered” and “parched tongue” which many students described as “unfamiliar”. Here, words are selected and used not only for their meaning but also for their sound effects. Therefore, the poet breaks away from the traditional arrangement of words within the sentence. Analysis of diction generally aids the lexical competence of the learner.

C. Figures of Speech and Defamiliarization

Students were informed that figures of speech depart from the standard meaning and order of words. Figures of speech are often used to defamiliarize the mundane realities of life in a poetic text. Freshness and newness can be recreated using figures of
speech. In the class, a distinction was made between personification, simile and metaphor. Having made the distinction, students were asked to provide examples of personification, simile and metaphor from the poem.

**TASK: Identify figures of speech in the poem.**

Students gave the following examples from the poem:

(I) **Personification**
- A. Listening to the mind’s *insane* silence scream
- B. I shall paint your *loving* face.

(II) **Metaphor**
- A. The title “Shifting Gears” is a metaphor.
- B. Beneath the *quiet* curve of your lashes.
- C. Two simple awesome *dots*. [Meaning eyes]

The activities of the poet-painter are compared with the shifting of the gears of a car. The poet swims in a dream shifting gears as if he were driving a car. He paints his lover’s loving face. He writes a poem about his love. The title “Shifting Gears” was, therefore, taken as an example of metaphor.

**D. Syntax and Grammatical Competence**

In the experimental class, syntax was presented as the arrangement of words into phrases and phrases into sentences. On the other hand, grammatical competence was seen as the ability to organize language on the sentence level. Having explained the meaning of syntax and grammatical competence, students were grouped to identify dependent and independent clauses, prepositional phrases and parts of speech in the poem.

**TASK**

Identify dependent and independent clauses, prepositional phrases, direct and indirect objects and parts of speech in the poem. The following examples from the poem were identified.

A. **Dependent Clause**
- 1. Because of color lack,
2. Listening to the mind's insane scream.
3. On the tip of my parched tongue

**B. Independent Clause**

I shall paint your loving face.
I forever crack.
I swim in the stealth of a dream.

**C. Prepositional Phrase**

1. in the stealth of a dream
2. to the mind’s insane silence
3. in colorless breath
4. with grapnel fingers
5. in an empty colour lack
6. beneath the quiet curve of your lashes

The existence of these six prepositional phrases has reduced the number of direct and indirect objects in the poem. It was found out that only a single sentence has a direct object, that is, “I shall paint your loving face. It is mental process which the poet is describing not actions in this poem.

**D. Direct Object**

I shall paint your loving face in colorless breath.

The poem does not have any indirect object. Then, the students were asked whether they could identify the various parts of speech in the poem.

**E. Parts of Speech**

Besides testing the grammatical competence of students, it was pointed out that analyzing the parts of speech in the poem could also aid the understanding of the meaning of unfamiliar words. This, in turn, could help to understand the meaning of the entire poem. Analysis of the syntactic structure of the poem helped the students to learn that the defamiliarization of syntax in poetry has its own purpose. Defamiliarizing syntax is done to dehabitualize the meaning of the entire poem. Knowledge of syntactic structure is believed to aid grammatical competence. The following table shows the parts of speech students identified:
As given in table-8 above, the poet used 14 nouns, 6 adjectives, 2 adverbs, 7 verbs, 3 articles, 7 pronouns and 7 prepositions. In the poem, the poet doesn’t use demonstratives, conjunctions and interjections. It can therefore be concluded that the poem is more of descriptive in which several interrelated images are described. It is the mental picture which dominates the poem than actions.

4.2.1.3. Parallelism, Coherence and Organizational Competence

In this section, the relationship between parallelism, coherence and organizational competence is presented. Parallelism and coherence can aid organization of a text. Students were informed that a repetition of key words, similar syntactic structures, similar phrases and similar parts of speech in the poem can bond the entire message organically. The existence of equivalent linguistic items in the poem can help teach text coherence to EFL learners of poetry. An exercise was given to the class to underline parallel structures in the lines below:

I shall paint your loving face
In colorless breath
With grapnel-fingers in an empty colour rack,
Beneath the quiet curve of your lashes
Two simple awesome dots in black
In the lines above, the occurrence of adjectives such as "simple" and "awesome" form equivalence. The prepositional phrases beginning with "in", "beneath" and "with" also create equivalent prepositional phrases forming parallelism. The pronoun "I", which reiterates thrice in the poem coheres the entire poem to one organic structure. The prominence of these equivalent linguistic structures not only cohere the message but also foregrounds the meaning of the poem. Therefore, parallelism and coherence are the basic foundation for organizing a text.

