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The Importance of Figurative Language and Stylistics in
the Anglo-American Literature Class at ISCED/Benguela:
A Content Unit Based on Stevie Smith's Poetry

Mestrado em Língua, Literatura e Cultura Inglesas

Trabalho realizado sob orientação da

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DEDICATION

To:

The late Jimbi and Nalenga, with the deepest gratitude of all.

My beloved children, with the deepest love.

My students, with the deepest wish for success in professional life.

ACKNOWLEDGEMENTS

ABSTRACT

This dissertation begins with some theoretical considerations regarding the nature of the language of literature and poetry, as well as the distinctive use of stylistics, rhetoric and figurative language, and its importance in the educational context, and then proceeds to a comprehensive reference to the poet Stevie Smith and her most relevant poetic corpus, which will also be proposed as a curricular content in the final part of the work. In the second part of this research, it will be argued that figurative language and stylistics, namely in the teaching of poetry, have been neglected in the English language teacher training sector of the Department of Modern Languages at ISCED (Instituto Superior de Ciências da Educação), located in the Benguela province of Angola. This neglect is caused by the lack of a necessary and direct focus on those important aspects which, we believe, are crucial for the development of the students' critical and reflective skills, so that they can increase their learning autonomy.

Taking into consideration the relevance of the problem and the need for intervention, two questionnaires were used to collect the necessary data: a teacher trainer questionnaire and a student questionnaire. The results from the questionnaires show that the teacher trainers are unanimous that the area of figurative language and stylistics in poetry has not been fully explored and that there is a need to include it in the curriculum, in order to boost the students' linguistic competence and reflective skills. In their questionnaires, students refer to their lack of mastery of these important areas in their academic life; besides, resources, such as poetry books, are scarce, which makes it difficult to cultivate poetry reading habits.

This research recommends that the study of figurative language and stylistics in poetry should be introduced at the beginning of the first semester of Year 3, and that a preliminary preparation in the elements of poetry should also be pondered regarding Years 1 and 2. The selected corpus from Stevie Smith's collected poetry will serve as a pertinent basis and preparation for this study, given the fact that this poet not only uses but also revises both the traditions and modernity in poetry, scrutinizing the masculine ideologies and narratives behind them, through the use of allusion, irony, as well as the idiomatic and the proverbial. In short, she is proposed as an effective creative and pedagogical tool for the study of the many aspects pertaining to the language or languages of literature in general.

KEYWORDS

Poetry, figurative language, stylistics, Stevie Smith, teacher training and teaching

RESUMO

Esta dissertação começa por fazer considerações teóricas acerca da natureza da linguagem da literatura e da poesia, assim como do uso peculiar da estilística, retórica e linguagem figurativa, e respetiva importância no contexto educacional, fazendo de seguida uma referência abrangente à poeta Stevie Smith e ao seu mais relevante corpus poético, o qual será proposto como conteúdo curricular na parte final do trabalho. Na segunda parte desta dissertação, argumenta-se que a linguagem figurada e a estilística, nomeadamente no ensino da poesia, têm sido ignoradas na Repartição de Inglês do Departamento de Letras Modernas do ISCED (Instituto Superior de Ciências da Educação), localizado na província de Benguela, em Angola. Essa negligência advém da falta de um foco necessário e direto em aspectos relevantes que, acreditamos, são cruciais para o desenvolvimento de competências críticas e reflexivas dos estudantes, de modo a aumentarem a sua autonomia na aprendizagem.

Considerando a relevância do problema e a necessidade de intervenção, foram aplicados dois questionários para a recolha da informação necessária: um questionário do formador de professor e um questionário de estudante. Os questionários mostram que os formadores de professores concordam que as áreas de linguagem figurativa e estilística na poesia não têm sido bem exploradas e que há a necessidade de inclui-las no currículo, para fortalecer as habilidades linguísticas e reflexivas dos estudantes. No seu questionário, os estudantes referem-se à sua falta de domínio nestas áreas cruciais da sua vida académica; ademais, recursos, tais como publicações de poesia, são escassas, o que torna difícil criar o hábito de leitura da poesia.

Esta investigação recomenda que o estudo da linguagem figurada e da estilística na poesia deve ser feito no início do primeiro semestre do 3° ano, e que uma preparação preliminar no que toca aos elementos da poesia deve de igual modo ser ponderada em relação aos 1° e 2° anos. O corpus escolhido da poesia de Stevie Smith servirá de base e preparação importante deste estudo, dado ao facto de que essa poeta não só usa mas também revê quer o tradicional quer o moderno na poesia, radiografando as ideologias machistas e suas narrativas, através da alusão e da ironia, assim como dos idiomatismos e dos provérbios. Em suma, Stevie Smith é apresentada como um seguro instrumento criativo e pedagógico para o estudo dos vários aspectos relacionados com a língua e a linguagem literária em geral.

PALAVRAS-CHAVE

Poesia, linguagem figurada, estilística, Stevie Smith, Ensino e Formação de Professores

TABLE OF CONTENTS

CONTENTS   PAGE

List of figures

List of tables

List of graphs

List of Appendices

List of Samples

PREFACE

I have been teaching languages for 23 years now and my experience as a teacher has undoubtedly influenced my choice of this research topic. The first language that I taught (for six years) was Portuguese, starting in 1993, two years before finishing the specialisation in Portuguese Language Teaching for the primary schools, in "Escola de Formação de Professores 'Cte. Kwenha' in Lobito. As far as my experience as a teacher of Portuguese is concerned, I started teaching grade 5 and grade 6 classes and, most of the time, I taught texts in prose to these grades. In fact, the teaching of poetry was not even part of the curriculum. Students needed to learn very basic things related to the Portuguese grammar and the approaches to teaching were very traditional. But this was just the beginning of a career as a teacher.

When I finished my BA in English, at ISCED/Lubango (another province in southern Angola), in 2004, I decided to go back to the Benguela province to work as a high school teacher at the same school where I had specialised as a Portuguese teacher in the period of 1990–1995. This time, my focus changed from Portuguese to English. It was with English teaching that I came to understand that the lack of stylistics and figurative language-related skills might hinder or even block the success in English language and culture learning at large, and made students less ready to interpret texts at more advanced levels. And, only then, could I realize that the exiguous imparting of basic concepts and exercises about figurative language and stylistics in Portuguese classes at the primary level might have a significant bearing on the level of both the students' and the teachers' understanding of more figuratively-constructed texts in hand.

In 2005, I was invited to partake of a group of specialists, with the required minimum average mark of 14, to start an English Language Teacher Training Course (ELTTC, hereafter) at the Instituto Superior de Ciências da Educação (ISCED, hereafter) in Benguela, to prepare teachers of English for the secondary schools. During my work as a teacher trainer at ISCED/Benguela, I could again realize that the lack of knowledge of figurative language and stylistics represented a real problem for the teacher trainees who were being prepared, not only to be teachers of English, but also to be teacher trainers for the basic schools.

At ISCED, I lectured the subjects of Introduction to English Grammar, English Language Teaching Methodology and Teacher Training and Education Methodology, on the basis of the Communicative Language Approach (CLT) to teaching. The texts that we used were mostly written in a more advanced level and the use of figurative language and stylistics was very much present. This very often confused the students' understanding, given the fact that they had not been coherently taught to

deal with texts at such a complex construction level. This made me be more and more aware that students needed to have an explicit learning of figurative language and stylistics so as to mitigate the language problems that there were in the class. This knowledge could easily be dealt with in the literature-related subjects taught in Year 1, Year 2 and Year 3, I thought. However, as I was not lecturing those subjects myself, it was difficult to know for sure.

The opportunity of dealing with my suspicions came to happen when I enrolled in an MA in English Language, Literature and Culture at the Institute of Letters and Human Sciences of the University of Minho, in the period from 2014 to 2016, Portugal. After one curricular year, I was sure that I could take the plunge and propose a serious study of the problem that has produced this research project. I hope that it captures all the necessary information in order to understand the phenomenon and that the proposed strategy can help both lecturers and students at ISCED overcome the current linguistic difficulties deriving from the lack of focus on the study of figurative language and stylistics in literature.

INTRODUCTION

ISCED (the Portuguese acronym for Higher Institute of Education Sciences) is an institution that trains teachers and teacher trainers for the secondary schools in the Benguela province, in Angola. Linguistics/English – *Linguística/Inglês*, in Portuguese – is the speciality which trains teachers and teacher trainers of the English language. This speciality is the most recent one in the Department of Modern Languages, which also includes the courses of teacher training in the French and Portuguese languages. It started in 2005 and it has been playing an important role in training teachers and teacher trainers for Benguela and Kwanza Sul provinces.

The course employs 13 lecturers, who are distributed through the 4 academic years of a complete cycle. The degree which is awarded is called *Licenciatura,* a degree given to a BA owner who has written and defended a dissertation on a given topic of the speciality. Students come from different

Figure 1. Benguela province, the rose portion by the Atlantic Ocean

parts of the Benguela province, and most of whom are *lay* teachers of English who have perceived the need to become professionally trained and certified to teach English in the various communities where they work.

The course unit with the name of 'Anglo-American Literature' is one of the subjects assigned for the third year, and it is supposed to play a crucial role as well in the development of linguistic skills, including writing, reading, speaking and listening. However, a very important skill seems to be neglected: the skill of understanding figurative language and stylistics. The understanding of this important tool by a language teacher aids to critically assess and deconstruct the metaphorical language which is included in the various texts used in the classroom.

Literature is a subject that constitutes a very important component of an English Language Teaching (ELT) programme. Renowned researchers have often advocated the use of Literature in the English language classroom. For example, Cummings and Simmons (1983) have presented their work *The language of literature: A stylistic introduction to the study of literature*, which explores the basic elements of poetry in a very comprehensive way. The book aims at raising in the student a spontaneous sense of what is central in a poem and teaching them to discover and describe what is significant in the language of literature and how to describe fictional language stylistically. Moreover, in an edited collection, attention is given to the examination of the connection between the teaching of language and the teaching of literature in a non-native context. The contributors include Brumfit and Carter (1986),

McKay (1986), Brumfit (1986), Boyle (1986), Vincent and Carter (1986) and Long (1986), just to mention a few. They all agree that,

> ...language and literature study [*sic*] are related and can be integrated. Literature is not regularly discussed as a coherent branch of the curriculum in relation to language development in either mother-tongue or foreign-language teaching. However, classroom development cannot proceed before key theoretical and practical issues are identified and debated (Brumfit & Carter, 1986: viii).

The above is a demonstration of how neglected the use of literature in the language classroom is, let alone the use of stylistics and figurative language. The importance of considering the insertion of these in the language classroom resides in the fact that students will surely come across many samples of literary construction in the various texts that different people and agencies (politicians' speeches, marketing and business discourse and the like) will make use of to pass the messages on to their audiences.

After some reflection, I decided to research and write about the subject of English figurative language and stylistics and, in the context of the didactics of literature, to propose a small curricular content for the 'Anglo-American Literature' subject in the ELT Course at ISCED/Benguela. I see this choice as a way of responding to the perceived need to fill in an important gap in the current programme that is offered to these 1st Cycle students and to overcome a considerable problem in the learning process of the future teachers that they will be.

In my perspective, the motivation of the students towards the learning of English depends very much on providing them with the essential input to trigger their linguistic creativity and reflective skills, so as to explore the language beyond the limits of the literal meaning of grammatically well-formed sentences. In order to create such conditions for students to learn beyond the surface product of linguistic creativity, I have selected the best representative samples out of the rich and multifaceted poetry of the twentieth century author, Stevie Smith, which is analysed in the light of the information gathered from the literature review and in the context of the didactics of literature.

The study will result in a documented information about the various ways in which lecturers at the Higher Institute of Education Sciences (ISCED) can approach the teaching of Literature, not only as a means of helping students to know about the life of various English language writers and their works in general, but also as a means through which they can eventually help younger students boost their language knowledge beyond the textual, literal meaning. This approach will, in fact, help students to come across the various literary tools which writers, in general, and poets in particular, make use of to convey their message. It is also believed that students will be made more confident and more skilled in comprehending the various figurative and stylistic devices, and be better prepared to scrutinise texts

and retrieve from them the ideologies and intentions beyond the surface meaning of the poetic texts they read. Moreover, in this way, students will be made more able to boost their linguistic repertoire reflectively to respond to the various interpretation problems that their own future students will bring to the English language classroom.

This research has been developed to answer questions which, we believe, serve as a barometer to better analyse the responses which fit our hypotheses. The major questions to be answered are as follows:

1.   What is the state of the current content/structure of the programme of Anglo-American Literature?

2.   Why is it that students are not taught figurative language and stylistics appropriately during the three years that Literature is taught in the English course?

3.   How can the poetry of Stevie Smith contribute to these students' awareness of literary/poetic language and implement different reflective processes in the English language classroom?

It has been hypothesised that, as to the first research question, the Literature Programme at ISCED/Benguela does not include important items that should be considered to help learners increase reflective and creative skills in that context, including the effective study of figurative language and stylistics in poetry, in particular.

As to the second research question, it seems that the current teacher in Angola does not have enough preparation, motivation and/or resources to implement innovations and include important topics such as the ones we propose, which indeed help students to move on to a higher level of understanding of different types of literary language. Or else, the unexperienced teacher finds it particularly difficult to deal with the complexity of literary studies in general and figurative language and stylistics in poetry, in particular.

Regarding the third research question, the study of figurative language and stylistics is arguably more effective if we draw on the poetic texts themselves, namely those of such a rich and multifaceted poet as Smith. Studying the poetic texts with the students, in its turn, implies the prior understanding of the various concepts that pertain to the language of literature and poetry. The following chapter will thus be devoted to the understanding of the various conceptual characteristics that the study of poetry encompasses.

Many were the difficulties found in the course of this research work and a few ones can be mentioned here. Firstly, we consider that the very beginning of the research offered a peculiar challenge in the design of the proposal itself. In fact, this was the first time that I experienced investigation linking literature to its relevance in the development of students' reflective skills and creativity in the classroom. The second challenge was to deal with the demands of the academic language in English, which asks for, on our part, concentration and additional effort in the correct use of linguistic terminology which can facilitate an expert understanding of the research content and purpose. The third limitation had to do with the research instruments, which had to be sent to Angola, given that we found the first ones to be incomplete and the piloting results showed that ameliorations needed to be made and further explanations and clarifications added, not only via internet but also by phone. This made the work very onerous. However, with the necessary tutorial meetings, as well as assistance from many people involved in the process, we indeed managed.

Accordingly, this research project has been proposed to fulfil the following objectives:

1.   To investigate and better understand the current state of knowledge that teacher trainers and students of the English course at ISCED/Benguela have about the existence and usefulness of figurative language and stylistics, and the impact that this knowledge can have in their professional life as language teachers and trainers.

2.   To assess and reflect on the current state of the English course curriculum and programmes of Literature-related subjects, so as to understand the possible gaps and weaknesses that they may present, and propose solutions tending to mitigate the weaknesses and reinforce the knowledge in 1, at a level that can help the future teachers to strengthen their linguistic competences.

3.   To propose, among several other general recommendations for new educational measures and specific curricular adjustments, a content unit of study based on Stevie Smith's poetry, as a shortcut to understand the various uses of figurative language and stylistics, and help students develop reflective skills and creativity for their future job as teachers and teacher trainers.

To accomplish the objectives above, this research is divided into five major chapters. The first chapter deals with the most important theoretical issues related to the nature of literary and poetic language. In fact, the focus is on bringing out the contributions given by academics in the area of poetry, mostly with respect to the concepts of literariness, semantics of poetry, isotopies and polyisotopy, and other issues related to the nature and the basic components of poetic functions. The last section of this chapter opens a very interesting debate on deconstruction.

The second chapter focuses on the specific subject of figurative language and stylistics, involving the analysis of rhetoric and the various types of figurative devices used when writing poems. Another aspect that is dealt with is related to some of the types of processes that poetic texts undergo, the types of deviations which can be found in poems, and the strategies that poetry readers apply to decode the complexities of a poetic text.

The third chapter focuses on the life and legacy of Stevie Smith as a modern and versatile poet. The initial focus is on her early development, her spiritual beliefs, her influences, major themes and distinctive style. Smith's political involvement in the war time and her peculiar way of looking at the domestic life of her society in that period is revisited. The chapter also analyses some of her most charismatic poems to understand and explain the processes she used to construct and express her ideas. The analysis of her various figures of speech, idiomatic devices, and general literary style is considered, as well as her use of doodles - sketchy drawings that accompany her poems.

The fourth chapter deals with the field research methodology on the state of literature studies at ISCED/Benguela. It describes the characteristics of the research tools and presents the data that results from the research carried out with ISCED teacher trainers and students in the Benguela province. There will be a focus on the structure of the questionnaires used for teacher trainers and students, the types of questions being asked, the decisions made during the research process. Moreover, an analysis of the current programmes of literature-related subjects in Year 1, 2 and 3 will be made and they will be briefly assessed, namely in the specific case of the curricular programme of Anglo-American Literature.

Chapter five will present the major research conclusions and recommendations. It is in this chapter that the final reflections on the current state of literature and poetry at Benguela are made, on the basis of the current advice from research on the impact of literature on language learning, and proposals for the amelioration of the current programme of the Anglo-American Literature subject are devised.

CHAPTER ONE: THE LANGUAGE OF LITERATURE AND POETRY

1.1. Literariness and Meaning in poetry

We can well start this section by stating that the meaning of poetry can be disclosed from the very object of literature, i.e., 'literariness' (Csúri, 1994: 32). This concept is of great importance in that it helps us to understand whether the reader can establish the difference between what "literary genre" is and what "non-literary genre" is. Thus, it is important to have the ability to discern the fundamental characteristics of literary reading.

Firstly, literary texts are *arbitrary* in that the reader as a recipient ascribes text worlds that are built from situational conditions. This is true because the reader, as the recipient of texts, be they literary or non-literary, is not passive. He or she becomes an active element in the reading process, where he or she may stand for or antagonistically in relation to a given text. These text worlds that are initially conceived by the author are the essence of the arbitrariness of literary texts. In other words, the reader is susceptible to take the literary text as a representation of the mental reality he or she conceived for the current text world. In the former interpretation – where the reader is an active element in the reading process capable to alter or approve of the text - the reader influences the text, whereas in the second – where the reader is susceptible to take the literary text as a representation of the mental reality he or she conceived for the current text world - the reader is influenced by the text. An influence that is, in itself, arbitrary and independent from the internally-arranged purposes of the text worlds at stake (Csúri, 1994: 33).

Another important characteristic of literariness which may derive from the previous one is its *fictional nature*. In fact, Yvancos (1994: 188) explains the concept of fictional nature as follows:

> The most frequently mentioned pragmatic feature within "fictive discourse" is the conventional Culler calls "distance and impersonality". In accordance with this convention, the value and effects of deictics cause a process of generalization by means of which the "I – you" of the poem have their own circuit, applicable to every reader... as varied and different people, independent from references to the real world and immanent in the text, can be identified.

The reader may approach the text with the idea that the text is literary – considered from its "distance and impersonality" - which will propitiate essential conditions for a reading that can be called literary. In this case, the attitude of the reader towards the conception of the text may be literary (i.e. independent from references to the real world) or non-literary (i.e. dependent on references to the real world). The capability to distinguish these attitudes is of paramount importance to understand the

nature of literariness, because being able to differentiate the attitudes of the reader toward a text may give information about the kind of text at stake. Put in that way, it can stand clear that literariness may be found solely in texts that are meant to be literary, arranged systematically and with an assured degree of reliability.

Another important characteristic of literariness is the *aesthetic code*. This one is made of conjectured rules that function as the detectors of the *raison d'être* of the differentiated system and chain of hierarchy found in the text world, as an index of the existence of literariness. Put in that way, it becomes clear that the codified texts that are produced for the reader and the crucial transformations that are imposed onto them by the reader empower the aesthetic code to be not always completely prearranged (Csúri, 1994: 34). This is so because the reader constantly constructs a code that he or she decisively imposes onto the text world.

1.2. Potential worlds and literary clarification

By potential worlds we mean the possible realities that can be experienced intuitively. To Csúri, 'the logical concept of *possible worlds* is based on the intuitive insight according to which the world we live in could be different from what it is now, but it is not'(1994: 35). A literary text may well be regarded as an assemblage of potential worlds where the intentions are factual. In that case, we possibly will, likewise, describe any of the potential worlds by means of the set of intentions which are factual in that world. Given that we can bring to mind the characteristics of what the world should look like in real terms, then the rational shape of the meaning is certain to be clear. In that case we can say that the conditions of truth have been satisfied, and the significance of any proposition in the concept of what a potential world is will correspond to its condition of truth (Allwood, Anderson & Dahl, 1977: 77).

So far as literature is concerned, however, what we take as factual and potential factual intentions come simultaneously in the text and, so, notwithstanding the truth they carry with them, they constitute an illogical combination, as hypothetically they will probably be true in fairly dissimilar contexts. Accordingly, a more intricate and diversified cognitive progression shall be implemented in case we attempt to create a probable world for a complete sequence of intentions. Only then can we set the circumstance where the intentions need demonstrate to be factual in this world when logically structured. In that case, the conditions of the truth of a text made of a series of intentions are to be related with the structuring principles or *hypothetical rules* contributing for the construction of the text reality in the light of the fictional approach of the person who reads (Petöfi & Olivi, 1994: 35 - 36).