4.2.2 Formalist Stylistic Analysis of Be'alu Girma’s “Crows”

With the prime objective of testing and developing the linguistic competence of EFL learners of poetry, Be’alu Girma’s "Crows" was presented to the class. Three stages were followed. First, interpretation of the functions of language was made. Second, the formal elements of the poem were described and interpreted. Third, the relationship between parallelism and cohesion was constructed and discussed. This part repeated all the exercises done under the previous section so that students were armed with the formalist stylistic tools to interpret poems independently. In this part of the practice in the experimental class, students were given more independence in answering some of the questions and following the model exercises under the previous section.

4.2.2.1. The Functions of Language in "Crows"

Like in the previous section, the main objective of this section was to create an enabling environment for the students to develop their linguistic competence through comprehension, speaking and reading skills. They were instructed to remember Jakobson's six functions of language discussed in the previous section.

TASK
1. Who is the addressee in the poem?
2. Who is the addressee in the poem? Are there any imperative verbs? What are their functions?

3. Is there any third person in the poem? What is the subject of discussion in the poem?

4. Do the participants in the poem question the medium of communication?

5. How do the participants in the poem sustain communication?

6. Is the message communicated correctly?

Compared to "Shifting Gears", "Crows" presents fewer situations for the conversation between the addressee and addressor. The addressor is not the "I" and the addressee is not the "you" like in "Shifting Gears". It is the poet himself addressing the reader of the poem. The main focus of the poem is not the addressor and addressee but the third person which is the "crows":

Crows from the south, west and east.
Gather round the kitchen for a morning feast
Nature gave them right to share.
But crows considered this unfair.
The dove and the sparrows shared theirs aright.

As indicated above, the subject of the poem is "crows". The crows gather from all directions for a morning feast. In the poem, compared to the dove and sparrows, crows do not share their food. Among themselves, sharing is not their culture.

The addressor has a sharp comment and a negative attitude towards "crows" as in:
Over matters trivial they croak and moan,
And make mountains of a mole.
Contended, they need fly up and pray
And keep their tempers and dirty play.

The words "dirty", "trivial", "moan" and "croak" show his negative attitude towards crows. "Crows", therefore, symbolizes cruelty and gluttony. It stands for the people who are mean and cruel to other fellow creatures. In the some Ethiopian cultures, crows are associated with mourning and death but in this poem crows symbolize for cruelty.
4.2.2.2. Structural Features of the Poem

(A) Diction and Lexical Competence
Interpretation of diction aimed at the knowledge of word choice and word use. Students were reminded that words are chosen in a poem for both their meaning and musical effects. To achieve the objective, small groups were formed and asked to answer the following questions:

TASK
1. List those words which are unfamiliar to you.
2. Guess the meaning of strange words in the poem.
3. Discuss the strategies you used to guess the meaning of these strange words.
4. How are the words used?
5. Is there any strange way of arranging or using these words?
6. How are the words chosen?

Many of the words of the poem are plain and their arrangement is not complex. The only two words identified as strange to many of the students in experimental group were “croak” and “moan”. The word “crows” assumes a symbolic meaning standing for cruel people. The sentences are simple and plain. The two strategies suggested to guess the meaning of the unfamiliar words were reading the poem many times and understanding the context.

(B) Sound Effects and Phonological Competence
In Be’alu Girma’s “Crows”, carefully selected rhyming words at the end of each line and the repetition of both consonants and vowels create pleasing sound effects. The interpretation of these sound patterns is geared towards improving the phonological competence of the students. To increase involvement, students were asked the following questions:

TASK
1. Compare the rhyme scheme of “Crows” and “Shifting Gears”.

88
2. How does the description of assonance help improve pronunciation skill?

3. Explain the relevance of analyzing alliterative sounds in the poem for improvement of pronunciations.

4. Compare the rhythm pattern of “Crows” and “Shifting Gears”.

Students were instructed to read the poem silently paying specific attention to the questions above. Then, the teacher-researcher read the poem aloud. It was indicated that compared to “Shifting Gears”, “Crows” shows highly patterned rhyme scheme. It follows ‘aa’, ‘bb’, ‘cc’, ‘dd’, ‘ee’, ‘ff’ and ‘gg’ rhyme scheme which by itself is musical and entertaining. Out of the 14 rhyming words in the poem, only four are disyllabic and the remaining ten are monosyllabic. Unlike “Shifting Gears”, “Crows”, therefore, exhibits many carefully metered monosyllabic words rhyming at the end of each line.