So far it has been stated that the comprehension of 'meaning' is susceptible to changes that allow for the appearance of truth conditions for the intentions (or propositions). The significance of the intentions that have been previously established in the texts in the literary work should be taken as only a conceivable text reality that is bound to be created carefully by using our imaginary rule scheme. The reader will be able to find comfort within this world for he/she has come to understand it in the course of its creation. In the space of time that the probable world is being recreated, the propositions of the rule system become the 'internal theory' that the reader understands as being familiar with and accessible to them. These 'internal theories' are proportionally contrary to the replicas of pre-established truth, i.e. the text a reader reads which has been created by a writer in another context, will undergo an interpretative process to conform with the reality in the mind of the reader, and the text will, in the course of time, be readjusted to an opposite scheme in the mind of the reader (Petöfi & Olivi, 1994: 36). Understanding this opposition is what constitutes the principle of literary reading with its literariness.

1.3. Rhetoric and polyisotopy in poetic texts

When we talk about *rhetoric* and *polyisotopy* in poetry we are referring to the way the effective use of language and its influence as perceived in the peculiar structuring of poems occurs. Polyisotopy is related to the way the poem is made of 'announcements' that show polysemous forms of reality representation. In fact, to better understand the concept of polyisotopy, Groupe µ (1994)[1] give us a hint by resorting to the definition of *isotopy*. Quoting Greimas (1966), Groupe µ (1994: 71) have defined Isotopy as '... a redundant ensemble of semantic categories which allows for a uniform reading of the text.' The repetitions of semantic categories that occur in a poem are purposefully made to give strength to the propositions that the poet uses to convince the reader into a desired understanding of the world embodied in the text. The definition of 'isotopy' can be better understood from the standpoint of its influence rather than the content it carries. A contributing example can be taken from Louis Hébert (2007), with the excerpt "I only use a knife for picking up peas", which comprises the (mesogeneric) isotopy /food/, which links to the sememes 'knife' and 'peas'. Moreover, it indexes the intrinsic detailed seme /for cutting/ in the sememe 'knife' and symbolizes the seme /for picking up/ (Hébert, 2006: 97).

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[1] Groupe µ is a reference to Jacques Dubois, Francis Edeline, Jean-Marie Klinkenberg and Philippe Minguet, who published *Rhétorique de la poésie,* in the *Complexe*, in 1977.

Thus, in order to understand the concept of polyisotopy, we need to understand the term isotopy well. The latter implies the use of words with related, quasi-synonym nature, which an author uses in a text to create a bridging effect as we move from one stanza to another. The former will be referring to the multiplicity of that effect which, in turn, will guide the reader through a kind of resemblance, i.e. one idea in the first stanza may disseminate recurrently, in the course of the poem, in different but related (dis)guises. This helps the readers to involve themselves and to 'consume' the text with a relative ease.

1.4. The semantic organization of the poem

The meaning in a poem is optionally organized around *tropes*. *Tropes* are a specific category of figures of speech, classically called *metaboles* (Groupe μ, 1994: 71). These figures of speech demand a semantic control called *metasememes* in classic literary studies and rhetoric; and they are situated close to the proper figures (traditionally called *metaplasms*), the figures of syntax (also called *metataxes*), and the *figures of thought* (traditionally called *metalogisms* in rhetoric).

Durand (1970: 73ff), described *tropes* as a conversion from a simple to a figurative meaning and he proceeded to put this transformative process in a table through an arrangement of conventional rhetoric tropes, as one would find in publicity. In his turn, Rossolatos (2013: 103) has developed and adapted it in his discussion. The corresponding taxonomic representation was thus established as in the table below:

Table 1. Durand's nomenclature of stylistic figures (as in Rossolatos, 2013: 103) (to be continued on the next page)

Operation Relation	1 Addition	2 Suppression	3 Substitution	3 Exchange
Identity	Repetition	Ellipsis	Homeophore	Inversion
Similarity of -Form -Content	Rhyme Comparison	Circumlocution	Allusion Metaphor	Hendiadys
Difference	Accumulation	Suspense	Metonymy	Asyndeton
Opposition -Form -Content	Anachronism Antithesis	Dubitation Reticence	Periphrasis Euphemism	Anacolouthon Chiasmus
False homologies -Double meaning				

-Paradox	Antanaclasis	Tautology	Pun	Antimetabole
	Paradox	Preterition	Antiphrasis	Antithesis

The rules that command the figures of speech are as follows: Addition, suppression and permutation. As an attempt to describe this table from the rhetorical operations standpoint, it can be said that *addition* stands for the summing up of expressive components to the current ones. *Suppression* means the removal of expressive features from the current expressive constructions. With this kind of operation, the reader must be capable of figuring out what elements are omitted, and make estimations about what might be absent in the string. So, this genre of operation is not easy to work out. *Substitution,* as the name states, is the replacement of an expressive element for a different one. *Exchange* designates the alteration of associations among elements in a communicative component.

It is also important to clarify that the types of relations conferred above are amorphous (i.e., they are less straightforward) and mostly subject to an individual arrangement between dissimilar operations and manners of relations that, in turn, brood unique figures. Consequently, for instance, the figure of *repetition* is a representation of addition and identity; suppression and opposition produce *reticence*; substitution and difference result in *metonymy*; and so forth, for the process of creation of the remaining figures.

1.5. Isotopies and mediations

In this work, the notion of 'isotopy' will be shown to be relevant to the analysis of poetic sentences in particular. These poetic expressions, in their turn, demonstrate that they carry a variety of isotopies happening at the same time. This is an important characteristic that conventional texts do not have.

One should realize that, when scrutinizing poetic excerpts, an isotopy does not need to pervade the whole poem. If fairly similar subcategories from the semantic point of view come to be in the poem, they will be enough for our intuition. The reader is already equipped with automatic 'detectors' helping him to realize the meaning of the isotopic content from its effect. In other words, the possible worlds of the given poem will be shaped in the statements of the text and be interpreted with the aid of the pre-existing knowledge in the beliefs, values and text principles that the reader brings and acknowledges to be true for the context of a given text.

In general, two isotopies will be enough for a process of poetic semantic analysis, given that this quantity will be sufficient to understand the core meaning that they carry to the reader. More or less isotopies will be needed for the sake of intelligibility and effectiveness. Isotopies are coordinated by associations, most of which come to be realized unambiguously and actively. For this reason, they do not depend much on each other. A clear example to illustrate what is being stated here is taken from Groupe μ (1994: 70), that 'a free and easy bird is opposed to an enslaved and wretched lover'. Another example from Groupe μ (1994: 70), demonstrates how some of these associations take on a rhetorical characteristic:

> (1). a. - 'Cendrars: *Orion* is *my hand* raised to the sky.'
>   b. - 'Rimbaud: *The star* cried pink at the *heart of your ears.'*

In rhetorical speech, the kind of relation, as in the examples above, occurring in the middle of isotopies is called *mediation.* What we will have is the following formula: $i_1 M i_2$ (Groupe μ, 1994: 70 - 72). Figurative language is made of these kinds of constructions, where the isotopies are connected by a mediator, often in the form of a verb.

There are different types of mediations. However, in poetry, we can consider two categorical areas offered in Groupe μ, (1994: 70). The essential contrast corresponds to the 'ANTHROPOS' and the 'COSMOS'. This dichotomy helps to make sense of a frame of work made by those who endeavor to understand poetry. The former is related to the humanity whereas the latter is related to the universe at large. The combination of both the humans and the universe makes it possible for the realization of the creative mind of poets. Apart from those categories above, there is another dichotomy: 'original vs. banal oppositions'. The former happens when semantically separated isotopies are unified by mediation; this mediation will be called original. A case of 'banality or platitude' will be present when the mediation of isotopies is made to make them closer to each other.

The sample types of Mediations in poetry can be summarized as follows:

> *Navigation – ploughing:*
> Man confronts and submits to the ocean or the earth (cosmic)
> He lays out a road or a furrow on it (human)
> *Fabrication – Artistic creation:*
> A human project thwarted by resistance of the material.
> *Cooking – taming – Domestication:*
> Management of objects or natural beings to render them edible or useable by man.
> *Game:*
> Activity combining a certain amount of chance (cosmic) and rules (contrived). Reduced model
> or simulation of man's life in the world (Order vs Chaos).
> *Coitus:*

Unifying act between two individuals who are considered *a priori* as heterogeneous and irreducible. This bipolarity can correspond to the binomial Anthropos – Cosmos if the woman is symbolically linked to the sea or the earth, fertilized, covered or penetrated by the man.
Libation – Ingestion:
Direct incorporation of the cosmos.
To these mediations we should add two, more specifically, linguistic ones. As a poem is above all work of language, these exclusive mediations occupy a very special place and justify the introduction of a category called LOGOS.
Language (word, writing, myth...):
Interiorizes the perceived exterior of the world. Exteriorizes the conceived structures. Balances this double aim in a syntagm.
Rhetoric (metaphor, comparison...):
Partial or total assimilation, real or exaggerated, of any two terms. The bipolarity Anthropos - Cosmos is not essential (Groupe μ, 1994: 72).

The above quote summarises the relationship between the real world and the fictional one in literary texts. In fact, it demonstrates the paradigmatic representation of the real world in the literary world, i.e. the similarities of the human world and the world of the *cosmos*.

Thus far, we have looked at both isotopies and mediations. They are somewhat complex concepts to understand but their importance to the study of poetry has been demonstrated as being substantial. It is very important to understand that isotopies respond to the semantic relationship between the lexemes of the poem, in our case, and the concept or concepts those lexemes may activate within the background knowledge. On the other hand, the concept of mediation has been duly described. The importance of the understanding of this concept lies in the fact that, in the study of poetry, the relation that exists among different *semes* and *sememes* in the poem needs to be well understood. The last, but not the least, part of this section has presented a classification of mediations in the light of Groupe μ's attempt to establish clear boundaries among their different manifestations.

1.6. Poetic discourse and readers' strategies

What has been shown, so far, is that poetic discourse operates differently from a common, literal one. Readers are indeed believed to make use of different strategies in order to understand poetry. It is important, by now, to state that the term 'strategy' has been discussed in van Dijk and Kintsch (1983). For these authors, strategies are 'ways of effective behaviour in a certain situation for an individual to reach a goal' (*ibid*.: 67). Strategies function from the standpoint of the intelligent user, which means that the latter cannot have accurate information about a situation before the goal is accomplished. So, they may be bound to fail, despite the fact that they assure rapid resolutions. The most commonly used strategies include strategies related to syntax, coherence strategies and macro strategies. An

inclusion of other dimensions should be considered, insofar as 'sociocultural, interactional, pragmatic, semantic, stylistic and rhetorical strategies' are concerned (Begemann, 1994: 5).

As we have stated above, there are peculiar reading traits appertaining to poetry genre interpretation (Begemann, *ibid.*: 6).These traits are considered as *modulating metastrategies* which would orient the reader to not confuse poetry with other types of non-poetic genres. [2] These strategies will be summarized in the form of principles as follows (Begemann, 1994: 6 ff):

a.   *Principle of optimum analysis.* This principle is based on the postulate that style and language are of vital aesthetic importance in the appreciation of literary works. So, the poetry reader should be attentive to the traces of the surface structure.

b.   *Principle of integration.* Under this, an endeavor to create a link between formal configurations and contents should be reinforced. This is important as the analysis of recognized patterns is crucial.[3]

c.   *Principle of subjectivity.* Appreciators of poetry feel autonomous to discuss 'emotions, speculations and associations', considering that this autonomy does not mean idiosyncrasy.

d.   *Principle of Evaluation.* As any text, a poetic text should be evaluated, being this task an inherent part of poetic genre processing.

e.   *Principle of alternativity/aestheticalness.* Alternativity is crucial to poetic treatment. Alternate reality modalities are conceived in poetry format processing, and literature and poetry are scrutinized by the readers in peculiar ways.

f.   *Principle of Assimilation.* Poetic treatment is controlled through a precise basis of anticipations valid to the text category poetry. Those who appreciate poetry are bound to have a determined poetic schemata which involves the concept of rhyme, stanza, iambic verse, etc.,

g.   *Principle of accommodation or principle of tolerance.* The accommodation of poetry is customarily done beyond current background knowledge. The appreciator of poetry is expected to get ready to face difficulties of understanding, unexpected figures of speech, innovative poetic arrangements, and the like. This all happens because poets have a kind of 'poetic licence',[4] which prevents the appreciators of poetry from discarding the incomprehensible or the uncommon.

h.   *Principle of generalizing.* This consecrates the conviction that poetic works are supposed to have a meaning or a fact. In reality, the person who reads poetry attempts to set up a

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[2] For more details on *modulating metastrategies* read Begemann, (1994: 6 ff).
[3] Begemann, (1994: 6 ff)
[4] *Ibid.*

message of overall human concern in poems in order to make this principle a regulator of poetry appreciation.

i. *Principle of weak polyvalence.* Poetry appreciators build on significance[5] only. This explains the way a poetic work is made of words and expressions representing entities that would not be expected within the literal usage.

j. *Principle of maximum coherence.* It deals with the poetry reader's astounding aptitude to construe groups of words which give the impression to be challenging to comprehend at the start.

It has been seen that any text can be interpreted according to certain circumstances and this reveals the "anomaly of the anomaly" as stated in Pollio and Burns (1977: 257). This means that poetry readers rarely discard a poem for being incomprehensible. As a matter of fact, they do their best to understand it, to reveal the essential information that emanates from it (Pollio and Burns, 1977: 258).

Despite the fact that *modulating metastrategies* are the ones to set both the precise character and the aims of poetic comprehension, another type of strategies designated *regulating metastrategies* assure its more practical or immediate adjustment to these aims and resources. The following are the usual regulatory metastrategies:

a.   Get ready to analyze a text as often as possible in case you come across a poetic work.

b.   Resort to the alternative levels (*modulating metastrategies*) of analysis for a sequenced achievement of your aims of appreciation.[6]

c.   A simple grasp of the poetic work should be proven (prove to be able to specify the contents and the theme).

d.   The progression of understanding the poetic work should be completed by generating the comprehensive meaning and the reality that the poem articulates.

e.   The progression of understanding can be taken as accomplished at the moment that the aims of grasping the poetic work have been attained.

f.   At the end of the process of reading validate the writing on the basis of aesthetic and/or individual norms[7].

What we have tried to argue so far is that the response of the reader to a poetic work can be defined, with the necessary achievement and appropriateness, by drawing upon strategy-approach to

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[5] The vague concept of significance (i.e. 'meaning') has been discussed in detail in Begemann (1991: 75 ff).

[6] These aims are dictated by principles of the *modulating strategies* a, b, d, h, i, j, above.

[7] Pollio and Burns, 1977: 260 ff.

text comprehension. More strategies exist and, as time goes by, newer strategic options will progressively come to be included. We should avoid labelling the reader as being either 'average' or 'curious'. Sometimes such designations have been used to disguise idiosyncratic construals or common text conceptions (that is, when more formal and classic dogmas are excessively valued), in which the practice of the reader is inferred from what has been written. The approach prevents this to come about by clearly encouraging text discernment and text understanding and by wide support on mental knowledge. On the other hand, this approach will help to understand that there will be no model of an 'average' reader who would, on the basis of this interpretation, be considered as a fleshless intellection.

1.7. Analysis of poeticity: the application of a theory

Poeticity is conceptualized here as a pragmatic occurrence that arises when verbal mental processes trigger and relate with nonverbal ones in a solid or predominant manner. Poeticity exists when the word is sensed as a word and not a simple depiction of the entity that is being termed or an increase of feeling, when words and their structure, their sense, their peripheral and internal form, obtain a weight and significance themselves as an alternative to referring unconcernedly to reality (Sándor, 1994: 200).

To understand poeticity, we consider a quartet of basic elements which mark the characteristics of poetic texts: mental models, image, rhythm, and personal predication (as in Sándor, 1994: 200). According to Gottfried Vosgerau, two overriding properties are accountable for the hegemony of mental models over mental logics. On the one hand, there is *structure preservation* and, on the other hand, we have *naturalness* (Vosgerau, 2006: 256). As for the former, mental models are henceforward multifarious descriptions that share their configuration with their *representandum* (Vosgerau, 2006: 257). The explanatory supremacy of mental model philosophy has faith in the circumstance that mental models are structure representations that maintain the original structure intact. In the absence of this property, the capability of logical reasoning would be governed by nonconcrete and sophisticated linguistic construction. Additionally, structure conservancy guarantees rigorous thinking. Logical thinking arises in mental reproductions. Consequently, there is no likelihood of relating logical guidelines incorrectly, and therefore, no likelihood of having an exact mental model.

Mental models do not contain nonrepresentational features themselves. To escape from this problem, therefore, mental models are described as being 'natural', i.e., they do not encompass "sophisticated mathematical notations" (Johnson-Laird, 1983: 93). Consequently, "a natural mental model of discourse has a structure that corresponds directly to the structure of the state of affairs"

(Johnson-Laird, 1983: 125). The limit of structure conservation is not sufficient enough to offer natural representations: "There has to be a direct correspondence" of the facts in the natural world and the mental images it replicates (Vosgerau, 2006: 258).

Sándor (1994: 200) believes that the theory of poeticity as an experiential phenomenon is more of pragmatism rather than of cognition, i.e. it is not the knowledge of what is expected to be found in the poem, but the possible worlds that the poem exhibits and projects for the reader in the process of reading. As illustrated by Sándor (1994: 200),

> They concern, not the knowledge what is a nip and what is a bite; what is a true story and what is a fantasy; but the ability to send and receive messages to be processed in terms of such knowledge. It concerns the use of tokens, not the structures of types. This is why...pragmatic concept of frame so well characterizes the kind of framing carried out in discourse in terms of language use. The pragmatic concept cannot substitute for the cognitive concept. Pragmatic framing can be combined with ...cognitive mental modelling because this modelling is nonverbal, and its contribution to successful communication, and self-activation, in discourse, i.e. in the use made of language, is pragmatic from the point of view of the language system.

Obviously, the assessment above has nothing to do with the discussions opposing the traditional concepts of prose and of verse, for the clear fact that poeticity is construed from the stand point of the texture which is enshrined in the text we read or hear rather than in relations to genre.

When verbal signs are stimulated, they can activate and interrelate with nonverbal images. Consequently, verbal sounds, as being verbal signs, can activate nonverbal sounds which represent the elements that are not actually uttered, although they occur in the real mental and physical world of human interaction. Verbal signs are collocated from either the context or the co-text point of understanding. That is the case of the title of a book or any other literary work. Collocated stated signs cannot be taken as half-finished sentences. What makes them complete sentences is the fact that they work as significations (and not meaning) with regard to the lexis and the assumed circumstance. Most of the times, it comes in the forms of a co-text. In that case, not acting at the sentence level, verbal signs such as titles play more of a semiotic role rather than a semantic role. As can be perceived from Sándor (1994: 201),

> What positioned verbal signs signify may be comparatively close to what a sentence would mean, i.e. "This is a man's room" or "Men's room is to the right of this inscription, etc., but it may be very far, as are the titles "The magic Mountain," "Ulysses,"... and even seemingly easy ones, such as "Moby Dick" or "Anna Karenina". Positioned verbal signs can be very diaphoric as to meaning even if the context of the positioning makes their signification quite clear.

Collocation facilitates the comprehension of how verbal signs of an idiom's wordlist can play an important role as 'metasigns' of a particular textual version. Titles such as "Face to Face", although it would be the same, could signify in relatively dissimilar ways in two different books. This happens on

account that those titles (written alike) will operate co-textually to different texts which would bring differentiated content. On the contrary, books, articles and dialogues are not co-textual. They are contextual factors. As it happens with titles, it may also with verbal signs broadly, taking into account that they may represent something also as seen out of the context, related to the further metasigns of the particular textual version (Sándor, 1994: 201 ff).

Tropes – the figurative, nonliteral use of language expressions - are used for special effects in poetry. Tropic exercise is a good manner of creating collocated verbal signs, i.e. to allow for the inclusion of text processing that comprises the handling of verbal signs out of the treatment we give them at the sentence level. These arrangements will contribute to the effectiveness of poetic texts. In fact, according to Sándor (2006:202), 'Poetically effective texts function by allowing a certain discrete functioning of verbal signs, and the element of surprise in tropes serves, among others, to enable discrete functioning, the emergence of some non-verbal image'. These non-verbal images are often presented in the form of verbal sounds.

Broadly, verbal sound can be made of the phonetic configuration of a language and it can disregard it; specifically, the verbal sound can appear as (1) a linguistic item, (2) a combination of linguistic items, (3) of no linguistic items, (4) a combination of a linguistic item and no linguistic item, and (5) a combination of no linguistic items and a combination of linguistic items (Sándor, 2006: 203). Moreover, a verbal sound can activate nonverbal sound pictures which, in turn, may generate verbal ones; sibilants possibly will elicit the photographic appearance of a snake and this, in its turn, will possibly trigger the terminology 'snake'.

In her book *The Dance of the Intellect. Studies in the Poetry of the Pound Tradition,* Marjorie Perloff (1985) raises the thematic of 'visual prosody', which she takes as a complex one. The concept of visual may exist verbally and nonverbally too, and visual symbols or signs, for example, spacing, may be a means to mark for processing factors, such as silence and rhythm, that existing notation of the language system in question is not made to represent.