**TASK**

Students were also asked to depend on their phonological competence to identify vowels and diphthongs which recur in the poem so as to create musical effects. The following examples were produced:

1. /i:/ as in feast /fiːst/ and east /iːst/
2. /eə/ as in share /ʃeə(r)/ and unfair /ʌnˈfɛə(r)/
3. /eɪ/ as in nature /ˈneɪtə(r)/ and gave /ɡeɪv/
4. /æ / in sa enough /eɪnˈsʌf/ and rough /rʌf/ 
5. /uː/ as in whose /huːz/ and you /juː/ 
6. /ei/ as in way /weɪ/, astray /ˈæstreɪ/, pray /prɛi/ and play /pleɪ/ 
7. /au/ as in croak /kraʊk/, moan /moʊn/ and mole /moʊl/ 

Transcription and pronunciation of these vowels and diphthongs was presented in the class with the objective of improving the pronunciation skill of the students.

**TASK**

Similar exercises were constructed on the relevance of describing alliterative sounds in a poem. Students were asked to list those words in which similar consonants reiterate.
Transcribing these alliterative sounds helped improve the pronunciation of consonants. The following consonants were identified:

1. /k/ as in crows /krau/, considered /kənˈsɪdərd/, content /kəntɛnt/, quiet /kwaiət/, croak /ˈkrauk/, contended /kəntəndid/ and keep /kiːp/
2. /m/ as in morning /ˈmoːnɪŋ/, must /mʌst/, moan /moʊn/, make /meɪk/ and mountain /ˈmaʊntən/
3. /s/ as in south /sɔʊθ/ and sparrows /ˈspærəʊz/
4. /p/ as in play /pleɪ/ and pray /preɪ/

Analysis of alliteration supported testing the knowledge and use of transcription, stressed and unstressed syllables which were relevant in the improvement of pronunciation. Pronunciation was also practiced through the analysis of the rhyme scheme of the poem and reading the poem aloud. Silent reading of the poems by the students of poetry also helped to advance reading and comprehension skill.

(C) Syntax and Grammatical Competence

Following similar discussions on syntax in the previous section, the researcher asked students to analyze the syntactic structure of the “Crows”.

**TASK**

The following questions were raised:

1. Identify dependent and independent clauses in the poem.
2. Comment on the types of sentences the poet used.
3. Find out examples of direct and indirect objects in the poem.
4. Classify the parts of speech in the poem.
5. What types of subjects are used? Why?

Several examples of independent clauses were drawn from the poem. As shown below, these sentences have animate subjects except item number two:

1. Crows...gather round the kitchen.
2. Nature gave them right to share.
3. Crows considered this unfair.
4. The dove and sparrows shared theirs aright.
5. Crows must have all things their way.
6. They croak and moan.
7. They make mountain of a mole.
8. They need fly up and pray.
9. They keep their tempers and dirty play.

There are no lines in the poem containing dependent clauses. The coordinating conjunction “and” appears six times to form six compound sentences in the poem. The remaining are simple sentences. The coordinating conjunction “but” also occurs once in the poem to form a single compound sentence. Students also underlined the following direct objects.
1. Nature gave them right to share.
2. Crows considered this unfair.
3. The dove and sparrows shared theirs aright
4. They keep their tempers.

**TASK: Identify parts of speech in the poem**

The table below shows the parts of speech in the poem:

<table>
<thead>
<tr>
<th>noun</th>
<th>adj.</th>
<th>adverb</th>
<th>verb</th>
<th>art. 5</th>
<th>dem 6</th>
<th>pronoun 7</th>
<th>prep 8</th>
<th>conj. 9</th>
<th>interj. 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>crows</td>
<td>unfair</td>
<td>round</td>
<td>gather</td>
<td>the</td>
<td>their</td>
<td>them</td>
<td>from</td>
<td>and</td>
<td>-</td>
</tr>
<tr>
<td>west</td>
<td>content</td>
<td>aright</td>
<td>gave</td>
<td>a</td>
<td>-</td>
<td>theirs</td>
<td>for</td>
<td>but</td>
<td>-</td>
</tr>
<tr>
<td>south</td>
<td>quiet</td>
<td>astray</td>
<td>snare</td>
<td>-</td>
<td>-</td>
<td>their</td>
<td>To</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>east</td>
<td>fair</td>
<td>considered</td>
<td>-</td>
<td>-</td>
<td>nothing</td>
<td>for</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>kitchen</td>
<td>rough</td>
<td>-</td>
<td>shared</td>
<td>-</td>
<td>-</td>
<td>enough</td>
<td>over</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>feast</td>
<td>trivial</td>
<td>-</td>
<td>went</td>
<td>-</td>
<td>-</td>
<td>All</td>
<td>Of</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>morning</td>
<td>dirty</td>
<td>-</td>
<td>is</td>
<td>-</td>
<td>-</td>
<td>their</td>
<td>Up</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>nature</td>
<td>-</td>
<td>-</td>
<td>must</td>
<td>-</td>
<td>-</td>
<td>they</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>right</td>
<td>-</td>
<td>-</td>
<td>have</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>dove</td>
<td>-</td>
<td>-</td>
<td>live</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>sparrow</td>
<td>-</td>
<td>-</td>
<td>croak</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>way</td>
<td>-</td>
<td>-</td>
<td>moan</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>thing</td>
<td>-</td>
<td>-</td>
<td>make</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>rest</td>
<td>-</td>
<td>-</td>
<td>contended</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>matters</td>
<td>-</td>
<td>-</td>
<td>need</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>mountains</td>
<td>-</td>
<td>-</td>
<td>fly</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>mole</td>
<td>-</td>
<td>-</td>
<td>pray</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>tempers</td>
<td>-</td>
<td>-</td>
<td>keep</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>play</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
As shown in the table above, the poet uses 19 nouns, 7 adjectives, 3 adverbs, 18 verbs, 2 articles, 8 pronouns, 7 prepositions, 2 conjunctions and 1 demonstrative. There is no example of interjection in the poem. The existence of more verbs than adjectives shows that the poem presents more actions than descriptions.

### 4.2.2.3. Parallelism and Coherence in the “Crows”

Parallelism can be used to teach grammar and coherence. This is mainly because situations can be created for the students to help them find out equivalent grammatical items in the poem. The following questions were raised:

**TASK**

1. List those equivalent linguistic items in the poem.
2. Can an exercise on parallelism help improve knowledge of grammar?
3. Which word in the poem is most frequently used? Why?
4. How does the poet organize the entire message in the poem?

Equivalent linguistic items exist in the “Crows” which also create musical effects and organize the poem. The following items were classified as parallel:

1. **Noun:** crows and sparrows, west, south and east
2. **Adjective:** content and quiet
3. **Verbs:** croak and moan
4. **Noun phrases:** the crows and the sparrows

Besides the existence of these parallel linguistic items, the reiteration of some key words organizes the message of the poem. The lexical item “crows” reiterates four times. Pronouns such as “them”, “their” and “they” make anaphoric reference to the title of the poem. Here and there, reference is made to the title of the poem. This anaphoric reference coheres with the main idea of the poem.

All in all, analysis of sound effects, diction, parallelism, figures of speech, rhythm and parts of speech in the poem is the gateway for understanding the deep and surface structures of the sentences, pronunciation and grammar in the poem. Interpreting the
contextual meaning of each word in the poem, understanding the syntactic structure of the poem and classifying parts of speech in the poem can aid the interpretation of the meaning of the poem. The linguistic competence of the students needs to be developed for the students to appreciate the literary element of a poem. Consequently, these help develop the literary competence of the learner at the end. Formalist stylistics provides the tools to analyze rhyme, assonance, alliteration, parallelism, lexis, syntax, foregrounding, deviation, defamiliarization, cohesion and the functions of language. Practical exercises which require the phonological, lexical and grammatical competence of the students also lay the foundation for the development of the linguistic competence of the students in EFL contexts. Developing and testing the linguistic competence of the learners lay the foundation for the development of the functional competence of learners in EFL context.

4.3. Developing the Functional Competence of EFL Learners: A Functionalist Stylistic Experiment

In the previous section, discussions were presented on the application of formalist stylistics in the teaching of poetry for improving, testing and using the linguistic competence of EFL learners. In a formalist stylistic EFL context, since the discussion centers on sentence, the experiment was mainly structured to the formal elements of poetry. In this section, since a text level analysis was made, more options were created to advance the functional competence of students in poetry classroom. In this section, functional competence refers to the skill accomplish communication purposes in a language. There are a number of different kinds of purposes for which people commonly use language. It is language use, not the structure of sentences, the objective of functionalist stylistic analysis.