It is possible to have a verbal sound to manifest ubiquitously in a manuscript on behalf of a system, or an assemblage that may function as a purposefully detached subtext for establishing its association with the text to disapprove of it, to confound it or to back it up. The subtext lingers between the text's consistency and the constellation's unity which is related to sounds, not vocabulary; it happens to be by connecting two distinct sequences. One of these sequences will be related to the proposition while the other will be connected to the image of sound.

A look at the following poems will help to understand the importance of the hints provided by the title. A poem by Hugo Ball, as referred to in Sándor (2006: 203), supports all the text which is not sufficiently written in German.

KARAWANE
jolifanto bambla ô falli bambla
grossiga m'pfa habla horem
égiga goramen
higo bloiko russula huju
hollaka hollala
anlogo bung
blago bung
blago bung
bosso fataka
ü üü ü
schampa wulla wussa ólobo
hej tatta gôrem
eschige zunbada
wulubu ssubudu uluw ssubudu
tumba ba- umf
kusagauma
ba - umf
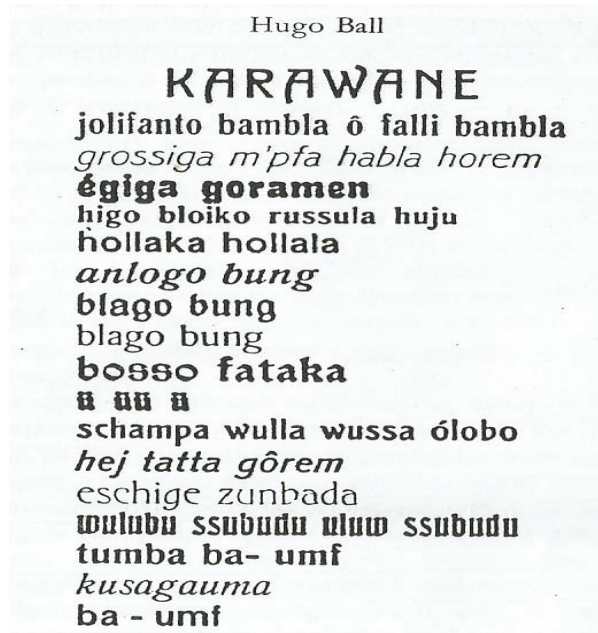
Figure 2. The Karavane poem by Hugo Ball (as in Sandor, 2006: 205)

The title suggests that the target reader of this poematic unit is a German reader/hearer. The text, however, will sound strange and outlandish for a common German reader. The reader will find it strange to come across stressed letters in 'ô' in the first line, 'é' in the third line, 'ó' in the eleventh line, unless they might have seen them from reading in other European idioms. In fact, it will look like a modified version of German for the rest of the text.

There are aspects of the text that should be considered, as appreciated by Sándor (2006: 206):

• The text is untranslatable for a German listener or reader.

• The text was made to be sound only.

As it can be verified, the text becomes somehow connected to the consideration of the reader or listener, when additional background information is provided: "Elephantenkarawane"... and, "The heavy vowel sequence and the plodding rhythm of the elephants had given me one last crescendo" (Sándor, 2006: 206) In that way, the more elaborated title would make it understandable that the sound text is meant to call to mind elephants in movement.

When we analyse poeticity, titles are worth considering. They are made to activate the mental model the whole text should belong to, and, when a sound text is to be analysed, the mental model may

most probably be the sole element that we can lean on to retrieve meaning and impact. Here, 'verbal acoustic sounds' in the text are brought to the fore to activate 'non-verbal acoustic sounds'. Mirrored in this way, the title and the body of the sound poem will have opposing roles, explaining the argument that the title will activate a verbally perceptible mental model, whereas the text will entrench in it non-verbally perceptible mental images. As pointed out by Sándor (2006: 208),

> Since 'Elephantenkarawane' not only triggers a mental model but also functions as within it as an image, the entire text produces a merging of the verbal and the nonverbal also in the sense that the signified of 'Elephantenkarawane' merges with the nonverbally signifieds of the rest of the text, producing a signification which is no longer the lexical signified of the verbal sign functioning as the title. There is no predication, and so the title's word does not mean; it is a positioned verbal sign that signifies in relation to the rest of the text (as framed by the reading or the performance).

The succession of rhythm, which would hardly be related to the rhythm of the speech of the German language, encompasses, primarily, the cadence of breath produced by a cadence of a unique profound gasp, split by the lines. The difference between the lines in terms of typefaces signposts the need to separate them within one profound breath. Secondly, the succession of rhythm encompasses the sound configuration, as manipulated during its performance. These strings of well-arranged scripts shall not be taken as words in any language, i.e. they are not produced to be words; the spaces that separate them from each other indicate suspensions for non-verbal sound. The latter link straight to the rhythm of the atypical verbal sound configuration; it is this association, rooted in the model in the mind, that yields impact. It is somehow unimaginable to disintegrate the two sequences, despites that their split-up from the model in the mind becomes fairly easy, even if it drastically changes the text's poeticity.

Still with respect to mental models, it is an opportune moment to consider the subject of recursive adaptation or the total disappearance of mental models, and the link between physical model and conceptual model. This consideration will raise the problematic of the failure of mental models. An attempt to analyse a Shakespeare's sonnet found in Vendler (1997: 303), would make it easier to clarify how the phenomenon is processed:

> Since brass, nor stone, nor earth, nor boundless sea,
> But sad mortality o'ersways their power,
> How with this rage shall beauty hold a plea,
> Whose action is no stronger than a flower?
> O! How shall summer's honey breath hold out
> Against wrackful siege of battering days,
> When rocks impregnable are not so stout,
> Nor gates of steal so strong, but Time decays?
> O fearful meditation! where, alack,
> Shall Time's best jewel from Time's chest lie hid?
> Or what strong hand can hold his swift foot back?

Or who his spoil of beauty can forbid?
O! none, unless this miracle have might,
That in black ink my love may still shine bright (Sonnet 65)

As to the physical model, it carries virgin material components which can be natural or fictional. If these material components are removed, the model is equally removed. For example, "mortality", in the poem above, is not corporeal, and it does not appear to possess any tangible influence (it is "sad"). This failed physical model is revitalized   in "Time decays", a deficiency subsequent to disintegration. The following declaration activates a conceptual model external to the physical model of the world. It will be seen that the physical model triggered by the questions that follow is figurative in nature. Images that appear, such as 'jewel', 'chest', 'hold back' and 'foot', belong to Time. It is important that the rest that follows in the poem falls into the same category of conceptual models. They do not activate physical models, although they have a direct relationship of belonging to the physical world. For example, miracle is a phenomenon that has its realization in the world as it is received from outside it (Sándor, 2006: 208). In the last line of the poem, the physical model comes to be substantiated by an expressive human presence, 'my love'. From the beginning of the poem, the physical model is changed through recursion, and it is then that the physical model is construed by a conceptual model. The physical model comes back after that in a form of figurative device, and it is aborted by a conceptual model. The conceptual model now transforms the physical model into an element that being not figurative, it also does not simply assume a physical form: it is a human form in 'my love'. That is when we experience a personal predication in the poem, which will logically make the other models become personal too. While interacting and beyond their indispensable union in a figurative archetype, both the conceptual and the physical model move to construct a model that goes beyond both, and stand lively in the mind of those who read, the mind of whom the writer's love 'may still shine bright.' (Sándor, *loc. cit.*).

The sequence of mental models has been recognized in our discussion as leaning on other sequences, those which are based on a proposition, the ones which are images, or those that are supported by the rhythm, and those that are grounded on personal predication. Successively, the sequence of mental models supports the prepositional sequence.

A complete construal of the poem has not been meant to be the purpose of this discussion. This has been brought out to be an approach related to sequences of mental models. We are left with the clear impression that the one who reads a poem reads it without reacting, or at least advancing questions. It is proposed that such an interpretation can be realised on behalf of mental models, in every aspect of their manifestations: recursive, continuous, discontinuous sequences that are regularly

modified, as maintained by imaginal, rhythmical, and personal predication, that are crucial for textual activation (Sándor, 2006: 208).

1.8. The basic components of the poetic function

Poems have traditionally been conceived to have or to possess the following characteristics:

●A specified and predictable number of syllables. The most commonly used example of this is the ten-syllable line, the pentameter.
● A metrical pattern consisting of the relation between the stress or emphasis of adjacent syllables. The most frequently used metrical pattern in English involves the use of iambic foot, where an emphatic syllable follows a less emphatic one, with occasional variations, or 'stress reversals'.
● Rhyme. The repetition of the phonemic sound of a single syllable at the end of a line.
● Assonance and alliteration. The repetition of clusters of similar vowel or consonant sounds within individual lines and across sequences of line (Bradford, 1997: 16)

To the above classical elements were gradually added the elements that made modern poems be like they are today. Besides poematic names such as *stanza* and *rhyme, blank verse* and *free verse,* it is important to include *metaphor, diction* and *vocabulary.* Here, we would like to conceptualise the last two elements encountered in a poem which would characteristically be present in modern poetry as well. *Metaphor* refers to the intentional transference of one field of reference of a word or expression to another (the discussion continues in the chapters that follow). For example, the sentence 'Flowers are smiling again, spring life' presents a possibility of flowers to have human properties of smiling. According to Bradford (*op. cit.:* 27), 'Metaphor is the most economical, adventurous and concentrated example of the general principle of "carrying over". A principle that sustains the right for evasion of other world to the world of the reader, by means of linguistic artifacts of equivalent representation of ideas, with the purpose of making points.

As to *diction* and *vocabulary*, the modern poet may often resort to the employment of elements and registers which are more proper of common language use, namely slang. The verses below, extracted from Bradford (*ibid.:* 30), are perhaps an extreme representation of iconoclastic modern diction:

'Listen cunt!' I said, 'before you start your jeering
The reason why I want this in a book
's to give ungrateful cunts like you a hearing!
A book, yer stupid cunts not worth a fuck (Bradford, 1997*:* 30)

The above presentation leads us, thus, to what we consider to be the basic function of poetry. In an article written by George Santayana (2001), the poetic function is clearly but also poetically defined,

The great function of poetry, which we have not yet directly mentioned, is precisely this: to repair to the material of experience, seizing hold of the reality of sensation and fancy beneath

the surface of conventional ideas, and then out of that living but indefinite material to build new structures, richer, finer, fitter to the primary tendencies of our nature, truer to the ultimate possibilities of the soul. Our descent into the elements of our being is then justified by our subsequent freer ascent toward its goal; we revert to sense only to find food for reason; we destroy conventions only to construct ideals.

The way in which Santayana (2001) describes this function reflects the nature of poetry, which is very different from other forms of expressing the reality of the world. It is through the soul, to find a more refined way of human existence, breaking up paradigms that have been established by humans for other humans to obey and apply. The function of poetry is then to release the soul out of the body and to express this release through the use of devices of formal language in such a way that they capture the profound intimacy of human experience.

1.9. Deconstruction

One would probably wonder why it should be important to discuss deconstruction in this work, given the fact that deconstruction, in its 'vertical' sense, is to be gotten as a philosophical methodology rather than a strict literary approach to texts. The concept has got its origins in France, and came to be developed as a method of reading texts by Jacques Derrida (Buchbinder, 1991: 56).

Deconstruction has been defined by Paul de Man, in the following terms: 'A deconstruction always has for its target to reveal the existence of hidden articulations and fragmentations within monadic totalities' (de Man, 1979: 249). This definition opens a new approach to text reading for those who are trained on literary philosophies whose target is to acknowledge a significance that is neatly classifiable in the reading material they engage in, because the language of those descriptions, and their accounts of its purposes or stratagems are challenging and unclear.

What needs to be deconstructed is the fact that texts alone appear to seemingly suggest favoured interpretations. On this matter, Buchbinder (1991: 57) advances the belief that

> [D]econstruction postulates as a first premiss [*sic.*] that the reading of any text is the identification of a particular discourse in it. The process by which we, as readers, arrive at such an identification includes our abilities with the linguistic codes with which we manipulate the meaning of the text; and, because such codes are tied to cultural structures and values, the assumptions and ideologies which we bring to the text, whether these are our own and contemporary, or what we believe to have been the assumptions and ideologies of the culture which produced the text. [...]

Accordingly, texts of all kinds could be found to have disconcerting components, disagreement or spaces which, when detected and cautiously inspected, acknowledge the existence of other peripheral

or prohibited textual contents, those which problematize the seemingly evident, unavoidable, or existing known significance. A deconstructive interpretation examines what is written or spoken so as to discover where the existing codes disentangle themselves (Buchbinder, 1991: 57).

It is, thus, important to consider the disposition of rhetorical configurations in a proposed text, especially the metaphors that it brings, for it may seem to be used to transmit one meaning on the surface, whereas it may, under rigorous examination, be found to mean something totally different, with an ideological charge that is also totally opposed to the one on the text surface structure. The use of metaphor has been analysed in Buchbinder (1991: 64), with a necessary clarity. The author invites us to consider a couple of metaphors used in the arena of finance and economics: "cash flow", "cash liquidity" and the "liquidation of debts." In the use of these metaphors there is a clear intention to accommodate fluidity to questions related to the financial system. In that case, when we apply the deconstruction approach, we have to analyse the reasons behind the appropriateness of this metaphor in the financial context, and what does its use pursue.

The first interpretation that can be carried out here is that money is considered to flow in the community. The use of these metaphoric items is to create the impact of the imminence of cash in a monetary configuration in which one hardly ever sees the real money and documents with which we are dealing. The second interpretation leads us to the metaphor's purpose of use: the naturalisation of money as flowing product. The image of water flowing, which is something that everybody is familiar with, is now transferred to money. In that way, money is seen as something helpful for the whole community. Then, an inclination to pursue and respect money becomes a duty to maintain the healthy life of the economy and, consequently of the society. However, as water may flow and stop flowing, we may then need to be prepared for 'liquidation of debts', which represents the break in the flow of cash.

The financial metaphor is one that is used in a common human interaction among people who have interests in the bank industry, bank transactions, and *etcetera.* However, the use of metaphor in poetry is much more complex to deconstruct. A poetic unit is made out of various types of rhetorical devices and tropes. To deconstruct a poetic text we necessarily have to read it through, analyse and disentangle it in terms of the words and expressions in use, as well as the study of the sources of the philosophies, doctrines and ideologies that the poetry tries to unveil.

All in all, the study of poetry involves an amalgam of linguistic, rhetorical, stylistic, pragmatic and philosophical aspects to be considered seriously. The different approaches that have been discussed in this chapter mark the crucial difference between literary works such as poetry and common language text production. The literary production of poetry is a more complex one, where the recurrent resort to

tropes and other kinds of metaphors make it hard work to understand the various ideological, philosophical intentions hidden in the texts. A poetry reader has to be prepared to scrutinise the various texts on the bases of the context in which they were produced, the political purposes of the producers and their ideals.

The following chapter will discuss the merit of rhetoric in a more detailed way. Aspects such as stylistics and modern criticism, textualism in poetry, the customary view of figurative language, idioms, proverbs and the like, will be analysed and debated. We believe that these elements will help us understand better the nuances of the poems of Stevie Smith, by comparing and contrasting the various approaches used by the author and looking at the levels of poeticity that they attain.

2.1. Stylistics: Theory and practice

Stylistics is a subdivision of Applied Linguistics which studies the characteristic styles established in literary works of individual writers. Stylistics, as the term indicates, is the study of style in written and spoken texts. This idea is supported by Leech and Short (1985:13), who state that 'stylistics is the linguistic study of style'. Extensively, Mills (1995:4) and Widdowson (1975: 3), understand that stylistics is 'the analysis of the language of literary texts' drawing on linguistics. Yet, a distinction is often made between linguistic stylistics and literary stylistics. Whereas in the former 'practitioners attempt to derive from the study of style and language a refinement of models for the analysis of language and thus to contribute to the development of linguistic theory', the latter is an attempt to construct the background for comprehension and exploration of literary texts on the basis of knowledge in Linguistics (Carter and Simpson 1989: 4).

Different scholars in the area of stylistics would approach its study divergently, i.e. there are those who focus more on the analysis of a given style, making it possible to clearly group writers according to specific identity and peculiarity, while others focus more on the merit of literary expertise. Seen in this way, stylistics may be understood as 'the variety of discourse analysis dealing with literary discourse' (Leech 1973:151). A crucial contribution to the concept of stylistics has been made by Fairclough (1989), who considers that stylistics is now using the knowledge and skills derived from those textual analyses of literary texts to investigate more fully the construction and effect of non-literary texts. His study of the way advertising and political discourse is creatively constructed clarifies the relationship between stylistics and the identity and peculiarity of the writers (pp. 203 – 213).

In practical terms, stylistics deals with the systematic modes through which language is manipulated to produce different kinds of literary texts. In fact, Simpson (2004:7) states that 'to do stylistic analysis is to explore language, and, more specifically, to explore creativity in language use.' This creativity in language use is found in other types of genre like journalism, publicity, including spontaneous dialogue, which manifests a considerable sample of stylistic ability. This makes a stylistic study have a significant role in approaching different types of textual production, be they literary or nonliterary. Simpson (2004) believes that the reason for stylistic analysis is 'to explore language, and, more specifically to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language...and exploring language offers a substantial purchase on our understanding of

(literary texts)' (Simpson 2004:7). Texts are stylistically scrutinized as to each word, each phrase, each sentence and each idiomatic expression so as to understand the underlying meaning they carry, which would be difficult to understand if a simplistic, surface analysis were applied. Poems will be classified, for the textual format they represent, to be different from love petitions and memorandums. Also, they will be found to be 'poems' for the characteristic deviations from the norms of language use in everyday life. To understand these deviations is a task of stylistics. As stated by Watson and Zyngier (2007: viii)

> an ever-greater variety of texts and genres and registers is studied stylistically, with increasing numbers now feeling more comfortable than ever before, as a series of books ranging from monographs to dedicated textbooks, internationally refereed journals and new courses are established, increased research grants are secured and international conferences are hosted by a growing body of national associations.

Stylistics has found its place in pedagogy for its capability to promote language proficiency, reflective and creative abilities in the students. As Carter (2007) states,

> ...the advocate of stylistics as a means to develop language proficiency is committed to the value of conscious attention to details of linguistic features 'foregrounded' – *foregrounding is the use of linguistic devices in a way that they attract attention of the reader, including the use of regular ways that stand over and above correctness at the grammatical level* - in a text, whether through 'deviance' of some kind, or simply as the consequence of repetitions, parallelism or other such salient patternings seen to contribute significantly to meaning. The metalinguistic reflection and discussion promoted by stylistic approaches in the second language classroom are held to contribute to deeper processing, understanding, memorability and development of the additional language in use (Carter, 2007: 4, *my emphasis*).

The cumulative acquisition of both stylistic and linguistic knowledge makes discourse appreciators better able to use different texts for various purposes. This knowledge builds on rhetoric – the art of elegant speech-making.

2.2. Rhetoric

Rhetoric is the precursor of stylistics. The term originates from the Greek *techne rhetorike,* the art of discourse construction and delivery, the one concerned with persuading with words in conversations and public speech. It has been known that the colonizers Corax and Tisias came to the conclusion that 'in an island beset with political and judicial disagreement over land and civil rights, the art of persuasion was a useful and profitable profession' (Bradford, 1997: 3). However, Plato has marked the supreme substantial instant of the initial stage of the description of rhetoric. Plato believed that without philosophy a person 'will never be able to speak properly about anything' (261A). He thought it important to understand that 'A real art of speaking... which does not seize hold of truth does not exist

and never will' (260E). Rhetoric was for Plato an instrument that did not take into account moral and ethics, so it should be discarded. Rhetoric

> is not an "art" but a "routine", and such routine, if allowed to take hold of our primary communicative medium, will promote division, ambition and self-aggrandizement at the expense of collective truth and wisdom, the principal subjects of philosophy... does not go so far as to suggest the banning of rhetoric; rather he argues that it must be codified as subservient to the philosopher's search for truth (Bradford, 1997: 4).

It took Aristotle to challenge Plato's position about rhetoric and its nature in his discussion (Aristotle's) of *Rhetoric (cca.330 BC)*. For Aristotle, rhetoric was conceived as a basic precept of philosophical discourse. He believed that if the same thing is said by means of paraphrasing, it will not be understood as depraved or hazardous.