The objective of functionalist stylistics interpretation of poetry in this section is to create an enabling environment for the development of the functional competence of students in an EFL context. The method followed integrated functionalist stylistics and active learning methods (ALM). Two poems were taught integrating these methods.
and following three stages. First, analysis was made at the ideational level in which the experiential and logical functions of language were interpreted. Second, at the interpersonal level, analysis was made to find out how the poets use language to flesh out internal and external experience. Third, at the textual level, analysis was carried out to find out how various devices helped organize the central message of the poem.

4.3.1 A Functionalist Stylistic Analysis of Be’alu Girma’s "Nocturnal Mood"

Interpretation of Be’alu Girma’s "Nocturnal Mood" (see annex) was made following Halliday’s functionalist model. In this model, language plays three functions: a) ideational, b) interpersonal and c) textual. The following three sections present the analysis based this theory.

4.3.1.1. Expression of Experience in “Nocturnal Mood”-- Ideational Purpose

In serving the ideational purpose, language serves to express both the experiential and the logical relations. Language is used to express the internal and external world of the poet. To find out how the poet uses this function of language in "Nocturnal Mood", the experimental class of EFL learners were divided into groups. Each group comprises a minimum of three students. The following questions were given to the entire experimental class:

TASK

1. How does Be’alu express logical relations in "Nocturnal Mood"?
2. Explain the functions of transitive and intransitive verbs in the poem.
3. What kinds of subjects are used in this poem? What is their relevance?
4. How does Be’alu flesh out his inner experience in "Nocturnal Mood"? What does the title mean to you?
5. How does Be’alu structure the world outside in this poem?
6. Who are the actors and the beneficiaries in the poem?
7. Why does the poet use interrogative sentences?
In each group, each student was told to use language contextually by critically going through the poem, listening to the group discussion carefully, writing the answers meaningfully and speaking fluently to the class whenever appropriate. They were well informed that the ultimate objective of this section was fluency, not accuracy. The discussions were made in small groups to reduce fear of the teacher and making mistakes. The aim was to create an environment for the development and testing of the functional competence of the learners in EFL classroom context.

Logically, the poem “Nocturnal Mood” expresses the co-existence of ‘freedom and prison,’ ‘hope and despair’, ‘hell and heaven’ and ‘near and distant’ all in one. The fundamental question was how the poet expressed the co-existence of these opposites in the poem. The coordinating conjunctions ‘and’, ‘but’, ‘yet’ and ‘or’ reiterate to express coordination, opposition and modification of ideas. Logically, they function to coordinate ideas which are opposites or similar or modify the questions of the poet.

The two faces of life coexist simultaneously as in the lines below:

Goad’d by freedom, but fetter’d everywhere.
Drunk in hope, yet drowned in despair
Beggar’d by raging hell, and sooth’d by lasting bliss

Freedom and prison, hope and despair, hell and bliss co-exist in life. The inner experiences of the poet are fleshed out using a series of questions about life as in:

Am I or am I not? How am I to know?
Where am I? Wither am I to do?
Am I in stormy hell or in heaven’s sunny bliss?
Oh God! What mystery this life is!
Is there a maker of all these above and behind?
Or is all this the making of my mind?

In the lines above, a series of serious questions about life are raised not to seek ready-made answers but to express a deeper sense of loss and purposelessness. The absence of someone providing solutions frustrates the poet.

Expression of deep inner frustration of the poet is also made visible through the juxtaposition of lexical items. The items describe paradoxical but logical relations.
within the mindset of the poet. Lexical items such as 'goad’d' and 'fetter’d', 'drunk' and 'drown’d', 'beggar’d and 'sooth’d' are not only grammatically parallel but also are semantically opposites and are used to express binary oppositions and logical relations.

Inner frustration is also made vivid through passivization and transitivity choices in the poem. In the first few lines of the poem, the addressor of the poem plays an extremely passive role as expressed in the passive construction below:

Goad’d by freedom, but fetter’d everywhere,
Drunk in hope, yet drown’d in despair.
Beggar’d by raging hell, and sooth’d by lasting bliss.

In the lines above, the passive verbs 'goad’d', 'beggar’d' and 'sooth’d' coupled with phrases such as "drunk in hope" and "drowned in despair" place the addressor under a suppressive and passive roles. Paradoxical ideas smothered the persona. The persona does not control situations at all. The passive construction allows the reader to see the passive roles of the addressor.

In the second part of the poem, the persona becomes the logical subject of all the interrogative and declarative sentences. Here the persona appears to be more active and in the control of situations as in:

Oh God! What mystery this life is.
Is there a maker of all these above and behind?
Or is all this the making of my mind?

In these and other questions, the persona does question the world outside including the Creator. Generally, the entire experimental class was sensitized to clearly see how language is used to express both logical and experiential relations. It was not only the grammatical rightness of the various linguistic items but also the usefulness of the items which were the focus of the class. How language is used? Why language is used? How is meaningful message communicated? What kind of language in which context to whom is used? These were questions which guided functional stylistic interpretation.
4.3.1.2. Communication of Interpersonal Relations...Interpersonal Purpose

In this section, interpretation was made to find out how Be’alu Girma uses language to express attitudes, assessments, judgments, questions and persuasions. Students are given the following questions:

**TASK**

1. How does Be’alu depict his attitude?
2. What is the relevance of the first person pronoun in the poem?
3. How does Be’alu depict mood in the poem?
4. What is the relationship between the addressor and the addressee in the poem?
   Do they enter into conversation?
5. What is the overall tone of the poem? How does the poet depict tone?

Be’alu in this poem presents not a social attitude towards life but an individual’s quest of life and inner frustration. Chief methods of presentation of inner world are realized through first person pronoun and interrogative sentences. The reiteration of the first person pronoun “I” eight times and its possessive form “my” four times creates a personal tone and sets the interactional tone of the poem. The pronoun builds intimacy with the reader and advances credibility. In the poem, the general mood towards life is not presented through modal verbs but through interrogative sentences and juxtaposing paradoxical ideas. The questions and paradoxical statements flesh out the inner frustration of the persona of the poem as in:

- Nothing is within my reach but seems so far away.
- And my hopeless hopeful search ends on the way
- Am I or am I not? How am I to know?
- Where am I? Wither is I to do?

These questions reflect the tense mood of the persona of the poem.

4.3.1.3. Organization of Ideas ... Textual Purpose

The textual function deals mainly with text formation and is instrumental in realizing the ideational and interpersonal purposes of language discussed above. Therefore, language makes the organization of messages in a poem coherent. The following
questions were given to the experimental group in order to discuss how 'Nocturnal Mood' is organized:

**TASK**

1. Which word does the poet most frequently reiterate in the poem? What is the relevance of this reiteration?
2. Do some key words form a pattern of their own? Can you give examples of lexical collocation? Why does the poet use lexical collocation in the poem?
3. How does Be'alul organize the text?
4. What is the relevance of the cohesive devices?
5. Explain the relevance of indexicals in the poem.
6. Comment on the function of voice in the poem.
7. What is the central meaning of the poem?
8. How does the poet communicate this message to the reader?
9. Is the message of the poem meaningful?

The central meaning of "Nocturnal Mood" is that life hosts freedom and prison, hope and despair, hell and bliss. Life is a paradox. This message is coherently organized and communicated. One relevant device used to organize the text is the use of lexical reiteration. It is the reiteration of the term "hell" thrice in critical positions of the poem which bring out the theme of frustration. The term "heaven" appears twice and builds the co-existence of hell and heaven. The two most frequently employed words “hell” and “heaven” also have collocations of their own as shown below:

**Fig-4: Lexical Collocation**
The lexical collocations referring to “hell” listed above not only cohere with the meaning of the poem but also provide definitions of “hell”. In the poem, hell is despair, endless pursuit, mysterious, stormy, distant, mental agony and a feeling of loss. On the contrary, quite a few words are used to describe and define the term “heaven”. Heaven is freedom, bliss, hope and sunny. Compared to the lexical collocation of “hell”, the poet uses few words to define heaven. The use of several words defining hell in the poem foregrounds the theme.

Consistent use of cohesive devices, pronouns, tense, voice, indexical and parallel grammatical structures organize and maintain the uniformity of the message. For example, the consistent use of cohesive devices such as ‘but’, ’yet’, ”and” and ‘or’ is used to compare and contrast heaven and hell. The parallel linguistic items coordinated with these devices present the paradoxical situation of the persona in the poem. The first person pronoun ”I” also consistently functions to bond and strengthen the theme of frustration. It is the ‘I’ or the persona of the poem who fleshes out his frustration. It is the ”I” who consistently tells us the story. This consistent point of view builds more credibility and increases the sense of intimacy.

In the first few lines of the poem, the poet uses the passive voice. This use of the passive construction presents the message of powerlessness, meaninglessness and frustration. It is the persona who plays passive roles as in the lines below:

Goaded by freedom, but fetter’d everywhere,
Drunk in hope, yet drowned in despair.
Beggar’d by raging hell, and sooth’d by lasting bliss.