Aristotle did not disagree with Plato with regard to the nature of rhetoric; they contradicted each other in relation to the problematical correspondence between the words we use and the facts they represent. Rhetoric had been transmitted, in the understanding of Plato, as a type of 'supergrammar' which would be made of the pragmatic description of the various types of linguistic elements used with a clear aim of 'persuading, convincing and arguing'(Bradford, 1997: 5). Whereas for Aristotle the acquisition and domain of these linguistic devices would be used by the philosopher for righteousness, presupposing that he will be aware of the truth, for Plato rhetoric is used for make believe when the person who makes use of it wants to convince people to affiliate with them or support their argument, be they aligned with the truth or falsity. In fact, rhetoric can be used both for the sake of the truth and for the sake of fallacy, depending on the purpose for which an argument is created. The use of language can lead to overstatements, creations, and dishonesties which will only be discovered at the time that the rupture between the language and the truth becomes incontestable (Bradford, 1997: 5)

For example, the use of *catachresis* - the misuse or misapplication of a term – as a rhetorical device may lead a pastor to say to a congregation that Jesus *spoke* to tell them to love each other. The thing is that Jesus cannot literally speak to people. However, his use of the term 'spoke', to suggest that what is in the Bible is the true version of what Jesus Christ has said, is authorized by agreements, under the boundaries of rhetoric and stylistics. The pastor has used a linguistic stratagem to misrepresent the primary linguistic reality and to attain a touching effect concomitantly. The pastor's motivation for engaging in such an effort would be to provide extra convincing details of his argument. Maneuvers of this kind are part of the creation of linguistic interactions that occur ordinarily and, accepting that the audience member is as aware as the orator of the accords of this rhetorical scheme, they are not, insofar as Plato's positions are concerned, depraved or fraudulent. But these inoffensive

illustrations of Plato were purely an indication of the much more critical concerns of rhetorical impurity. The creation of rational relationship and its linguistic demonstration is partially made of tangible realities in the course of the sermon (Bradford, 1997: 5). That is, the sermon is proffered to a community that is aware and expectant to give credit to the meaning and the importance of what is said.

Meanwhile, language is used as the field for the intentional effort of conciliating what people already know to what they do not know yet, the speculation that sustains what we believe to be the 'truth, justice, politics and behaviour' (Bradford, 1997: 6). The state of this rhetorical confrontation involves what has been known as *dianoia* - which is related to thinking processes - and *Pragmata* - which is related to the tangible existence. In its turn, both *dianoia* and *Pragmata* constitute the *res* – i.e., content. Moreover, we have the *verba*, made of *lexis* – word choice – and the *taxis* – related to sentence arrangements (Bradford, 1997: 7).

Given what has been written so far, the question is again whether rhetoric is an actually risky exercise. In this case, we need to understand the link between language and literature, which is the main concern of this study. According to Jowett (1888), the poet's appearance is in some way equivocal in relation to who the originators, the makers and the imitators are. As it can be seen,

> Perhaps they[poets] may have come across imitators and been deceived by them; They may not have remembered when they saw their works that these were but imitations thrice removed from the truth, and could easily be made without any knowledge of the truth, because they are appearances only and not reality (1888:312)

The above quote means that the poet possesses the expertise to discompose the order which bears the distinct connection concerning appearance and authenticity. Poets, as Aristotle and Plato recognized, are simple orators: they create their art in the limits of a type of metalanguage which constructs itself continuously upon the procedures of rhetoric but which is not predominantly part of the existing events. It is explicit in the quote that poets convey their ideas incoherently through the many stages of construction, imitation and subterfuge and, as Plato believed, such inconsistent intermediaries could not be suitable citizens in a Republic instituted upon a pure and unifying communication concerning appearance and authenticity.

Throughout the English Renaissance, a torrent of fundamentally ready-to-use publications about the appropriate use of speech-making strategies emerged. One of these books is George Puttenhams's *The Arte of English Poesie* (1589). In this book we find that specific regulations exist concerning the correspondence between literary genre and topic. The disruption of acclaimed genre-topic limits was taken as corrupt writing, but it could be more offensive if the most exaggerated rhetoric and, consequently, literary strategies were transferred into the dominions of non-literary exchanges.

Metaphorical or figurative devices are, to Puttenham's understanding, especially perilous. Puttenham's criticism of the use of metaphor and figurative devices would be represented by the questioning 'For what else is your *metaphor* but an inversion of sense by transport; your *allergie* by a duplicitie of meaning or dissimulation under covert and darke intendments' (1589: 158).

All in all, what Puttenham wants us to understand is that in the literary arena it is allowable to interfere with authenticity, for the reason that literature is securely standing apart from the style of presentation that might require some intentional influence upon the existent circumstances of its adherents. This is still true nowadays since literary and non-literary writings do not fit in the similar class of functional, intentional language as in the justice sovereign or the religious range, i.e. while literary writing allows for the writer's creativity and freedom of expression and thought, non-literary writing is meant to be the correct description of facts. It has thus come to be important to characterise a literary work in terms of the use of figurative language. The section that follows is an attempt to provide some essential insight regarding the usual view of figurative language on the part of both the specialised and non-specialised reader.

2.3. Understanding the use of figurative language as a special process

As it was seen, figurative language is part of the various devices that specialists in rhetoric make use of to emphasize what they want to convey, and deliver their speeches with an artistic and creative touch. As seen from the traditional point of view, in which figurative language is mainly a deviant asset, this language needs an exceptional process to be comprehended. In the book *The Poetics of the Mind,* (1994), Raymond Gibbs, Jr., discusses the poetic configuration of the mind, of how people process thought by way of rhetorical devices such as metaphor, irony, simile, etc., as facilitators of the conception of figurative discourse. Moreover, Cameron (2008:197), focusing on the use of metaphor in talk, believes that people's 'choice of metaphor often reveals – not only their conceptualisations – but also, and perhaps more importantly for human communication, their attitudes and values'. For example, in a reconciliation talk one would hear such an exposition as the one below, which tries to clarify a point in the context of reconciliation. The use of the expressions in *italics* is a non-literal one, but still they flow naturally.

> ...there's a question that *comes* to my mind from that er I don't (.) think we've *covered* before (.) er did you *see* it as like individuals or did you *see* it as a sort of (.) *big political picture*... you were aware that there's a er it was going to be an individual who you'd be sitting down with' (Cameron, *loc. cit*).

A very important point of view about the understanding of figurative discourse has been credited to Grice's (1975, 1978) proposal of a theory of conversational implicatures. In his perspective, 'much of the information that is conveyed in conversation is implied rather than asserted' (Gibbs, 1994: 81). A classic example of a short dialogue is presented for consideration in Gibbs, Jr. (*loc. cit.*):

(1) a. - *Harry*: Would you like a piece of cake?

b. - *Jane:* I'm on a diet.

As it can be seen, Jane's answer to Harry does not satisfy the expected logic of the conversation. The normal answer would be twofold: either *yes* or *no* responses would be more expected to be heard. So what she says as an answer to Harry means something else. This something else is a refusal without saying *no,* and this second meaning is what Grice calls *implicature.* So, in Grice's belief, there are two possible meanings in what people may say. One is the literal meaning (on the basis of what people actually say) and the other is the implied meaning.

Grice believes that people recognize and accept these implicatures naturally as they cooperate in the course of their dialogue. Leaning on the *cooperative principle,* Grice's idea is that when people engage in a dialogue they are expected to produce 'conversational contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged' (Grice, 1975: 45). This being considered will mean that Harry fully understands what Jane wants to imply with the answer she produced beyond the literal meaning of what she actually says.

As a matter of complementarity, the *cooperative principle* is made of four important axioms. The first is the axiom of *quantity,* which demands an informative contribution on the part of the speaker insofar as the objectives of the exchange are concerned. The second axiom is of *quality.* It requires that what we say must be true on the basis of appropriate authentications. The third axiom is concerned with *relation.* It requires that the participants contribute with only what is relevant for the aim of the dialogue. The last but not the least is the axiom of *manner.* This one stresses the importance of just passing information succinctly during the conversation.

The pondered consideration of this cooperative principle has a very important repercussion in the study of the metaphorical and figurative use of language. The possibility of the speaker to flaw any of the conversational axioms whenever they express some idea by means of figurative language is obvious. Researchers such as Bach & Harnish (1979), Gordon & Lakoff (1975) and Searle (1975), just to adduce some, believe that the contravention does not often come to exist, for the fact that what is implied beyond a given statement, where the premeditated understanding diverges from its exact

sense, is worked out by the participant in a sequence of phases in the full context of speaking or writing.

Searle (1978), because he believes, as Grice (1975), that to comprehend figurative language it demands further intellectual exertion on the part of the interlocutor, advances some solutions for the interlocutor to discern the hidden meaning in expressions of metaphor, irony, indirect speech acts, idioms, etcetera. These solutions have been corroborated in Gibbs (1994: 83), who states that '...the listener must (a) compute the literal meaning of the utterance; (b) decide if the literal meaning is the intended meaning of the utterance and if the literal meaning is appropriate for the specific context; (c) compute the conveyed or metaphoric meaning via a cooperative principle or by the rules of speech acts.

Again, this model previews that all appearances of figurative language shall be expected to be more challenging to grasp compared to their counterpart literal address, a view that reveals, once more, the postulation that figurative sense is anomalous, demanding, therefore, extraordinary intellectual processing.

Gibbs's point of view is that it is not an easy task to define the determined literal sense of a given expression. The interlocutor cannot be said to solely analyse the sense of utterances on the basis of their surface structure during the time language is processed. It becomes particularly difficult to determine the difference between literal sense and figurative expression. There seems to be no evidence that people usually comprehend better when they are before literal language compared to when they are before figurative language. It depends much on the specific language styles that people come across on their every day. Those who are more exposed to literal language will comprehend it better when they engage in interactions which demand more factual, literal language. On the other hand, there are those who are more familiar with figurative language. Generally, though, the latter will be aware of both modalities, and will notice no difference between what figurative language is and what it is not. The use in society will, very similarly, make it quite common to see both a literal and a non-literal language use. The routine of daily interaction will obviously make of this process a perfectly natural one.

2.3.1. Idioms

Many researchers agree that idioms are linguistic structures whose meanings are not attached to or which do not have the same meanings of their separate lexical items (see Chomsky, 1980; Fraser,

1970; Heringer, 1976). A representative example of this process is the expression *to kick the bucket,* meaning 'to die'. This idiomatic expression cannot be interpreted by means of an examination of the individual meaning of its specific components. In Gibbs, Jr. (1994: 91), we see that 'idioms are dead metaphors, expressions that have lost their essential metaphoricity over time and now exist as frozen semantic units, perhaps in a special phrasal lexicon'. Idioms are allegedly comprehended by trying to retrieve the literal significance of their constituents first, and then, seen the defective condition of its application in the context they appear, trying to establish their figurative meaning. This allegiance presupposes that understanding idioms, such as *to kick the bucket,* is more difficult to retrieve in terms of meaning, rather than if it had been literal meaning.

It is important to consider here that some academics, such as Estill & Kemper (1982), Glass (1983), and Swinney & Cutler, 1979), have concluded that despite the fact that the factual significance of idioms need not be calculated prior to their figurative significance, both literal and figurative meanings are susceptible to be concurrently introduced upon manifestation of the first expression in the idiom sequence, in the same proportion as seems to happen for vocabulary uncertainties. This approach is called *lexical representation hypothesis,* and it defends that idioms are kept and recovered out of the mental vocabulary in an analogous manner as any additional lexical element, and that idioms are united in terms of access, recovery, and respective appearance in the mental vocabulary.

The feasibility of the lexical representation hypothesis consists in that it does not demand any extraordinary kind of processing approach to idiom understanding and for the reason that 'it captures the intuition that idioms are understood almost as if they were single words' (Gibbs, Jr., 1994: 93). However, it is crucial to stress that the awareness interlocutors have of idioms might well influence, with relative ease, the direct acknowledgement of these figurative expressions.

In general, the experience with idioms on the research ground (Gibbs, Jr., 1994: 97), has produced two conclusions. Primarily, there is no need to have a special processing to comprehend idiomatic meaning. Secondly, idioms do not necessarily need to be understood from the stand point of the analysis of their literal significances.

Idioms should be understood as simple lexical items which need not be interpreted out of what they are expected to mean. Moreover, the way in which they are constructed would appear awkward if they had not been taken as such. If we take the idiomatic expression *It is raining cats and dogs* and try to judge it from the standpoint of the literal meaning of the constituent words, this expression would never bring to mind a situation in which rain is so intense that people cannot do their daily activities regularly. The characteristic of idioms is that they are context-bound. So, understanding idioms is to

retrieve contextual events that they are meant to represent in the knowledge of native speakers. They are often used as figurative devices because of the implicit nature of their significance to people whose knowledge of idioms is supposed to be scarce, such as young people and children, foreigners and language learners at their initial level of proficiency. That reinforces the importance of teaching idioms to learners both explicitly and implicitly in the formal contexts. Another element that has been widely explored in stylistics is the use of slangs, because of their truly figurative effects in the daily life of different speakers and writers. The next section, thus, devotes some lines to the use of slangs.

2.3.2. Slang

As far as the general concept of slang is concerned, slangs are frequently allied with idiomatic expressions. What helps the difficult differentiation of slang from idiomatic expression is the fact of the former '...having a shorter life span within a language...and is used only by certain groups of individuals or specific communities' (Gibbs, 1994: 97). Metaphorical language on the basis of slang displays specific attitudes or feelings of the interlocutor's not found in idioms. Gibbs (*loc. cit.*) presents a clear example of the difference in the use of slang with the expression *He's on a trip,* which means that a certain person is a drug user. By using this expression, the interlocutor shall be conscious of the criteria and confidence related to the use of drugs and all that is involved in the drug world. The use of slang in the applicable contexts is a way of demonstrating how far a person belongs to a specific group, which is what people in general love showing, mainly the youth.

Important findings have revealed that members of the studied population were more rapidly apt at handling slang figures of speech that they faced in the research rather than the initial literal statements (Gibbs and Nagaoka, 1985). This may be an indication that they apprehend the figurative sense of slang symbols with no need to discard their supposed literal connotations as unreliable or unsuitable, and also that they master the respective group codes.

2.3.3. Proverbs

Epigrammatic maxims that mirror the norms and morals, call for attention, preventing bad behaviour, reorienting people towards acceptable social procedures and are displayed in the wise use of proverbs. The interpretation of proverbs has also been under research and it has proven to be difficult to work out because the interlocutors need to be aware of the cultural significance of their use.

All the same, studies have been carried out to test the postulate that various proverbs are indeed analysed factually prior to their figurative analysis. In a study of their reaction-time, subjects were given a couple of sentences for them to decide, as rapidly as possible, the similarity of meaning that there was between the two, if any (Brewer, Harris, & Brewer, 1977). A proverb and its paraphrase were given for each pair of sentences. For example, the sentence *Many leaks sink a ship* had been paired with its figurative sense, i.e., "a lot of small problems can add up to serious trouble" or its letter-to-letter equivalent, i.e., "a lot of small holes can cause a boat to sink" (Gibbs, 1994: 98). This study has revealed that subjects were faster at making their decisions for the literal paraphrase – proverb pairs rather than for the figurative paraphrase. This information sustains the postulate that we consider the literal sense of proverbs before finding out their figurative senses. However, with enough situational backup, new figurative exhibitions do not have to explain more than what is necessary to comprehend literal information.

2.3.4. Metaphor

Traditionally, metaphors are figurative devices that make a sentence compare without using the term of comparison *like,* that is, an expression which describes a person or an object by referring to something that is seen to have similarities with that person or object. For example, the sentence *Love hurts* is a metaphor. If we look at the sentence closely we will understand that love is being compared to human agency. Seen that love is a feeling, and feelings as such are not prone to hurt or be hurt in any sensible way, the expression is just taken in a vest of metaphor.

Much has been investigated about metaphors in relation to thought. For example, Mark Johnson (2008) has reflected on the philosophical view of metaphor. In their turn, Gilles Fauconnier and Mark Turner (2008) have contributed with their article, "Rethinking metaphor". Another interesting contribution is the article "How metaphors create categories – quickly", written by Sam Glucksberg in 2008. All of them focus on the roots of metaphor as it is related to the neurological system in the human mind, and they also revisit the theoretical background that underpins the study of metaphor.

A study showed that when subjects were asked to read the target statements at different places, there were no dissimilarities in relation to the time spent to read concrete and symbolic target statements. Yet, in occasions which subjects read the target statements in the same contexts, metaphorical marks lasted expressively longer to decode than literal statements (Gibbs, 1994: 100). This leads to the interpretation that, on the one hand, the metaphors might not have been construed as

figurative language. On the other hand, in case they were, the procedure demands only comprehending literal expression. The information about the situation could well cause a kind of procedural scheme instead of using a specific figurative sense (Gibbs, *loc. cit.).*

Studies revealed that very quick processing of metaphorical language is indebted to our prior involvement with these metaphorical statements. The more aware of the kind of metaphor we are, the easier it will be for us to understand its meaning (Blasko & Connine, 1993).

Some other studies have also shown that personality difference factor variables, such as the ability to detect analogical characteristics, is susceptible to prompt correct interpretation of metaphors (Katz, 1989, Trick & Katz, 1986). In valuing the use of metaphor, we should consider that there are various ways of operationalising metaphor. It has been concluded in a study by Steen, published in 2007 that 'Metaphor as linguistic form and as conceptual structure in both grammar and usage are the two manifestations...that lie at the heart of the concerns of the linguist who is interested in form-meaning pairings and who does not also have a psycholinguistic or sociolinguistic methodological repertoire at their disposal' (Steen, 2007: 101). This approach would be of abundant applicability to the area of English Language Teacher Training, in which the domain of both literal and figurative languages constitutes an important part of the knowledge to be acquired.

2.3.5. Metonymy

Metonymy is an issue that has been discussed in many academic contributions (Gibbs, Jr, 1994, Goatly, 1997, Bartsch, 2003, Taylor, 2003, Turner & Fauconnier, 2003, Goossens, 2003, just to mention some). The concept of metonym can be described as 'a crossing between perspectives directed towards contiguous parts of situations and objects' (Bartsch, 2003: 49). An attentive look at the sentence 'The ham sandwich is getting impatient for his check', as said by a waiter in a restaurant (Gibbs, 1994: 106) would not be understood by anybody, should this sentence not be uttered in a context where a waiter is telling the clerk that the client who asked for a ham sandwich has been exasperatedly waiting for the emolument. There is a 'crossing between perspectives' that can only be disentangled with the help of the situation in which the interlocutor uses the metonymic artifact. In fact, metonym is more than often used as a *contextual expression* (Gibbs, Jr., 1994, E. Clark & Clark, 1979, Gerrig, 1986).

Besides, the absence of limitations to possible contexts prompts situational terminologies to have an indefinite quantity of possible significances. It would be potentially more consensual for the

interlocutor to deduce that in the sentence *There are 20,000 uniforms in the city* [because the demonstrations against the unemployment increased in the last two years] (Gibbs, 1994: 106), the most probable meaning should indicate the existence of equipped police agents. In agreement with Gibbs, 'The word *uniform* is metonymic because it exhibits a stand-for relationship where a salient part (the uniform) stands for a whole (the person wearing the uniform)'. The proper meanings for metonymic words are very susceptible to be recognised by interlocutors. In that context, interlocutors find it easy to discover that *uniforms* in the sentence above refer to police officers, even though there is a disobedience of the maxims of quantity and of quality (cf. discussion on metaphor above).

The comprehension of circumstantial terms that include metonymies calls for a progression of logic formation that functions to increase ordinary logic formation. Interlocutors must develop a new meaning for a word that already has a conventional interpretation. The concept of *error recovery model* (Gibbs, 1994:107), means that logic formation is introduced only once the conventional significance has been detected to be inaccurate. According to this model, interlocutors identify the necessity for a figurative clarification of such an expression as 'The ham sandwich is getting impatient for his check' (Gibbs, 1994: 106), once it is perceived as disrespecting maxims of truth. A different opinion of the way metonymic words are grasped, is named the *concurrent processing model,(Gibbs, 1994: 107)*. This model presupposes that logic formation and logic choice procedures work concurrently, possibly in 'competition with each other', in the establishment of figurative sense (Gibbs, 1994: 107).

Readers give the impression that they are concurrently generating and choosing meanings for the expression like *the ham sandwich*. These facts demonstrate that circumstantial predictions lead to the retrieval of figurative meanings, as their literal significance is concurrently not recognised.

2.3.6. Irony

Irony is another figurative device that requires particular procedures to be understood. Expressions of irony often contain the use of lexical items that refer to something different from what they mean, in fact, 'especially the opposite of the literal meaning of a sentence' (Gibbs, 1994: 108). There will be irony in the following example: a young child is being a very bad little boy, as he runs around and shouts at his mother, intimidating to cannibalize her; his mom at that time, in an adequate attitude of sarcasm, decides to put him to bed without any dinner (this is called situational irony) and she says: 'You've been a brilliant son today' (verbal irony), as a way of expressing her disappointment.

Concerning the typology of irony, various studies have been of great contribution to the construe of the distinctions that the term irony serves as umbrella. So, it has been subdivided into *Socratic irony*, *dramatic irony*, *irony of fate* or *situational irony* and *trope* or *verbal irony* (equally called *rhetorical/stylistic figure*) (Beckson and Ganz, 1989; Kreuz and Roberts, 1993; Simpson, 2011). Some scholars believe that the different types of irony meet or coincide in some basic characteristics. The following are common to all of them: they flaw the uniformity "of expectation of the person faced with the ironic utterance or event" (Haverkate, 1990: 79), they have an intrinsic dichotomy, in the form of discordancy or conflict (Barbe, 1995: 15 ff), or in the form of biological anxiety barrier (Partington, 2006: 231- 233). An attempt can still be made to describe each one so as to understand the slightest but clearest differences.

As to *Socratic irony,* one means the use of a rhetorical method of pretending to be ingenuous and ignorant – through asking trivial questions – to expose a weakness in the interlocutor's intelligence. When it comes to *dramatic irony,* the external spectator possesses knowledge that a given performer or film character is not aware of (See Lucariello, 1994: 109 ff). For example, when we see a movie we know that the villain will die: although the character cannot expect such a thing to happen to him, he creates all the necessary conditions to win the battle.