On the other hand, in the second part of the poem, the message is presented in active construction. However, the voice does not herald the freedom of the persona though the active construction. Engulfed in frustration and feeling of loss, the persona still questions the meaning of life consistently.

Am I or am I not? How am I to know?
Where am I? Wither am I to do?
Am I in stormy hell or in heaven’s sunny bliss?
Oh God! What mystery this life is.
Is there a maker of all these above and behind?
Or is all this the making of my mind?
The voice does not get satisfactory answers in this second part. Directions are indicated using the first four indexicals.
The poet uses time, place and person indexicals to organize the message of the poem. Context markers like ‘there’, ‘these’, ‘this’, ‘where’ and the article ‘the’ demonstrate the setting of the poem.

To wind up, in the poem language is used to express inner frustration, describe personal world outlook and cohere the message of the poet. The active learning methods such as questions, small group presentations and discussions helped to share experience among students and generalize the message of the poem. This helped the students to communicate freely in their respective groups.

4.3.2. A Functionalist Stylistic Analysis of Tsegaye’s “Death in Me”

Tsegaye’s “Death in Me” was presented to the class following the functionalist linguistic model of Halliday with the prime objective of testing and enhancing the functional competence of EFL learners of poetry. The interpretation and presentation were made at the ideational, interpersonal and textual levels. This time students in the experimental group were given ample time to read the poem at home and frame discussion questions following the previous lesson as a model. They also found this section more enjoyable as it repeated the exercises and discussions of the previous section.

4.3.2.1. The Ideational Function in “Death in Me”

The ideational analysis basically looks into how language is used to express inner and outer perception of the world. It discusses the first purpose in using language. To address this purpose of language, the following leading questions were given to the class:
TASK: Form groups and discuss the following questions:

1. How does Tsegaye express dream and reality in the poem?
2. Why does Tsegaye use transitive and intransitive verbs in this poem?
3. What are the major functions of the first person pronoun “I” in this poem?
4. How does Tsegaye present his personal experience in the poem?
5. How does Tsegaye see the world outside?
6. What is the subject of the poem? What does the title “Death in Me” mean to you?

During the class discussion, each group selected a leader who was also responsible for the group’s oral report on the questions above. During the discussion, it was argued that Tsegaye accepts the ugly side of the world and rejects life in the world of dreams. His strong decision to face the ugly side of life is expressed in several ways. In the poem, every statement of decision to accept life as it is begins with a phrase “I no more….” In four different critical positions of the poem, four sentences open with this expression. These statements include:

1. I no more hope for a moonshine walk.
2. I no more dream of Michelangelo’s well fed baby angels.
3. I no more fly on the wings of sweet birds of youth.
4. I no more watch the evening sun.

These four statements present the poet’s four major decisions expressed to accept life. Each of these four statements is shortly followed by “I only …” statement:

1. I only wait absorbed by emptiness.
2. I only dream of the thick white pus.
3. I only toss and return under the cold blanket of reality.
4. I only contemplate my naked soul.

When unlocked, “I no more….” statements present the luxuries of life such as “moon shine walk”, “well fed baby angles,” “sweet birds of reality” and “evening sun.” On the other hand, “I only…” statements express the ugly face of life such as “emptiness”, “the white pus,” “cold blanket of reality” and “naked soul”. These expressions define the face of life the poet accepts as part of real life. Acceptance of
the ugly side of life and rejection of the luxuries of life expressed through these parallel syntactic structures.

The prepositional phrases which open with “for”, “to”, “under”, “of” and “on” and the participial phrases opening with gerunds such as “alluring”, “ejecting”, “waving” and “being” not only open semantically parallel structures but also contribute to the sound effect of the poem. They also enable the poet justify his acceptance of the ugly face of life.

In “Death in Me”, the collocation of lexical contents such as “emptiness”, “pus”, “naked soul” and “wounds of life” qualify and strengthen the meaning of the ugly side of life. Similarly, expressions such as “bygone happy days”, “well-fed baby angles”, “sweet birds of youth” and “evening sun” define life which is full of dreams which the poet plans to reject. In the poem, almost all verbs are intransitive. They are used to express mental processes, not actions. As a result, cognition dominates perception in the poem. The poet is aware of the world outside which greatly influences his inner perception of dream. The poet prefers to die than accepting and living in the world full of dreams.

4.3.2.2. The Interpersonal Function in “Death in Me”

At the interpersonal level, the analysis probes into how Tsegaye uses language to express his personal attitude towards real life and life in dreamland. The following questions are raised to guide the basic stream of the discussion:

**TASK**

1. How does Tsegaye express his attitude towards reality and dream?
2. Why does Tsegaye use the first person pronoun “I” in the poem?
3. How is mood depicted in the poem?
4. How does Tsegaye position the reader?
5. How does Tsegaye depict the overall tone of the poem?
The effective use of the first person pronoun “I” fine tunes tone, attitude and intimacy with the reader in this poem. A subjective attitude to reality is expressed at the outset of the poem as in:

I no more hope for a moonshine walk
To nurse a shrunken memory of bye-gone happy days.
I only wait absorbed by emptiness
Under a clouded over rock of emptiness.

As seen in the lines above, the first person pronoun “I” builds closeness with the reader as the story is presented from the first person point of view. We hear the story from someone involved in it which increases credibility. As the following lines indicate, the over all mood of the poem is somber:

I no more watch the evening sun
Waving good-night kisses at the distant horizon.
I only contemplate my naked soul
Being pitted against a trial of dry measures.

Though the decision to live in real life is accepted, being pitted against a trial of dry measures shows the grievance of the poet. Consequently, the sadness contributes to the somber tone of the entire poem.

4.3.2.3. The Textual Function in “Death in Me”

In this part of the exercise, students under the experimental group are prepared to investigate the organization of the message of the poem. The following leading questions are raised:

**TASK**

1. Which word does Tsegaye frequently use in “Death in Me”? Why does he frequently use the word/s?
2. Do some key words form pattern of their own?
3. Explain the relevance of indexicals in “Death in Me”.
4. Discuss the functions of the active voice in the poem.
5. What is the central message of the poem?
6. How does the poet organize the entire message of the poem?

As discussed above, the central message of the poem is accepting reality as it is and rejecting life full of dreams. A few methods are used to convey this message. The first significant method used to organize the message of the poem is the repetition of some key words throughout the poem. Key content words such as “I”, “reality” and “dream” reiterate several times. The reiteration of the word “reality” is also supported by collocating words of similar meaning such as “emptiness”, “pus”, “wounds of life” and “dry measures”. These are expressions of the reality which many people do not dream of and live by. However, these are realities the poet accepts to live with. On the other hand, lexical items such as “bygone happy days”, “well-fed baby angles”, “sweet birds of youth” and “evening sun” collocate coherently to strengthen the meaning of life in the dreamland which the poet rejects. Therefore, lexical collocation and reiteration are the main methods of organizing and emphasizing the message of the poem coherently.

Secondly, the repetition of sentences and phrases with similar meaning and parallel structures also convey the message of the poem coherently. For example, the phrase “I no more...” appears four times and “I only...” four times to introduce structurally parallel sentences. “I no more...” construction is repeated to strengthen the message of rejecting a life in the dreamland. Similarly, “I only...” phrase appears intermittently to glorify and bind the message of accepting life in real world. The repetition of the person indexical, “I”, consistently throughout the poem unites and coheres the message of the poem.

The argument is that Tsegaye presents that life is full of realities which we do not want to be part of and live by. We prefer to live in the world of dreams. The message is presented through repetition of key words, collocation, parallel structures, consistent tense, point of view and consistent reiteration of person indexical. Coherently, life in the dreamland is rejected in the poem. The classroom discussion created situations for testing and developing the functional competence of students in EFL classroom context.
4.4. Chapter Summary

To wind up, the chapter presented formalist stylistic tools so as to empower the phonological, lexical and grammatical competence of EFL learners. Bridging poetry and linguistics, the formalist stylistic tools, therefore, lays the foundation for the development of the linguistic competence of the learner which is fundamental for the development of the literary competence. In order for the literary competence to develop, first the linguistic competence needs to grow. Then, understanding the message of the poem becomes less complex for the students in EFL context. The second half of the chapter also presented that language has three purposes. It functions to express experiences, relate interpersonal relations and organize a text. Practicing these functions means realizing the functional competence of the students in EFL contexts. Practicing both the linguistic and functional competencies of the students in EFL contexts is believed to lay the foundation for the development of their creative, pragmatic and sociolinguistic competencies of the learners of literature in EFL environment. The next chapter, therefore, presents contextualist stylistic practices in order for linguistic and functional competencies grow. Contextualist stylistic practices will be situated not only for the development of the productive and receptive skills and word power but also for the empowerment of the creative, pragmatic and sociolinguistic competencies which will be presented in the text chapter. Do contextualist stylistic practices have pedagogic relevance?