Irony of fate or *situational irony* denotes the situation or events which are the inverse of what has been predictable, or could have been probable to happen. This type of irony has been sufficiently discussed in Mueke (1969), Littman and Mey (1991) and recently revisited in Shelley (2001). The effect of *situational irony* on language has been discussed with a peculiar interest by several authors (Dynel, 2016; Burgers, Konijn and Steen, 2016; Runjić-Stoilova and Stanković, 2016). For example Dynel (2016: 4 – 6), discusses the typology of *situational irony*, and compares *irony*, in general, to *sarcasm* and gives a detailed account of the processes they distinctly undergo. It is here where the impact of *situational irony* on language can be well understood in that *situational irony* is marked with specific overt language, in which "utterances are usually signaled explicitly" (Kreuz and Roberts, 1993: 9). Moreover, situationally ironic contexts will be easily discovered for the presence of "metareferential expressions" (Haverkate, 1990: 78). The term *metareferential expressions* stands for any situation of self-reference where one passes from an initial cognitive and communicative stage to a complex one, on which words and components from the initial stage turn into objects of discernment and communication in turn. Another very important feature to consider is that *situational irony* focuses on "a situation that causes people to describe it as ironic" (Shelley, 2001: 775). When people speak or write about "situations that they perceive as ironic and comment on by dint of *explicit irony markers,"* one

can say they are before what is referred to as *explicit irony* (Dynel, 2016: 3). In that case, the corresponding *implicit irony* will be the figure of speech related to that *explicit irony* (*loc. cit.*).

Verbal irony is the other not least important type. It is also called *trope/rhetorical figure* (Colebrook, 2004). Verbal ironies are purely verbal and

> are characterised by two intrinsic features: firstly, they involve overt untruthfulness, which may be explicit or implicit, whereby speakers "make statements opposite to their beliefs"...and secondly, they communicate implicit evaluation, which may be conceptualised as evaluative implicature (Dynel, 2016: 4).

Moreover, implicitness is one important characteristic of irony which makes it not susceptible to be marked prior to its production in an explicit form. It should be produced as a surprise to the hearer.

Conventionally, irony has got this ability of being an opposite of what the literal text presents. It would be a case of irony when the utterance *Thank you* had been addressed to a friend after he had offended you. In that context, the utterance itself violates the maxim of quality, of the truthfulness, a process which is believed to make the interlocutor engage with some special kind of maneuver to understand the real intention beyond the literal assertion. This kind of irony is in the group of verbal irony. It would be true that one would thank someone who is expected to be disapproved, but it is quite bizarre. This leads us to agree that irony does not necessarily need to be violating certain cooperative principles. Comprehending irony need not demand any special processes in the mind either.

2.3.7. Sarcasm

Sarcasm is a rhetorical device whose meaning in Greek is "tearing flesh" or "speaking bitterly" and "bitter laugh" (Dynel, 2016a: 4). As a rhetorical device sarcasm is produced intentionally "to wound, insult, or taunt. It is characterized as cutting and contemptuous" (Rockwell, 2006: 6). In other words, sarcasm relies on the use of "contemptuous, and 'biting' remarks, delivered often in a hostile manner" (Berger, 1993: 49). A person who speaks sarcastically has a sole intention of harming their interlocutor verbally, as referred to in various researches (see e.g. Seckman and Couch, 1989; Ball, 1965; Nguyen and Jung, 2016; Sulis et al., 2016, Dynel, 2016, Haiman, 1990). However, sarcastic expressions "can invite humorous responses" (Dynel, 2016: 4), mainly when they prompt humour feedback to participants who are not the recipients. In some special occasions, sarcasm is used to include the modernization of concepts, including verbal innovation.

Comparatively, the marked differences between sarcasm and irony as figurative languages lie on the presence or absence of the speaker's intention, (Gibbs et al., 1995; Gibbs, 2012). Sarcasm is

expected to be characteristically intentional. As stated by J. Haiman, "sarcasm is characterized by the *intentional production of an overt and separate* metamessage 'I don't mean this' in which the speaker expresses hostility or ridicule of another speaker" (Haiman, 1998: 25). Irony, on the other hand, is characterised by ingenuousness on the part of the speaker (Dynel, 2016; Dynel, 2014; Sulis et al., 2016; Nguyen and Jung, 2016). Haiman (1990: 187) affirms that unlike sarcasm, "irony may be innocent. To be ironic a speaker need not be aware that his words are 'false'". Thus far, the hearer resolves either to take offense of it (deduce the utterance to be ironic) or not.

Although characteristic differences can be clear, the bulk of nowadays academic work on irony and sarcasm tend to support the idea that sarcasm is a subcategory of irony (Culpeper, 2005; Dynel, 2016b; Bousfield, 2007, 2008). The concept of *mock politeness* has been the reinforcement of the idea that sarcasm and irony are similar. This is evident in Leech, who perceives mock politeness to stand for *irony*, seen as "an apparently friendly way of being offensive" (1983: 144). In his turn, Culpeper (1996: 356) puts sarcasm and "mock politeness for social disharmony", i.e. a type of irony that teases negative effects in the interpersonal relationship.

It should be made supportive to state that sarcasm and irony are interchangeable terms, being sarcasm the form of "irony that carries severe criticism" (Dynel, 2016: 5), and the "crudest" manifestation of irony (Muecke, 1969: 20). Likewise, Gibbs (1994: 384) takes sarcasm as 'an especially negative form of irony".

Speakers can use sarcasm without being ironic and *vice versa* (Kreuz and Glucksberg, 1989:374). For Partridge (1957: 160) sarcasm cannot be confused with irony for its being direct, "in a sharp, bitter, cutting, caustic, or acerb manner...instrument of indignation, weapon of offense, whereas irony is one of the vehicles of wit". Their content is also different from each other's. While sarcasm is made "to offer criticism, particularly to insult", irony is meant "for making any type of comment – positive or negative" (Rockwell, 2006: 6).

To sum up, the complexity of the concepts of both irony and sarcasm calls for attention to their content and the presence or absence of intentions. Both terms represent the manifestation of a "critical attitude with humour", with sarcasm extending to "ridiculing function" (Glenwright and Pexman, 2010: 432). The section that follows discusses three types of deviation in figurative custom.

2.4. Three types of deviation in figurative custom

Figurative language has, so far, been defined as one of the innumerable ways of opposing the ordinary organization or use of words and expressions both spoken and written texts, so as to suggest attractiveness, diversity or strength within a text structure. It can be said that figurative language is, so to say, a deliberate deviance from the norms of literal composition – be it written or spoken - or shared convention. We have also discussed the concept of tropes, which constitutes, with figures (or schemes), one of the two types in the light of classical rhetoric. Besides the considerations that we have made above, figurative usage suffers from three major types of deviances, which we will summarise below.

2.4.1. Deviance at the level of syntax

In poetry, violation at the level of syntax is privileged the most. It takes an attentive and informed reader to notice this kind of deviation (Sharma, 1990: 86). At this level, the violations can be divided into two categories (Leech, 1979a: 45): the syntactic violations that interfere with the surface structure of a statement (i.e. these violations impact the way a statement is expressed, and frequently under the influence of prosodic requirements of metre, rhyme, theme and the like), and the ones which interfere with the deep structure (i.e. those violations which have an evident bearing on the content feature of the poem).

Hyperbaton is an example of the traditional rhetoric which demonstrates the reordering of words in the light of the standard sentence word-sequencing. Hyperbaton explains the acceptability of the sentence '*Her whiter skin than snow*' instead of '*Her skin whiter than snow*' (Sharma, 1990: 86). In these sentences the deviation in the first one occurs at the level of the surface structure of the sentence. Along with hyperbaton comes a less aggressive one – *anastrophe*. This one is a clear change of a sentence order. For example, the sentence "Que desejada já de tantos fora" (That desired by many already she had been) is a change of a more natural order of "Que já fora desejada por tantos" "(That she had already been desired by many)(Rocha, 2014: 357)

The second type of syntactic violation can be demonstrated in the sentence 'anybody lived in a pretty how town' (Sharma, 1990: 87). We can see how the content of the sentence has been distorted by the abnormal collocation of the pronoun 'anybody', which should, according to the rule of the English grammar, be placed words close to an object or subject of either a negative sentence or an interrogative one. In the same way, the collocation of 'how' appears as an adjective of the noun 'town'.

This transgression at the content level is only acceptable under the justification that 'the poet works under the restraint of self-imposed rules' (Thorne, 1970: 192). Taking into account that this somehow strange rule in the English grammar exists, it will have to be considered as a new norm to the existing one. The deviation in this figurative usage is not a naïve deviation. It is, in fact, a deviation that results from the liberty of the poet to live and decide under self-induced rules which, in turn, they impose on the reader to accept them to be credited in the actual circumstances with their peculiar additional significances. It can be said that '...for a poet the question of whether to obey the rules of language or not is itself a matter of choice' (Leech, 1979: 31). It is up to the reader's competence to read poems with their 'deviances', perceive the deviances as a normal functioning of this kind of creative, arbiter-free poetic mind.

2.4.2. Deviance at the level of semantics

Language, as a context-dependent instrument, undergoes the obedience to fulfil two functions: a) to name actions, ideas, objects, faculties, and the like, as well as b) to express everyday events, i.e., our experience with the world around. It is our experience with the world that justifies the figurative deviances from the literal understanding of the world around us. It is the articulation of our experience that allows a statement such as '*Joana is a real elephant*'. It is known that there is no real possibility for Joana to become an elephant, if elephant designates a wild life mammal (Sharma, 1990: 88). The obedience to the principles of relocation of significance facilitates the semantic characteristics of one linguistic expression to be way displayed as another in a manner that the resulting meaning is clearly contradictory but true to the reader who relies on their internal space of discernment. This semantic deviation is more than often used by an inspired artist as a valid instrument used to overcome the barriers imposed by the standard usage; polysemy in the words gains the ability and allowance to interact with their real context recursively. This infinite recursion appears in forms of metaphor, metonymy, synecdoche, paradox, and the like, be it in literal manifestations or non-literal ones.

2.4.3. Deviance at the level of pragmatics

The deviation at the pragmatic level is also called contextual deviation (Sharma, 1990: 90). With contextual deviation 'The user can employ the sign to convey its referential meaning but he can also

use it to signify intersubjective sociocultural meaning and to express his feelings and emotions' (Sharma, 1990: 90). Only by recurring to the pragmatics of the context will it be possible to understand the implied meaning.

Three important figurative devices are the fundamental constituents of pragmatic deviation: irony, litotes and hyperbole. In irony (cf. 2.1.) 'the hearer [the reader] is compelled to reinterpret it [the ironical utterance] in such a way as to render it appropriate, and the most natural way to interpret it is as meaning the opposite of its literal form' (Searle, 1980: 120).

Under the cooperative principle discussed above (see section 3.1.), one can arrive at the oppositional desideratum; let us take the following example:

- A catholic vicar is a faithful celibate.

The example above does not accommodate the maxim of quality, given the fact that a person who hears this in this era of globalisation would see the speaker as being economical with the truth; i.e., the listener knows that the speaker knows that the listener does not believe that the speaker is saying what he says honestly. Logically, the best way to interpret the information as valid is to do it from the opposite point of view.

The maxim of manner which goes 'Be conspicuous: Avoid obscurity' can be deviated with the use of *lilotes.* The *Lilotes* is a device used to explore unintended affirmations. The example below is a practical sentence to illustrate it:

- Darling, love me the way you used to at the outset.

The speaker's statement can only be understood if the listener decides to take the opposite sense of it, i.e. 'you no longer love me the way you used to at the outset'. The hearer would suspect the statement as soon as it were uttered because of 'the way you used to', which means that the speaker is no longer satisfied with the changes in the listener's behaviour. The truth is only found in the interpretation of the indirect, implicit sense.

The use of *hyperbole* flouts the maxim of quality. It is the exaggeration about the reality of facts. Burgers et al. (2016: 6) state that this exaggeration is made "by describing something (...) as larger than it really is." If we take the utterance 'No death, nothing will change my love for you, my friend, I will stand by', we see why some academics call hyperbole "extreme case formulation" (Norrick, 2004).

Exaggeration is a device often used to give sweet promises, forged by people in order to anticipate guarantees which, most times, are known to be unrealistic for they are almost impossible to attain. There are many unpredictable circumstances which make compromises fail, friendships end, what with death. This makes hyperbole a context-bound rhetoric device, i.e. its effect depends on the

context of use (Searle, 1978). For example, if a reporter says, "the biggest disaster of the 21ˢᵗ century", it does not need to be a case of hyperbole in case it refers to the recent earthquake in Italy (August, 2016). However, it would be hyperbolic if that were a reference to the French Team's loss of the European Champions League of 2016.

In the political area, hyperbole has been reported to be of significant aid to leaders engaged in opposition campaigns (Sullivan, 2013; Craig and Blankenship, 2011; Weber and Wirth, 2014; Claridge, 2010, just to mention a few), to gather more adherents for their cause.   Burgers et al. (*loc. cit.*) illustrate their point with the political pronouncement by the Republican Ben Carson, in 2013, that the Obamacare had been "the worst thing that has happened in this nation [the USA] since slavery". This type of statement makes a topic come to the public attention.

An interesting study on the use of puns through humour has been thoroughly and precisely carried out in Ermida (2008). In her book *The Language of Comic Narratives: Humor Construction in Short Stories,* she explores the pragmatic implications of the use of puns in comic narratives, by means of which "sounds, morphemes and sentences may be [*sic.*] give rise to different readings" (Ermida, 2008: 61). As this phenomenon brings along with it the need to control the choice of words for different semantic purposes, the syntactic dispositions we assign the words we use in sentences assume displacements which have to be interpreted. So, in humor, puns are often used as crucial figurative devices. If we take a humorous instance of the sentences, "*You can always tell a Cramford man, but you cannot tell him much",* it can be seen that the first word *tell* – meaning *recognise* - is distorted by the second word *tell* - which means *communicate* (Ermida, 2008: 61 – 62).

The case of deviances through the use of figurative language is an interesting one. The various ways in which figurative language is used by the poet, or any other language user who explores these devices, is a demonstration that language usage is often context-bound; i.e. a seemingly literal phrase should always be scrutinised in its context of use. This is also true of poetic texts, whose use of rhetorical devices is commonly made of hyperbole, irony, synecdoche, and the like, with the simple purpose of beautifying, reinforcing meaning or persuading the audience. Thus, it seems plausible to introduce the graded study of the various figurative and metaphorical languages that students are prone to find in the various texts that shape their academic activities in the education curricula.

2.5. Metaphor and Education

Metaphors are used in everyday life as aid to comprehension. Mayer (1993) has devoted pertinent attention to its use in the field of education, and has left it clear that a focus should be directed on the use of metaphor for instruction, 'the idea that metaphoric language can play a productive role in fostering students' understanding of scientific descriptions, i.e. "the specification of relations among observable variables that may be stated as verbal rules or quantitative laws", and explanations, i.e. "the mechanisms that underlie and connect descriptive rules" (Mayer, 1993: 561).

The example to illustrate our description has been offered by Pasachoff and Cooney in their book entitled *Physical Science* published in 1986, where it is found that 'materials take up more space when heated' (p. 142). On the other hand, the explanation is found in the sentence 'when a steel rod is heated, its particles move around and bump into each other more. Because the particles knock each other further apart, the space between the particles grows. So the rod expands' (p. 142).

It can be claimed that, although the literal meaning of processes that occur in nature should be the primacy of scientific language, an undeniable contribution has been provided by the necessary metaphors and representations. Stenberg (1990: 3), for example, shows in his work *Metaphors of mind,* that 'each metaphor generates a series of questions... the theories and research seek to address'. The natural use of metaphorical language is related to their pragmatic and semantic force to make process description clearer, for they are already full of examples that are implicit or explicit in them.

2.5.1. 'Metaphoric assistance' to learning

Metaphor as explored in the learning of language and culture has been advocated by many researchers. For example, Low (2008) has discussed metaphor in the field of education; Semino and Steen (2008) have written an article on metaphor entitled "Metaphor in literature" and Shen (2008) has brought to debate an article entitled "Metaphor and poetic figures". These contributions agree that metaphors make learner's life and the education process exciting and comprehensible; as such, the use of metaphor in education has survived since education is education.

The conscious use of metaphor as aid to students' learning and reflection has got four significant implications on the intellectual processing of the learner (Mayer, 1993: 571 – 72). The first implication is that metaphor may not have any constructive implication on the ways students learn, i.e. students can learn a language without direct reference to metaphorical language knowledge. This happens in cases where the metaphorical language is based on an analogy that is not familiar to the learner.

The second possibility is that the metaphor will point the student's attention in the direction of fundamental facts. This process involves a series of *selecting* and or *selective encoding* (Ortony, 1993: 572).[8]

The third consequence is that metaphor possibly will inspire the student to link the events into a comprehensible arrangement. Mayer (1993: 572) believes that students who participate in these reasoning procedures are expected to demonstrate 'improvement in retention of key information and in near transfer involving text-based inferences'.

The fourth possibility is that the use of metaphorical language is susceptible to inspire the student to construct an exterior link between the sphere of influence of the metaphor and the sphere of influence of the target context. This process of engagement has been named *integrating* or *selective comparison* (Antony, 1993: 572). Students who have been involved in the processes of selection, associating, and integrative work are expected to demonstrate a boost in the remembering of crucial information, *near transfer* and *far transfer* (Antony, 1993: 572).

2.6. Poetry teaching: figurative language and its educational value

The teaching of poetry has been long supported by many scholars who consider it not only as part of the broader concept of Literature, but also as an important component within the area of English Language Teaching (ELT). For example, Walter Nash has brought to table the article "The possibilities of paraphrasing in the teaching of literary idioms", and he advocates the idea that 'In the widest sense – of reformulating, defining, expanding, mimicking, making parodies, transposing and translating, seeking parallels – we use paraphrase as a method of teaching the idiom and usage of English' (Nash, 1986: 71). This was an answer to a postulate of Richard Wilbur, who strongly believed that

> A poem ought not to be fissionable. It ought to be impossible satisfactorily to separate "ideas" from their poetic "embodiment". When this can be done to a poem, it is a sign that the poem began with a prose "idea" – i.e. began wrongly – and that the writer was not a poet but a phrase-maker (Nash, 1986: 71).

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[8] Mayer (1993: 572) has selected the five major events with radar detention: radio waves are transmitted, wave is reflected off a distant artifact, the reproduced wave is had back at the source, period between transmission and reception is calculated, time is converted into distance. This exercise, when made with regularity, improves students' retention of fundamental information.

Nash was leaving it clear that paradigms could be broken for the sake of teaching because there is a portion of literary coding in language which constitutes a credit of practice that calls for examination by any method at teachers' authority.

Another contributive example comes from Burke and Brumfit (1986: 171 – 176), whose work investigates the issue of 'whether literature was in language or language was in literature'. Interesting issues are raised to clarify that both language and literature seek to satisfy: the promotion of skills (including use of imagination, response to aesthetic stimuli); the encouragement of attitudes and affective statements (including the respect for the imagination and the intellect, literary tradition and cultural tradition), and the provision of information (including knowledge about literature and knowledge about language). Wa Thiong'o (1986: 223 - 229) claims for a critical reflection on the use of a European literature (including poetry in English) in the African context, while it in fact reflects all the reality but the African context.

In the teaching of poetry, a difference should be made between leisure, negatively seen as distraction – easy and frequently politically-driven - to keep people with mind unfocussed on the most important facts of the social life, on the one hand, and the leisure construed as a positive, productive recreational factor – which considers people interested in thinking things through – on the other hand. This connection with important events makes people explore 'particularities of individual awareness of the world, giving significant shape to divergent private experience, exercising the prerogative of self without being called to social account'(Widdowson, 1992: 79).

It is this latter context that accommodates poetry, considering that it shows leisure as recreation in the productive sense of its utility. The concept of divergence and convergence can fit here to represent the basic factor of poetic interpretation. Poetry is twofold: on the one hand, it is both a destructive force and a protective force, at the same time subverting conformist and publically authoritative truth, and maintaining the value of order by reorganizing reality in a fresh appearance apprehended in the modelling of verse. Given that poetry signifies the cohabitation of values of liberty and limitation, it is susceptible to be used to promote a broader consciousness of these values and their relation in private and collective life.

Poetry appeals to specific practices of language and permits a variety of replies. In this context, it inspires the kind of doubt, acknowledgement of comprehensible validity, and serious examination of conventional ways of thought and communication which are expected to be the function of education to promote. Nevertheless, the interpretation of poems should take into account the significance of the necessity for convergence. A convergence that does not accept accommodation to traditions, a rejoining

of differences and the proper recognition of those incongruences, primarily, rests on relating them to what is recognized as standard. The personal choice of the poets is certainly forced by social agreements; they are the indispensable condiments for writing, considering that the poet would not be able to produce extraordinary effects by violating them without those social agreements. And the reader's consciousness of the violation, certainly, enters to improve consciousness of the agreement, including an acknowledgement of the restrictive validity of both (Widdowson, 1992: 82). Violations often come in form of figures of speech of various kinds. They can be metaphor, metonymy, similes, oxymoron, hyperboles, etc.

It is this productive contradiction that triggers and favours the assessment of the different social agreements at the various intellectual levels which, in turn, may most frequently open doors to the figurative coding of language by poets and boost the awareness about poetry as a means of language learning and academic refinement. This is one of the states of knowledge that teachers of languages should aim at, if they want to understand the contours that languages undergo to attain various expressive purposes. The next chapter comes with the purpose of exploring the artistic work of Stevie Smith, the British poet. Furthermore, the chapter will look at the various stylistic options, such as idioms, proverbs, slangs and the like, to subvert the readers' conventional expectations and thus to 'rewrite' or boost the English linguistic art, in song lyrics and literature.

3.1.   Stevie Smith (1902 – 1971): A literary icon

Although largely unclassifiable as a twentieth-century woman author, Stevie Smith is a unique literary icon of the Anglo-American culture. Best known for her famous poem *Not Waving But Drowning* and her oddly intransigent drawings, she also inspired a play on her life and two biographies (May, 2005: 1). Smith only began writing poetry seriously in the middle twenties, when she was about twenty-three (Williams, 1991: 38), even though she could already demonstrate a knack for poetry when still a child (Orr, 1991: 31). Her recognition both as an artist and a writer, namely in the United States, would come much later; since then, in her published poems, drawings and novels, she has been a 'noise' that has not stopped revolutionising the way English literature is written and discussed (Severin, 2003: 133).

The 'noise' was mostly caused by her eccentricity as an artist and the fact that "there is a deliberate carelessness in her writing which reflects her own rather cavalier attitude both to the world and to poetry" (Storey, 1991: 177). Yet, like other women poets, Stevie Smith suffered from the masculine bias which considered women as the objectified, weak, home-confined and residual part of the society (Civello, 1997: 1- 4). This Chapter is meant to reveal some important aspects of Stevie Smith's life, both as a literary intellectual and as an individual. The review will include her acute social and political awareness, her lucid views on religion, her critical consideration of the contemporary gender roles, and her crucial contributions to the literary patrimony of the British and North-American cultures.

3.2.   Early stages and influences, poetic themes and style

Stevie Smith's real name was Florence Margaret Smith and her appellation at the family environment was Peggy.[9] As for her schooling, Stevie went to the North London Collegiate School for Girls, which gave considerable emphasis on gender-inclusive education – one in which both man and women had to be treated equally (McGibbon, 1978: 17). According to Kristin Bluemel, despite the fact that she belonged to the middle class, she did not benefit from the same privileges that her male counterparts

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[9] The name Stevie came to existence as corollary of having been frequently seen riding across a grass land playground in London and in allusion to a famous jockey, with a standing fringe when on a bicycle, Steve Donaghue (Spalding, 2002: 3). Indeed, Stevie probably sounded more feminine than Steve.

did, and the '[E]ducational differences between Smith and the male members of her generation are even more pronounced than differences of class and wealth' (Bluemel, 2003: 67).

Some crucial factors may have concurred to this disadvantage: one of these is the fact that her father 'ran away' from the family to chase his realization as a sailor, forcing them to live an unwarranted economic condition. The other no less important disadvantage is that she was guided by women who demonstrated to be "innocent about money, which was not invested wisely" (Barbera and Mcbrien, 1987: 11). A third challenge was the fact that her schooling at the North London Collegiate School for Girls opened a slot to a six-month-long training at 'Mrs. Hoster's Secretarial Training College' (Bluemel, 2003: 67). All this made her not to have the time or the required conditions to publish her early work in any accredited journal.

These aspects are particularly implied in her autobiographical poem *The Orphan Reformed*, through which she exposes a social problem that the British society of the epoch undergoes, the emotional depravation from which orphans suffer:

> The orphan is looking for parents
>
> She roams the world over
>
> Looking for parents and cover
>
> She looks at this pair and that
>
> Cries, father, mother'
>
> (McGibbon, 1978: 130).

Only later on could she take advantage of the comforting hours at her work as a personal secretary to Sir Neville Pearson, in fulfilment of her important decision to live alone forever: 'Yes you must. Oh wicked orphan, oh rebellion' (Kaream, 2011: 24).

Stevie Smith's major inspiration stems from her immediate experience with the world around her. When Jonathan Williams asked her about the writing style that is her own, she replied that the rhythm was mostly based on the church hymns that she was familiar with; although she did not go to church habitually, she had been educated within the respected principles of the Anglican Church (Williams, 1991: 40 – 41). Smith had a significant influence from theological books such as the Holy Bible. But her religious views were also affected by Victorian poets such as Browning and Tennyson (Civello, 1997: 92). Living in Palmer Greens also influenced the way she used nursery rhymes in her poetry. According to Williams (*op. cit.:*42), she says that the tunes of the hymns were "rather simple...so catching" and some of them influenced her much, namely "Boys and Girls Come Out to Play." Stevie

also read children's books which have had a bearing in her subsequent artistic production, stories such as "the Brothers Grimm... the Cinderella" (Williams, 1991: 42).

Smith's writing styles have been influenced by past writers such as Gibbon, whose "prose is absolutely wonderful and one clutches these wonderful sentences" (Orr, 1991: 34). The female novelist George Eliot is also present in her literary work, as Smith's female characters experience the same mixed feelings about womanhood, marriage, and career. The list of her preferred poetry readings includes Byron, as being one of her favourites, as well as Wordsworth and S. T. Coleridge (Orr, 1991: 35; Storey, 1991: 179). Other known poetic influences to her work include iconoclasts as Clare, Blake, and Lear (see Severin, 1997: 49). For example, similarly to Blake, Stevie "adorns her margins with her own drawings, which act as a comment on her words... The other obvious inheritance is the singing voice" (Storey, 1991: 178 – 179).[10] Another influent 'predecessor' of Smith's is Auden, who has been found to be present in her numerous ballads (Storey, 1991: 191).

The aforementioned precursors have influenced Stevie's choice of themes, too.   Her poetry covers themes as vast as religion, loneliness, childhood, death and alienation, love and war. According to Spalding (1988: 2), she became "the poet of alienation, orphanhood and loneliness". Her religiosity was ambivalent in that she could believe in God but her tendency for questioning the real nature of God made her attitude overtly skeptical (McGibbon, 1978: 19). In an interview she gave to Peter Orr in 1961, Stevie said that "melancholy...death...witchcraft and fairy [tales]," were part of the themes she explored in most of her poems (Orr, 1991: 32).

Stevie Smith was most criticized for her eccentricity (see Hotz-Davies, 1991; Civello, 1997; Spalding, 2002, to mention some).   However, she considered this classification of being "an English eccentric" unfair and "a sad fate" (Barbera and McBrien, 1987: 243). It is her attitude towards the norms of poetry writing that made her critics label her as eccentric. According to Najarian (2003: 1), the poetry of Smith demonstrates "disparate sources, silly rhythms, and strange rhymes". However, Hotz-Davies has found out that "much of this criticism [not all, of course] is either overtly or implicitly patronizing, and that practically all of it disregards the fact that Stevie Smith is not only a poet but also a woman poet" (1994: 218).

By the same token, Romana Huk considers Smith's dialogic manifestation in her poetry to be "a radical negotiation of language and poetic subjectivity" (Huk, 1999: 511). In a previous analysis of Stevie Smith's modes, Huk stated that "her methods of madness deviate from control as they blend ..."

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[10] By the same token, James Najarian states that "at first glance, Smith does seem like a perfect demonstration of Bakhtin's ideas" (2003: 1).

(Huk, 1997: 151). Though, it is known that Stevie would not care about her ambivalence and she does represent a political confrontation (Najarian, 2003: 2). Indeed, Smith exposes traditional standards without reserves through several 'dissimulations' in her poetry.   Dissimulation in Smith's works "provides both the means and cover for cultural and social subversion" (Pumphrey, 1986: 2).

It seems predictable that Smith's poetic style would be exceedingly individualistic, which may have made it difficult for critics to take it as a serious work and easily tag it as eccentric. As Spalding testifies, "Stevie's poetry is easier to patronize than to engage in debate" (2002: xvi). Nevertheless, she was so faithful and consistent to her style that time came to find a room for her, as she guaranteed Orr in an interview ten years before her death. For her "The times will just have to enlarge themselves to make room for me, won't they, and for everybody else. Being alive is being alive, and being alive now and not in the last century" (cf. Orr, 1991: 35). Stevie had been clear about the incapacity of many of her critics to adjust to her style and that, in time, she would be recognised as a poet who has left a legacy that would not be ignored.

It cannot be denied that Smith was an incredibly innovative and creative poet. She could perfectly and without any prejudice "connect with older traditions, forms and genres. She could pick up rhyme schemes and metrical contracts only to abandon them when she shifts her tone or idiom arrestingly" (Spalding, 2003: xvi). It can be summed up here that Smith's poetry is characteristically dialogic, ambivalent and very innovative in style. Her creativity results from the knowledge she had about many of the authors that had anticipated her career as a poet, which made her be able to combine the past and the present to recreate and produce her own version of poetry that would merit its own place along the time.

3.3.   Stevie Smith and wartime politics

One of Stevie Smith's political attitudes had been based on the strategy adopted and dubbed by Woolf as the 'passive experiment' (Bluemel, 2003:134). Woolf's strategy relied on negotiation at all levels possible, for example, 'not darning socks for the war effort...not attending church' (Bluemel, *loc. cit*.). Smith adapts 'passivity' as an important political instrument. In that way, her literary contribution enters the 1930s as an unusual way of living the political dialogue of that epoch, by imposing a new way of looking at the social phenomena.

Stevie Smith targeted what she called 'the old man' negatively, i.e., the repressive patriarchal position of the contemporary English society. Although her age did not combine much with the

discourse of the younger generation of that decade, such as that of Auden, she shares their construct that the chains of command of the social and political order formed a macho *status quo* that was despotic and authoritarian (Bluemel, 2003: 135). In fact, her work delimits the linguistic codes of power in an effort to uncover their falseness and obvious egocentricity.

Stevie Smith was a combatant for freedom, and not only the one linked to women's emancipation. In an interview conceded to Peter Orr, she was clear to encourage the freedom of people to select or choose their own life courses. Her position was that people

> [A]re free agents, they must learn to say no. They are not forced to look at television... choosing is using human freedom. You know Morgan Forster always said, "Connect, only connect." Well, I should say, "Select, only select... You see, if you say no to things, when you say yes you enjoy them much more because you come fresh to it (Orr, 1991: 34).

The explicitness of her criticisms to the political situation of the epoch can be found in her early satirical poetry, through which she uncovers the resemblances of the discourse shaped in high society customs, be it on the part of the industry, the army or the ecclesiastic class. She believes that despite the fact that those discourses externalise friendliness, donations and fairness, they are, in fact, inspired by the maintenance of authority, at the expense of people whom they control. For example, in her poem "Souvenir de Monsieur Poop" (McGibbon, 1978: 83), the fogey gentleman of literature seems to be advising the fresh poets to restrain from using their creativity to substantiate their reasons to express their ideas. What they should do, in the belief of the epoch, is resemble the old school lest their work will be devalued under the canonical rules of the craft itself. Again, Stevie Smith makes use of irony to encourage revolution before a system that hides behind a very conservative stance.

Smith's reflections about the war are clearer in her novels: *Novel on Yellow Paper* (1936)*, Over the Frontier* (1938) and *The Holiday* (1949)*.* In them, there is a woman who pursues a way to identify her individuality in her threatened but dominant civilization. The woman feels extraterrestrial and intimidated in her own land (Lassner, 1992: 183). Through her created heroine, Pompey Casmilus, Smith explores the account of the "British Lion and the German Fatherland", by interrogating any person who imposes moral and politics as a way of enslaving and making others defenceless before the powerful blocks of that time. In the *Novel on Yellow Paper*, Pompey enters a fighting zone under the control of both the army and the ecclesiastic elite (Bluemel, 2003: 137). By making fun of the classical languages of both German and British governments, she revolts herself to test her own expectations about women's aspiration to free themselves from male-controlled governments.

In both *Novel on Yellow Paper* and *Over the Frontier,* Stevie Smith explores the issue of the anti-Semitic sentiment. In the latter, the Jewish depict both Pompey's admiration and hatred about herself. Along the novel, Pompey

> [M]ust isolate herself from those whose behaviour calls the ideals on which her identity is based into question. In this way, she mirrors the relationship of Jews to the British society that prided itself on rescuing Jewish refugees but also held them responsible for the anti-Semitism they engendered. (Lassner, 1992: 185)

The scenarios described in Smith's novels reflect the contingency of the war. She discusses the main concerns of a war that is made on the basis of egocentric interests, to demonstrate the strength of a system and the way it maintains hegemony over the other nations. Smith understands her role in a society where unteachable literary misconceptions of Jews were improbable to be offered if readers were incapable of relating with them.

One way that she used to transmit her concerns about the prevalent status quo was by breaking the rules established by the literary canons. She would creatively resort to "her quirkiness, her playfulness, all the wonderful and nasty little things she does with conventions of colloquial speech and patterns of social behaviour" (Hotz-Davies, 1994: 218); her debates were more often sudden, playful and seemingly without any deference for the privileged assessors of that time. She would be dealing with the main concerns of the epoch through sarcasm, irony and drama. Understanding her creative deviations is considering "the playfulness...not as a fault but as the very centre of her subversive art...in a line with Dickinson, Rossetti, Stein, Plath and Rich..." (Hotz-Davies, 1994: 219).

3.4. Stevie Smith and religion/theology

An important issue that should be taken into account when trying to understand Stevie Smith and her literary contribution is her religiosity or personal theology. According to McGibbon (1978: 19), she approached religion ambivalently. She could stand as a believer, a non-believer, or a skeptical person. She did not believe in the dogmatic standpoints of her Anglican tradition - she found them 'unreasonable and morally inferior' – but she showed a considerable anxiety about them. If, on the one hand, she found the liturgical arrangements senseless and boring, on the other hand, she could find no foundations to disbelieve the existence of 'the God of Christian orthodoxy' (See MacGibbon, 1978: 19).

She strangely believed that suicide was a pathway to another, more peaceful dimension of existence. This belief can be construed from her poems *Come, Death (I)* and *Come, Death (II)* in which she expresses her preference for death in detriment of life (McGibbon, 1978: 70 and 282). Indeed

Smith did not hesitate to choose death in circumstances of intense pain and agony, being death part of the solution she envisaged for current human earthly problems.

Additionally, Smith exploits, in the poem *Our Bog is Dood* (Our God is Dead)*,* the childish behaviour of adults who strongly believed in a god that they could not even define and their insistence in preserving their faith with ferocity against their interlocutor (McGibbon, 1978: 146; Najarian, 2008: 9 - 11). Cleverly, Stevie Smith challenges these unspecified 'children', considering their virtue as a deliberate ingenuousness, not comparable to an acceptable natural understanding or natural religiousness. The kind of 'god' people bow their heads to is an elusive one and clearly those 'children' are quite rough, wicked and ruined.

All in all, Smith's religiosity is expressed with a mix of agnosticism, incredulity and reverence. Sometimes she believed there might be a powerful deity in which most people strongly believe, in spite of the lack of evidence of its material existence, and other times she took courage to defy this same 'god', whose power was so exiguous before the anguish of its own people. That is why she ultimately conjectures the possibility of this god's death in *Come, Death (II),* when she pleads "Come, death, and carry me away" (McGibbon, 1978: 282).

3.5. Stevie Smith and gender issues

Stevie Smith could not leave it clear whether she was a supporter of feminism (Severin, 1997: 7). However, considering the period in which her literary works started to come to the public, her position regarding gender roles would be expected to be extreme. That period (the 1930s) indeed registered a major connotation of women with the household (home affairs). According to Beddoe:

> When the First World War ended, women who had contributed so much to the war effort in engineering, on the buses, trams and railways, in the services and in government offices were dismissed in vast numbers and expected to return to the home to fulfil their natural roles as wives, mothers, daughters, and sisters. How quickly praise for our gallant wartime girls gave way to attacks on women who persisted in working or tried to claim dole money! They were dubbed as hussies, pin-money girls, dole scroungers and women who stole men's jobs; by 1920 it was considered willful and perverse of a woman to wish to earn her own living (Beddoe, 1989: 3).

This period, marked by men's cowardice and ingratitude, was exploited by the media to discourage women from their initiative towards emancipation from the total housework. Magazines, novels and other publications were made full of male-oriented patronage narratives, aimed at controlling and subjugating the woman, whose great contribution to wartime achievements could not be denied.

It is this aspect that Stevie Smith, in the vests of a secretary of a company whose publications were so popular – the Pearson's – exploited well with her *Novel on Yellow Paper*. She understands and deals with the fact that 'the ideology of women's magazines directly controls its women readers by luring them into domestic lifestyles' (Severin, 1997: 16). Despite the fact that Stevie Smith frequently loved being sheltered and wanted at the houses of friends devoted to the matrimonial life, she was prepared to live without them if necessary. She ferociously attacked regularly the determinations of romantic and marital circumstances before, between and after the World War II, because she understood that ideological imposition was directed to women's domination by men. The way Smith presents her peculiar art of transposing and binding different literary period borders, implicates accepting a new way and a new view on the dialogic processes that marked the era of domestic life. In a particularly sarcastic poem *This Englishwoman,* she would write:

> This Englishwoman is so refined
>
> She has no bosom and no behind
>
> McGibbon (1978: 48)

To describe Smith's opposition is not to take her as suffragette protagonist, a mission that misses to consider how culture connects, but to justify her intolerance in relation to her social environment in the period from 1930 to 1960. Besides, Smith's artistic faculty also must be understood as a prophetic one, considering that her techniques for infringing domestic dogma are those presently used in the feminist's visual and performance arts of the postmodern era. As a performer[11] who paves her unique style, Smith takes us to the past and the future through considerations on women and cultural description. In fact, the purpose of her performative attitude was "to undermine concepts of nation and empire, though she did so in a more playful and ultimately more destructive manner...Smith's performances continue the dialogue on nationalism and imperialism that she begins in the earlier *The Holiday* (1949), which discusses England's break with India" (Severin, 2004: 61).

In recognition of Smith's activism, Sylvia Plath wrote to her in these words: "I better say straight out that I am an addict of your poetry, a desperate Smith addict" (Anderson, 2007: 173). Plath was captivated by Smith's interpretations in the BBC programmes, by the audible projection of her voice.

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[11] Stevie Smith performed her own poems. This became an unquestionable characteristic of her career and contributed to her public prominence (Anderson, 2007: 5). Her appearance in October 1960 was so astonishing that she "had them [the audience] rolling in their chairs with laughter… because no one supposes poetry can be fun" (Spalding, 2002: 263). A year and a month later she was invited again to pair with Patrick Kavanagh. In 1962 she was again invited in a general debate on poetry and literary issues in the company of Olivia Manning and Jonathan Griffin. Her vocalization was fascinating "when she recited border ballads… she added a Middle-English border dialect…She introduced … extraordinary and inappropriate tones, of sheer disgust…The performance was unnerving because it was so excessive …" (Spalding, 2002: 26).

For her, Smith was particularly influenced by her own rhythms as well as by the rhythms made when she breathed (Anderson, 2007: 2013). Despite the fact that Smith's peripheral and unrepresentative suburban background would not help much to link her to a prolific poet as Plath, her very English background sounded fully-fledged with a speech that was reserved to a middle-class person. It was by this means that she confronted the prevailing ideologies, revealing an emancipatory, subversive way of making politics (Anderson, 2007: 174).

3.6. Stevie Smith's literary works and critical fortune

Although some of Stevie Smith's publications have already been mentioned above, this section will now be presenting the development of her work chronologically. According to Severin (1997), from 1936 to 1949 Stevie Smith mostly wrote her novels. The first, *Novel on Yellow Paper,* described a range of psychological events or accounts provoking a sequence of contrasts – euphoria versus hopelessness, brutality and obsession – characterising Germany and its conceptions of reliability and integrity in the 1930s. The second novel she wrote, *Over the Frontier,* gave Smith a first opportunity to see her authorship stamped on the various magazines, which in its turn made her socially more prominent (Civello, 1997: 19). The last novel, *The Holiday,* was written in the post war period and the context it represents is different from the two aforementioned (Spalding, 2002: 129; Severin, 1997: 24).

From 1937 to 1966, Stevie Smith wrote predominantly poems which were much solicited. They were published in different years, as follows. *A Good Time Was Had By All* was issued in 1937. The most relevant characteristic of this collection is the unusual shortness and straightforwardness of the poems' lyrics. The poems essentially doubt the stability of love as a sacred pillar of the domestic family (Severin, 1997: 58). Then, one year later, she brought to the public the collection of poems called *Tender Only To One*. In this collection, more of man's violence, be it a father's or a husband's, is revealed. The poem "The Murderer" is a good example of this expression in the collection (McGibbon, 1978: 74). In 1942, Stevie Smith published another collection of her poetry - *Mother, What Is Man* – revealing the simple and, at the same time, confining ability of society in relation to women. The year of 1950 knew the publication of *Harold's Leap,* followed by *Not Waving But Drowning,* published in 1957. *Selected Poems* was only published in 1962 and it included 17 previously uncollected poems. Then, there followed a pause of 4 years before she came up with another issue of poems called *The Frog Prince.* The opportunity was taken to include 69 previously uncollected titles of her poetry. Three years later, Stevie Smith published *The Best Beast;* that was in 1969, two years before her death from a brain

tumour. *Two In One* – a reprint of *Selected Poems* and *The Frog Prince* - was released in 1971, the same year in which she came to die. After her death, *Scorpion And Other Poems* were made available on her behalf, in 1972. Finally, James McGibbon published a rich selection in 1975, which was edited in 1978.[12]

In these latter collections, the predominant themes are isolation, loneliness and despair. As observed by Ian Scott-Kilvert, "her poetry, often influenced by sung and spoken models... often masks the darkness of their vision, just as their diversity of subject" (Scott-Kilvert, 1998: 1332). The poem *Like This (1)* is an evidence of it, and she writes:

It must be some disease I have

To feel so lonely like this,

And not for company I see

The others like this, like this,

It only makes me more isolate

To see another like this

Oh nobody like this *likes* this.

Or likes another like this.

Examples of some other editions also related to Stevie Smith have become famous and part of the literary heritage of Britain and the world: *Some Are More Humans Than Others: A Sketch-Book* (1958), *Cats in Colour* (1959) and *The Batsford Book of Children's Verse* (1984).

In 1982, Stevie Smith's revisited work was published with the title *Me Again: Uncollected Writings of Stevie Smith.* This last effort to keep track of Smith's contribution was edited by Jack Barbera and William McBrien, and was prefaced by James MacGibbon. This is a substantial contribution not only to the British culture, but also to the world, given the fact that Stevie Smith was a controversial personality marked with her ambivalences, her undecidable lineage in terms of link to the classics or the moderns. She divides intellectuals in the past and the present into those who believe in her originality and those who still think that her work cannot be taken seriously. All in all, Stevie Smith has become famous for her irreverence with both the classical and modern traditions.

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[12] This selection has been edited and prefaced by James MacGibbon, then published by the Penguin Classics. It served as the basis for our corpus analysis.

3.6.1. Stevie Smith's Poems and drawings: The corpus

One of the methods that Stevie Smith used to raise the reader's awareness of the differences between what was written in her work - poetry and novels – and what she really meant is the use of drawings. This section will present samples of the corpus, namely some contrasts she makes between her writing and her drawing, through which her mockery, playfulness and sarcasm are vividly illustrated. This will potentiate the readers to rethink the real meaning hidden behind and beyond the text we read. Furthermore, Smith's use of figurative language will be seen as an expressive strategy that needs the reader's close attention.

Stevie Smith explored these artistic skills above all to challenge the undesirable image and representation of women so widespread along the 'interwar and post-World War II periods' (Severin, 1997: 47). It was her conviction that women were being sacrificed by the institution of marriage of that time, and she intended to represent an alternative way of being a woman in a society, namely choosing to endure life as a spinster. She consequently uses some figurative devices throughout her poetic work to indirectly inform, form and encourage women, and society in general, to consider the need for a more tolerant and righteous relationship between men and women.

Smith's drawings (that she called 'doodles') are not pictures in the ordinary sense, i.e. they do not have a one-to-one relationship with the words in the poems. As Lisa Ede has stated in her article on "Edward Lear's Limericks", those drawings are not "appendages to the word, slavish visual imitations or recreations of a literary event" (Ede, 1987: 104). Those drawings are not the *mirrors* to represent any link whatsoever between the poems and their meaning" (Barbera and McBrien, 1987: 197-98). Actually, they "act in 'harmony' with and 'counterpoint' to each other... suggesting a more dialogic approach to Smith's drawings than 'mirroring'" (*op. cit.*: 199). So, there is a harmonious relationship which does not need to be in synchrony.

We can illustrate the inter-artistic techniques Stevie Smith uses by resorting to some representative examples, just to suggest an idea of the process itself. Concomitantly, the chosen samples will be taken as a standpoint of the necessary analysis of the figurative language that they entail. The poems under analysis were carefully selected for the abundance of figurative language and the simplicity of their message for a reader to grasp with ease. Understanding the figurative devices used in the various texts will be of relevance to the research work itself. The reinforcement given by the drawings will serve as an example of creativity that is peculiar to Stevie Smith. It will also function as a philosophical strategy of showing the reader, etc., an ironic alternative in terms of changes of mindset of that epoch. More importantly, it will help understand Smith's strategy of ambivalence, to conjure up a

different way of transmission of ideas that is not common to the poetry reader, i.e., approaching poetry writing in a playful (even if sarcastic), and seemingly very simplistic way.

The way Stevie Smith writes indeed triggers a critical reading and activates the creative understanding of her poems. Besides, the contrasts, mockery, sarcasm and superficially no-serious fashion of the drawings, make it a more demanding task on the part of the reader, and, 'force' one to think of a *figurative drawing* which presents the *ironical* and *allegorical* devices to expose the *status quo*, and encourage women to see the other alternative for their emancipation.   As a corollary, students in the classroom will be able to encounter an interpretation and transmission of ideas that is not commonly used in poetry. That is to say, using metaphoric and metonymic language based on the combined and ambivalent use of poetry and drawing, in order to explain socio-political and socio-cultural phenomena appertaining to a certain literary period.

This is, namely and to start with, the case of the interpretation of the caricature that follows.
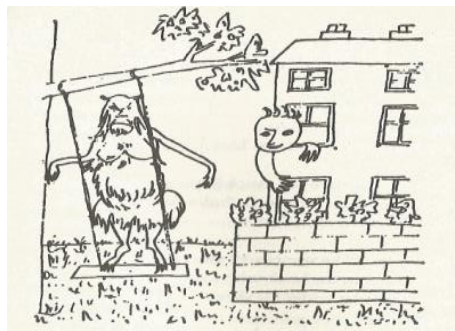
Figure 3. Le Singe Qui Swing 1, the use of irony and allusion (McGibbon, 1978: 138)

The above drawing by Smith was designed to help the interpretation of the following poem, *Le Singe Qui Swing*:

Outside the house
The swinging ape
Swung to and fro,
Swung to and fro,
And when midnight shone so clear
He was swinging there.

Ho ho the swinging ape,
The happy peaceful animal,
Ho ho the swinging ape,
I love to see him gamble.

(McGibbon, 1978:138)

As it can be seen, the title of the poem is a mix of French and English just to cause a stylistic effect called *diction*. The use of *diction* itself is made here to hide the direct reference to a man by using a foreign language expression *Le Singe Qui Swing*. This might be a form of referring to the macho man of the epoch, to illustrate the common behaviour of man who felt freer than the woman. It is this man whom she calls a 'singe' – a 'monkey', in French – who is being 'burnt' with criticisms and sarcasm,

being coined as a monkey. It is common knowledge that a monkey is an animal which would represent the epithet of joke at its fullest. Then, this is a man who still hangs loose after midnight, happy and speaking out loud – 'Ho ho...' - around the gamboling place. The *irony* is that the woman, as can be seen in the picture, is still alert looking at him with pleasure, for she adores 'to see him gambol' (McGibbon, 1978:138). All the language in use is intelligently helping the reader to rethink the context of language use. The man has become a *singe* that has been *swinging*. In fact, the picture gives a reinforced explanation of what the meaning attached to the text is. The *allegory,* as a figure of speech, is used to state that a man behaves like a monkey and that the woman is watching him swinging. *Ironically,* she is amused to see him gambol. Another figurative device is used to create startling and sometimes confusing effects: the *hyperbaton.* The fifth line of the first stanza shows a rather confusing postulate that 'midnight *shone* so clear'. How then can midnight shine? It is understood that in that epoch a man had more freedom than a woman. She had to stay at home, while he could go and do whatever he wanted to under her 'patient' eyes.

If we look at the picture further down (Figure 4) we would expect a poem which describes an attractive young woman, who lives a fully-fledged independence from the masculine rule of the society. However, what the poem describes is a woman who is a total contrast to the one in the picture: a woman whom the speaker is sorry for, because of being submitted to anguish, and, like the majority of women, she will be looking 'most absurd with a miserable face' (Gibbon, 1978: 80). The drawing contrasts – allegorically - with the text, with a hidden purpose of alerting the woman reader to take a step out of the repressive limitation of the household affairs, and experience some freedom as a spinster. By looking at the picture, the reader raises his awareness of the alternative that is given, if she gives herself a chance to have a happier face, to have a room as a single independent woman. The common use of *allusion*, (to a specific heart) is present in this poem's beginning: 'Dear Female Heart, I am sorry for you'. And again, the *caricature* helps the reader to infer what the offered life alternative or solution is.

Irony is not the only figurative resource in use. The title of the poem is in itself a *synecdoche,* where you see the poet using a part of the body – the heart – to represent the whole woman, which at the same time is a *personification* of the "heart" to "whom" the poet is communicating the compassion. In the poem, the author also uses, for example, an *apostrophe* to make the reader see the speaker as directly addressing the woman of the text: 'Dear female heart...'; and she also resorts to a *metonymy* when she refers to a woman as a 'female heart'. Furthermore, the last two lines of the poem

are a clear example of *hyperbole*. And the juxtaposition of the drawing to the text constitutes a figure of speech called *antithesis*. Let us then attempt to interpret the poem.

Figure 4. "Dear female heart"

Dear Female Heart, I am sorry for you,
You must suffer, that is all that you can do.
But if you like, in common with the rest of the human race,
You may also look most absurd with a miserable face.
(*op. cit*.: 80).

The drawing above shows that the woman to whom the poem is addressed must know that the ideological subjugation that she undergoes can be changed if she decides to live like the woman in the drawing. This would make the common reader of the epoch see that there is an alternative to the usually imposed way of being a good wife. Smith does not only address one woman, but she invites all humans to reflect on the available alternative by saying "But if you like, in common with the rest of the human race". This helps the reader to consider the available alternative on the basis of the 'ideal' world she is in.

"Not Waving but Drowning" is another example of the artistic expression of the ambivalence that pervades the poem-drawing pairs in Smith's literary work. The poem is as follows:
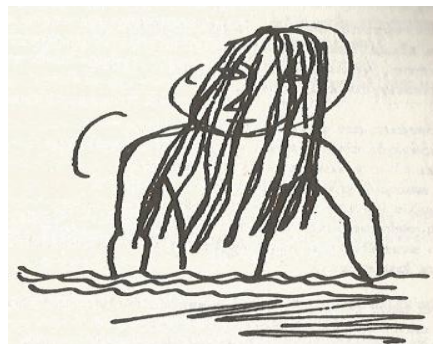
Figure 5. 'Not waving but drowning' (McGibbon, 1978: 167)

Nobody heard him, the dead
man,
But still he lay moaning:

I was much further out than you
thought
And not waving but drowning.

Poor chap, he always loved
larking

And now he's dead
It must have been too cold for
him his heart gave way,
They said
Oh, no no, it was too cold always
(Still the dead one lay moaning)
I was much too far out all my life
And not waving but drowning.

(McGibbon, 1978: 167)

In this poem, the speaker is a man, but the drawing shows a young woman with wet air, who is sinking. She can be seen from the waist up. The contrast starts right from this context where the speaker is not represented in terms of gender insofar as the drawing is concerned. There is a clear *juxtaposition* which should lead us to interpret the text as representing a man who has not been frank enough to express his real anguish to other people, which made him pass disregarded by other people. He pretended to be happy with his "waving", instead of showing her real condition of "drowning". Everybody looked at him as a funny person as "he always loved larking". However, "it was too cold always" for him and that he was "not waving but drowning", i.e. he was a broken-hearted person, melancholic and "much too far out all ...life". Stevie Smith tries to pass on the message that the consequence of pretending that all is well with you may lead to consequences that we cannot control. Many people have no courage to tell others the dark side of their lives. Instead they tend to show that they are very well and that they don't have anything to complain about. People only discover that they are deeply depressed when it is already too late for a rescue.[13]

The poet has resorted to selected devices, such as the use of rhymes in the first, the second and third stanzas ('dead/said' and 'moaning/drowning' respectively). Apart from the use of rhymes, Stevie uses *repetition*. For example, throughout the poem, the expressions "lay moaning", "too cold", "no" and "not waving but drowning" are repeated. The figurative language found in the poem can be classified as *personification*, when to the dead man is attributed the faculty of saying "I was much further out than you thought...". Another figurative device is *metaphor*; the expressions "his heart gave way" and "drowning" are a good example of it.

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[13] The drawing of a young lady can be interpreted as a description of Stevie Smith's life, as saying: "This person is me", or else, "this situation happens to me, and I have no courage to tell people what a harsh life I have been going through ever since I have been on earth."

To sum up, the poem shows the anguish of a person who feels lonesome, miserable and depressed, although cooperation can be felt from opportunity that is given to the dead man in order to express himself. Most people undergo this constraining condition in life. There are other poems, such as the following, which have not been supported or made more challenging by any picture, but whose use of figurative language is still very rich and innovative.

Is it Wise?

Is it wise
To hug misery
To make a song of Melancholy
To weave a garland of sighs
To abandon hope wholly?
No, it is not wise.
Is it wise
To love mortality
To make a song of corruptibility
A chain of linked lies
To bind Mutability?
No, it is not wise.
Is it wise
To endure
To call up Old Fury
And Pain for a martyr's dowry
When death's a prize
Easy to carry?
No, it is not wise.

(McGibbon, 1978: 47)

As for the above poem, it can be seen that it begins with the question *Is it Wise?* The use of a rhetorical question to create stylistic effect in the way we interpret the text is called *Interrogation.* Moreover, the repetitive use of this question throughout the poem is called *anaphora.* Another type of *anaphora* occurs in the recurrent use of *To* at the beginning of each sentence. Another literary device which is used is the repetitive introduction of the verse *No, it is not wise.* This kind of repetition, often at the end of each stanza, is called *refrain.* A refrain is often the part of the chorus if it occurs in a song.

A *Paradox* is used in verse 2 of the first stanza. The verse goes: "*To hug misery*". It is a fact that no human can hug something in the proportion of a misery. 'Hug' and 'misery' are two extremely opposing realities. We can be forced to undergo misery but to hug it is surreal, and generally we only hug people - which also suggests the use of *personification*. Another example of a paradox (and a personification) is expressed in the second verse of the second stanza. It says "*To love mortality*", which is both a *paradox* and an *antithesis*. Love and death are so opposing that they cannot be expected to go hand in hand.

Images are used as literary devices as well. In the fourth verse of the second stanza we have "A chain of linked lies", which makes us think of lies as being arranged in the way chains are. In fact *images* are like *metaphors.* They bring to mind a clear meaning of what the poet wants you to see: "think of this..." *Understatement* is another literary device used in the second stanza. If we concentrate in the verses 6 and 7 we can see that "When death's a prize / Easy to carry", the poet tries to give death a minor importance (though it is paradoxically compared to a good thing, by the use of *metaphor*), while in reality death cannot be a prize of any kind for human beings.

The use of the figures in this poem helps the reader to start from a question and so reflect about the *raison d'être* of striving for any cause in life when it is certain that people shall die anyway: "When death's a prize / Easy to carry". The use of *understatement* and the paradox, simultaneously, triggers the reader's mind to establish a relationship of death as a "compulsory" prize humans have to take for its being easy to carry. Certainly, the use of the figurative language beautifies, and gives the poem a sense of attitude and action. The poet looks at death as a force that no one can escape from, and that life is just a passage no matter how much we do in order to live longer.

Another good example of Smith's poetic technique is *Souvenir de Monsieur Poop.* It reads as follows:

I am the self-appointed guardian of English literature,

I believe tremendously in the significance of age:

I believe that a writer is wise at 50,

Ten years wiser at 60, at 70 a sage.

I believe that juniors are lively, to be encouraged with discretion

           and snubbed,

I believe also that they are bouncing, communistic, ill mannered

           and, of course, young.

But I never define what I mean by youth

Because the word undefined is more useful for general purposes

           of abuse.

I believe that literature is a school where only those who apply

           themselves diligently to their tasks acquire merit.

And only they after the passage of a good many years (see above).

But then I am an old fogey.

I always write more in sorrow than in anger.

I am, after all, devoted to Shakespeare, Milton,

And, coming to our own times

Of course

Housman.

I have never been known to say a word against the established

           Classics,

In the service of literature I believe absolutely in the principle of division;

I divide into age groups and also into schools.

This is in keeping with my scholastic mind, and enables me to

           trounce

Not only youth

(Which might be thought intellectually frivolous by pedants) but

           also periodical tendencies,

To ventilate, in a word, my own political and moral philosophy.

(When I say that I am an old fogey, I am, of course, joking.)

English literature, as I see it, requires to be defended

By a person of integrity and essential good humour

Against the forces of fanaticism, idiosyncrasy and anarchy.

I perfectly apprehend the perilous nature of my convictions

And I am prepared to go to the stake

For Shakespeare, Milton,

And, coming to our own times,

Of course

Housman.

I cannot say more than that, can I?

And I do not deem it advisable, in the interest of the editor to

    whom I am spatially contracted,

To say less.

                McGibbon, (1978: 83)

Souvenir de Monsieur Poop is a poem that represents an all-important individuality in the academic area, a person who is "the self-appointed guardian of English literature". This person is so attached to the past and ruling schools that he would not consider a young person – and Stevie Smith only did high school – to be able to handle the literature pathways. He would "trounce" and "snub" them on behalf of the classics, such as Shakespeare, Milton and Housman. For him, it takes, at least, a 50-year-old person to be academically prepared to talk about literature. This is a very reductive way of dealing with literature. The *Souvenir de Monsieur Poop* represents the unfounded academic positions that contributed much to the opportunity for Stevie Smith to rebuke them severely, with sarcasm and irony. For *Monsieur Poop,* poetry can only be considered as such if produced under the established rules of "greatest poets". *Monsieur Poop* would die for the canons.

The poet's mood is a serious one, but scathing and situationally ironic (see Chapter Three on irony types). In fact, she questions the authenticity of those reputable standards. Apart from *irony* as figurative language, Stevie used other figurative devices, such as *repetition* in the lines starting with "I believe..." and "And coming to our own times/Of course/Housman." Repetition is used to reinforce most important elements in a communication activity. *Interrogation* is another device that she has used to make it clear that those canons are unquestionable: "I cannot say more than that, can I?" This question does not have to be answered. In fact, it is used to leave an ironic stance of the speaker toward the mind of the hearer/reader. The use of *hyperbaton* is also patent in the line where the poet writes "And only they after the passage of a good many years..." The author has also resorted to the use of *asyndeton* (and a hyperbaton) when she writes "Ten years wiser at 60, at 70 a sage," the necessary conjunction "and" is purposely omitted to give the idea of succinctness and of an impact in the mind of the reader. There is another important literary device: a *bathos* or anti-climax, in the descending sequencing of the adjectives in "I believe also that they are bouncing, communistic, ill mannered/ and, of course, young." Concomitantly, the quoted sentence is an *understatement*. It is an

understatement in relation to the poetic production of those who cannot be deemed to be mature enough for the art of poetry. Adding to the list, the poem itself makes use of *sarcasm* throughout (see 3.1.9.), in that the speaker demeans the position of poets who are not "devoted to established classics". By the same token, Stevie uses *diction* in the title of the poem by resorting to French phrases to mitigate the sarcastic use of "poop" – a clown (or faeces) that comes in a form of human to dictate and threaten innovative, creative minds. Alongside, "ventilate" is another technical word used here as diction to mean that ideas must be spread like air flows full of oxygen to be "correctly" understood, followed up and applied.

Stevie Smith's awareness of the leads of poetics – more than "classics" like Mr "Poop" can imagine – is patent in the way she makes use of rhymes to beautify and conform to the expected structures that classic poetry would demand. In her poem "Nourish Me on an Egg", the rhyme is so clear, metrical and melodic:

Nourish Me on an Egg

Nourish me on an egg, Nanny,

And ply with bottled stout,

And I'll grow to be a man

Before the secret's out.

Nourish me on an egg, Nanny,

With bottled stout to drink,

And I'll grow to be a man

  Before you can think.

Nourish me on an Egg, Nanny,

Don't wring your hands and weep,

Bring me a glass of stout

And close my eyes in sleep.

   (McGibbon, 1978: 83)

"Nourish Me on an Egg" is a poem made of quick stanzas which have regular rhymes in a systematic way. This poem is relatively easy to memorize and recite. Its regularity results from the accessibility of language, the use of the refrain "nourish me on an egg", which occurs in the three stanzas. The regularity also comes from the combinations made for the systematised rhymes

throughout. For example, "stout" in the first stanza, rhymes with "out"; "Drink" rhymes with "think" in the second stanza; finally, "weep" rhymes with "sleep" in the last stanza. The combination of words to form rhymes is a way of giving harmony to the metrical sequence of the poem. A poem like this can be used in a classroom of young learners.

Repetition is a stylistic device normally used to help reinforce or maintain the main ideas of a poetic message. It is with repetitions that the ideas are memorized and relayed to the future generations in slogans, songs, propagandas, etc.

The poems that we have analysed here have been written in a given period of time, which in turn marked a specific literary era. However, the overall use of figurative language is the same necessary element present in all poems of all eras and in all nations. They are the essential elements that allow poems to survive time. These literary devices are used by Stevie Smith to function as a 'food for thought' in the mind of the reader and they are reinforced by drawings that show contrasting or alternative solutions to the current problems. Curiously, this might well help the common reader in the context of our study to develop critical thinking skills through the strategies used by Stevie Smith to expose the ideologies in that epoch. Indeed, this 'ideology' is very similar to the one that makes room in the present life of the common resident of Benguela city and its neighborhood.

The ambivalence made manifest in Smith is what makes her work peculiar in that she appears to be a naïve person but taking it very seriously; she draws in a childish way but she means it to be a way of changing the way the world should be seen. She conforms to the *status quo* in one moment, and in another moment she breaks the rules abruptly and deeply with sarcasm and irony. An unaware reader and observer would definitely be distracted by the seemingly childish drawings, and precipitously conclude that there is nothing of seriousness in her poems as there has been nothing of seriousness in her drawings. Conversely, for a meticulous reader and observer, the understanding of the contrasts and ambiguities would shed light on the possible shades of meaning lying between the pictures and the poems. An attentive reader might have some academic expertise to understand how such a serious and competent woman poet made use of so 'infantile' drawings with the decisive and provocative purpose of breaking current paradigms and prejudice.

4.1. Introduction to the Research Objectives and Methodology

The main objectives of this field research on the state of literature studies at ISCED/ Benguela can be summarized as follows:

- To analyse the state of the current programme of Anglo-American Literature through a careful look at the course outline and contents, namely its pertinence in relation to the perceived needs and expectations of the students.

- To understand the level of awareness, the feelings, opinions and perceptions of the course lecturers about the use and the importance of teaching figurative language and stylistics, and to present the respective results in tables, graphs, and scanned samples for qualitative appreciation.

- To understand the level of awareness, the feelings, opinions and perceptions of the enquired students about the use of figurative language and stylistics, so as to reveal the statistical results in form of graphs and tables, and to present samples of the qualitative data.

- To propose a small curricular content or unit on the poetry of Stevie Smith, within the current literature programme, as a starting point for the much-needed study of figurative language and stylistics.

This chapter will thus describe the adopted methods in this research, (i.e. a mix of qualitative and quantitative collection and analysis of data) including the profile of the participants, the student questionnaire (its design, procedures and results) and a description of the teacher questionnaire (its design, procedures and results). Other elements that will be described in some detail include the curricular programme in use for the English course at ISCED/Benguela, and the Literature programmes used for years 1, 2 and 3 (and the respective procedures that were used to understand their analysis).

4.2. Brief information about the participants and questionnaire application

This section describes the Student and Lecturer Questionnaires that were used to collect the information that was needed for this study. It will encompass the design of the questionnaires and the description of the procedures observed in their respective application.

4.2.1. The Student questionnaire

The participants in the study were 85 current students from ISCED /Benguela, who are attending Year 2, Year 3 and Year 4. So, 26 students were selected from Year 2, 44 were carefully chosen from Year 3, and 15 were students of Year 4 (See Appendix 3). They were randomly selected and grouped according to their specific years of study. The Year 2 students have been selected because they already had experience with Literature taught in the previous Year 1, and they could contribute with significant information for the study. The variables of age and gender were not taken into account in this study.

4.2.1.1. Questionnaire construction and submission

The student questionnaire was used in order to understand the students' feelings, opinions and perceptions about the issues related to the knowledge and learning of Literature. One questionnaire was administered to Year 2 students, the second was submitted to Year 3 students, and the third one was directed to Year 4 students (see Appendix 1).

The Student Questionnaire was divided into three different parts, and it was written in Portuguese in order to guarantee that students would express their opinions, feelings and perceptions in the language they understand better. The first part was designed to ask students to inform about their educational background, and it had one question (See appendix 1). The second part had two questions about their current study context. The first question asked about the academic year in which students were studying, whereas the second question was a rating scale one, which asked for the students' ability to rate the scale from *no difficulty* to *much difficulty* with regard to the major linguistic domains.

The third part was made of ten questions to know about the competencies developed or to be developed in the Anglo-American Literature class. The first question was a rating scale one, which asked about the ways the students believed the Anglo-American Literature class would help them, by selecting from a list of given competencies. The second question was another of a rating scale type, which asked for the linguistic and stylistic competencies that students thought the Anglo-American Literature class would help them to cultivate. The third question was a rating scale one, too. It inquired about how the Anglo-American Literature class could provide for the competencies. The fourth question was a naming or nominal one, which asked about the types of authors of the English language the students would read without being asked to. The fifth question was asked to know whether students could name English language authors. This would check the consistency of the answer they gave for the previous question. The sixth question was a leading one, which aimed to understand the students' attitude towards poetry, by asking them what poetry meant to them. The seventh question asked students

whether they would support the eventual introduction of a curricular unit dedicated to the study of stylistic aspects of poetry. The eighth question was an open-ended question which asked students to justify their answer to question seven. Question number nine was a nominal one, which aimed to understand whether students could name some poets of the English language that they liked or would like to read about if they were given the opportunity to do so. This question depended on the answer given to question number five. Question ten was an open-ended and a filter or contingency one. It drew on question number nine and asked students to explain why they did not like poetry or any poet.

The above is the description of how the Student Questionnaire was designed. It was made to answer some of the doubts and queries we had at the beginning of the research project. The following is a section which will deal with the procedural aspects of the use of the Student Questionnaire in the context of this study, including the decisions that were made in order to give priorities to some, rather than other, questions to the participants.

In this process, the Student Questionnaire was revised and some questions were found irrelevant for the objectives of the research itself. To begin with, Part 1 was considered irrelevant for this study, so it was deleted. Other deletions were found to be necessary in Part 3 with regard to questions five and eight. After the evaluative process, questionnaires were sent, via the *internet,* to Angola for submission.

After they had completed the respective questionnaires, three weeks later, these were packed and sent back to us via DHL. Then, a process of codification of the data was started and the results were presented in the form of graphs or charts for the quantitative data, and in scanned samples for the qualitative data. The section below will thus be devoted to the description and interpretation of the results.

4.2.1.2. Application and major results

As stated above, the questionnaire results were presented in the form of graphs and scanned samples. Although the second part of the questionnaire has not provided us with more relevant data, there is an indication of the difficulties students have.

The first three graphs from part 2 show the degree of difficulties that students have in the linguistic domain (see Appendix 3, Graphs 1, 2 and 3). The graphs have bars in different colours, which facilitate their interpretation by relating the various domains in the graphs and the corresponding legends. It can be seen that of all the difficulties students have, the understanding of poems represents the highest percentage (96. 2% in Year 2, 72. 7% in Year 3, and 60% in Year 4, respectively), and the lowest percentage appertains to speaking skills in English (3.8% in Year 2, 6.8% in Year 3 and 13.3% in

Year 4, respectively). The results above are relevant in that they give an idea of how far students would have benefitted from the training in poetry, including some elementary concepts of stylistics and figurative language which constitute the basic structuring of poetry.

Part 3 of the Student Questionnaire produced 24 more graphs. These graphs will be interpreted in the same way the graphs in part 2 were, i.e. results from three graphs will be read simultaneously according to the questions that they are related to. So, the second question is related to the linguistic and stylistic competencies that students believe the Anglo-American classes would help them to learn (see Appendix 3, section 3 on Linguistic and Stylistic competences, Graphs 7, 8 and 9). The graphs have bars in different colours that can be interpreted with the help of the legends on the right-hand side of the graphs and the variables that are captioned at the bottom of the graphs. It can be seen that the highest percentage is linked to the variable "5", which is about the students' knowledge of stylistic resources that authors make use of to write their texts (88. 46% in Year 2, and 75% in Year 3, and 86.67% in Year 4), whereas the lowest percentage relates the variable about the ability to differentiate the variants of the spoken English in the United States from the one spoken in the UK (3.85% in Year 2, and 6.67% in Year 4). The lowest percentage for Year 3 relates to the ability to discover the various discursive and linguistic forms found in literary texts (9. 1%).

Once more, these results inform us about the level of awareness that students expect to acquire in the Anglo-American Literature class. This may indicate some lack of planned material related to stylistics and figurative language in the previous classes, mainly in Year 1, where the programme lists contents that are related to the study of poetry and its analysis. At the same time, these results can sustain our suspicion that students are not taught stylistic-related issues at the moment, in such a way that students could learn about it for practical use in their professional and academic life.

Question number 3 was about how far the aesthetic-literary competencies can be gained in the Anglo-American Literature class. The graphs show bars in different colours with the legends on the right and the variables set at the bottom of the graphs (see Appendix 3, section 4 on aesthetic-literary competencies, Graphs 10, 11, and 12). The graphs display the highest percentages in three variants of the Year 2 graph (the ability to classify verses and stanzas; classifying and counting the syllabic meter in verses; and the knowledge about various stylistic and literary resources). All these variants have 100% of the responses of students who expect to learn little of this. The lowest percentage of this graph is of those who think would learn a great deal of literary epochs and philosophies from the most classic to the most modern ones (11. 54%). As to the Year 3 graph, the trends are almost the same in the ability to classify verses and stanzas; classifying and counting the syllabic meter in verses; and the

knowledge about various stylistic and literary resources corresponds to 88.6%, 97,7% and 72.7%, respectively, corresponding to those who expect to learn little. The lowest percentage of this graph is of those who think would learn a great deal of literary epochs and philosophies from the most classic to the most modern ones (9. 1%). The Year 4 graph shows that the trends are similar in the ability to classify verses and stanzas; classifying and counting the syllabic meter in verses; and the knowledge about various stylistic and literary resources represents 86.7%, 100% and 86.7%, respectively, corresponding to those who presume to learn little. The lowest percentage of this graph is of those who think would learn a great deal about the literary epochs and philosophies from the most classic to the most modern ones (13. 3%).

These data show clearly that the students look at stylistic-related issues as strange things to them. It is our understanding that, if students had been taught in a way that could help them to understand the issues above, at least, the Year 2 students should be expected to have this knowledge in memory. Not having the mastery or the slightest idea about it would probably indicate that, despite the fact the programme includes it, the teacher may either not have sufficient time to cover those aspects during the academic year, or that he simply avoids them for some reason. The direct consequence of a lack of understanding of stylistics and figurative language is that students may face more problems in understanding messages, mainly when they come across them in advanced level texts, including in the scientific and technological areas. Figurative language is abundant in almost everything that people read. Therefore, explicit teaching of these issues should not be ignored during the course, and Literature classes should play a fundamental role in imparting them.

Students were also asked to mention the kinds of writers they might be aware of. A list of options was given (see Appendix 3, section 5 on English authors read without obligation, Graphs 13, 14 and 15). The graph used for Year 2 shows that the highest trend appertains to those students who would not read any book on their own (46. 15%), followed by those who would read novelists (26. 92%). It is perhaps significant that nobody would read poets. When it comes to the graph of Year 3, it can be seen that 76. 52% of the respondents would not read any of the options, and the highest percentage would be attributed to those who would read novels. The lowest percentage is that of students who would read poets (7. 69%). The graph for Year 4 indicates that the majority would not read a book on their initiative (73. 3%). As to the lowest percentage, poetry would lead with 0% (see Appendix 3). The data show that poetry continues to be the least literary work that students would read. This may explain the students' lack of awareness of figurative language and stylistics. One of the factors that contribute to the lack of love for poetry reading is the lack of interest in cultivating the habit of reading in general, let alone the

reading of English poets. As far as our best knowledge is concerned, the Institute does not have any resource centre where students would be accommodated to practice reading. This makes it difficult for a student to get ready for the challenges of developing critical reading skills which are important in the academic context. In its turn, if this skill is not duly cultivated in a teacher to be, the next generation is prone to inherit from this deficiency.

We also asked what poetry was to students in question six, to understand their attitude toward poetic texts (see Appendix 3, section 6 on the attitude toward poetry, graphs 16, 17 and 18). In all the years, students consider poetry to be complex (50% in Year 2, 47. 7% in Year 3 and 86. 7% in Year 4). The lowest percentage records the variables of those who see poetry as boring and confusing, with 0% each. It is expectable to have this result insofar as the previous question is concerned. The consequence of not knowing much about something is to find it complex to deal with. This information calls for more attention on these aspects that are fundamental in the process of reading any information accurately. Poetry is a good way of providing students with chances to read critically and, eventually, to transfer this experience to their future students.

The seventh question asked for the students' opinion about the possible inclusion of a curricular unit related to stylistics in poetry (see Appendix 3, section 7, Graphs 19, 20 and 21). As it can be seen, the vast majority in all the years would support the idea (65. 4% in Year 2, 84. 1% in Year 3 and 73.33% in Year 4). The lowest percentage was of 0% in Year 2 and 3, of those who would not support, and 6.67% in Year 4 (see Appendix 3). The statistics above indicates that although there is lack of knowledge of poetry and consequently little awareness of stylistics and figurative language, students are willing to embark on the process of learning about them. This motivation may be driven by either curiosity or a perceived need to study and understand this issue for future professional challenges. Apart from that, students' response to this question may indicate that despite the fact that the programme has included these elements, they may not have been discussed with the necessary coverage.

The ninth question begins a series of qualitative data in the form of samples, selected from the various scanned answers from the students. It aimed to know which English poets students like or would like to read if it were found opportune. Samples 1 to 6 are from Year 2 (see Appendix 3, scanned sample Year 2, Year 3 and Year 4). They indicate that although some students have a very slight idea of the names of authors, which may have resulted from rapid consultations from any available means, be they the internet or common knowledge, there still remain verifiable discrepancies. For example, Sample 1 and 2 present the wrongly written names of possible authors, such as Chinua Achebe and

Amos Tutuola from Nigeria, although Amos Tutuola is not a poet. Samples 5 and 6 present names of people who are not known to be poets, such as Nelson Mandela and David Chrystal, let alone the proposed themes and 'literary' works, which have nothing to do with Literature. The same happens with the samples from Year 3 which, likewise, present the information in an inconsistent way. As to the samples from Year 4, it can be seen that the poets, the nationalities and their themes are presented in a relatively expected way. However, it seems that these answers do not shape the answers given in the subsequent question. Our understanding of these data is that it should not be doubted that the students have not been given coherent lessons on poetry, given the evident imprecisions in the responses they give. And these imprecisions may be the indication that reinforcements need to be considered with regard to the teaching of poetry, the methods used to teach them, the sources of texts and the types of authors that are presented as samples for classroom activity.

Question 10 leads students to explain the reasons behind their not liking poetry, if any (see, Appendix 3, all the samples). It can be seen that Year 2 students have not been given opportunity to learn poetry in the classes. This is clearly present in the answer given by the respondent who states that "not reading poetry, on my part, is not for the fact of not liking, but for the scarcity of materials and poetic books in English. I expect to have them" (see Appendix 3,). As to Year 3, most students say they do not have resources at their disposal to learn poetry, whereas some say they do not like poetry because it is very complex to study. The answers from Year 4 vary from those who believe that they do not have the culture of reading poetry to those who think that poetry has not been a discussed issue since the previous academic years. There are answers which state that poetry has been avoided for its degree of complexity.

Our understanding of these data is that, coming from Year 4, the answers may testify the absence of a cohesive and coherent teaching of poetry-related issues which would allow for the gradual upgrading of students on the area of stylistics and figurative language. This would possibly help students to move from Year 1 to Year 3 with the bases to study poetry-related issues with more depth in Year 3.

The following section will be devoted to the description and interpretation of the information from the teacher trainer questionnaire.

4.2.2. The teacher trainer questionnaire

The teacher trainer questionnaire was designed to understand the teacher trainers' feelings, opinions and their perceptions about the concerns related to the lecturing of Literature in general, and of

figurative language and stylistics, in particular. The group of participants in the context of the study included 10 lecturers from ISCED /Benguela, who currently deal with different subjects taught at the ELT (English Language Teaching) Course. The lecturing experience that they have with the course varies from 4 to 11 years (see Appendix 4), and the experience that they have with Literature-related knowledge was acquired either as ex-students or as lecturers at ISCED/Benguela at the moment. Inquiring them was found to be important as, namely, each of them may be asked to teach literature-related subjects when need be.

Currently, four of the lecturers have worked with Year 1, six have dealt with Year 2, seven with Year 3, and three have dealt with Year 4. The shortest period of their experience is of four years, corresponding to the case of five lecturers; and the longest period of experience is of 11 years, which corresponds to other five lecturers. Within the two extremes, we can find one lecturer who has been working for 6 years, one who has been working for 7 years, one who has been employed for 8 years, two who have been lecturing for 9 years and three that have been engaged as lecturers for 10 years. It is important to state that only five of the lecturers in this study have completed their MA degrees and are presently engaged in the pursuit of a PhD. The other five lecturers are just now finalizing their MA projects.

The following subsection will describe the questionnaire's arrangement, which facilitated the collection of necessary data for the study (see Appendix 4).

4.2.1.3. Questionnaire construction and submission

Like the student questionnaire, the questionnaire for the trainers was divided into three different parts. However, it was written in English given the fact that all the lecturers can understand English and use it as the medium of education in the course.

The first part of the questionnaire was about the respondents' personal information, and it was composed of seven questions. The first was a nominal question which aimed to know the academic degree of the lecturers. The second question was another nominal question inquiring the participants about the length of time that they have been lecturing at ISCED/Benguela. As to the third question, which is a nominal one, we wanted to know about the subjects that the participants taught, the year they currently teach, and the amount of time that they have been working for the institution. The fourth question was a dichotomous one and it aimed to know whether the participants would like to teach literature-related modules one day. The fifth question was also a dichotomous question, and it asked whether the lecturers felt they had enough resources to prepare their teaching. Another dichotomous

question was the sixth one, which inquired whether the institution offered conditions/opportunities to foster professional development. The seventh question was a nominal one and it provided options for the respondents to indicate which of the conditions they were offered.

Part two of the questionnaire was about the importance of Literature in ELT (English Language Teaching), and it had four questions. The first question was a filter/contingency one posed to know whether they thought that Literature should be used in the English language classroom, and they had to justify it so it could be checked whether their answer matched with the previous explanation. The second question was a nominal one, and it asked for the participants to tick the average level of awareness of literature on the part of their students. The third question asked them to indicate the language skills that could be improved the most in the Anglo-American Literature class. Another nominal question is the fourth one. It was designed to know whether, from their experience with Literature, the respondents could tell which of the listed literary discourses/genres (lyric, narrative, drama, none of the above, all of the above, cannot tell which category is which) was more explored in the Literature classroom.

The third part of the questionnaire was made to deal with the use of poetry in ELT (English Language Teaching) and it had four questions. The first question was a leading one, and it asked about the respondents' attitude towards poetry. The second question was a frequency question which aimed to ask about the frequency of the use of poetry in the classroom. The third question was a nominal one, which asked about the approaches respondents used when exploring poetic texts, if any. The fourth question was an open-ended one, which asked the participants to write a maximum of five advantages that a poetic text would bring to the students (see Appendix 4).

As it can be seen, the data to be collected will be varied and it will be displayed in the form of graphs, tables and scanned samples of answers written by the participants themselves. The following section, however, will describe the procedures that were used to apply the questionnaire and the major results that were obtained.

4.2.1.4. Application and major results

The Teacher Trainer Questionnaire was sent to Angola at the same time as the Student Questionnaire. As soon as the questionnaires were returned, it was decided that questions 1 and 2 of the first part were irrelevant for the study, so only questions 3 and 4 were considered. As to the second part of the questionnaire, questions 1 and 4 were the only ones considered, and from the third part of the questionnaire questions 2, 3 and 4 were chosen. The results of the Teacher Trainer Questionnaire

are presented in tables, graphs, charts and scanned sample answers, as well as described in the section that follows.

The results were presented in the order of the questions that were found plausible for the final version of the questionnaire (see Appendix 4). The results of question 3 are displayed in a table. They tell of the subjects that teacher trainers work with, the teaching year and the teacher trainers' time of experience. The table presents 10 teacher trainers and 20 subjects from Year 1 to Year 4, and it is clear which year each teacher trainer deals with. It was found that teacher trainers' time of experience ranges from 4 to 11 years. These results indicate that the majority of the teacher trainers have a considerable time of experience, a total of 11 years as regards five teacher trainers.

As to question 4 of the first part, respondents were asked to inform us whether they would like to teach Literature-related subjects one day. The results were presented in the form of a bar graph with legends on the right and the variables at the bottom. The bars are printed in blue, red and green (see Appendix 4, Graph 22). It can be seen that 100% of the respondents are willing to deal with Literature-related subjects one day. This information can be interpreted as an indication of a future reinforcement in the teaching of a Literature-related subject, which will make it possible for teacher trainers to exchange subjects among themselves, thus making the emergence of creativity possible and ameliorating the spectrum of the subject in each year.

As to Part 2, question 1 asked whether respondents think that Literature should be used in the English language classes (see Appendix 4, Table 2). As it is a dichotomous question, the graph shows a blue bar for the affirmative answers and a red bar for the negative answers. The longer blue bar shows the percentage of the results. It can be seen that all the teacher trainers (100%) think that it is advisable that literature should be used in the English language classroom. This information indicates that trainers are aware of the importance and the role of Literature.

On the other hand, question 4 asked them about the type of literary discourse or the genres that are explored the most in Literature classes (see Appendix 4, section 4, Graph 23). The information was presented in a pie chart. It can be seen that the yellow slice represents the majority of the respondents related to trainers who cannot tell which literary genre or type of discourse is which (80%). This information hints us to the possibility of the lack of a systematic instruction related to the typologies of literary discourse and genre. However, 10% of the respondents are represented by the blue slice. This is not that significant in comparison with the 80% of those who cannot tell which genre is which. That may be the answer from the only trainer who currently deals with Literature in the three years of the course.

In the third part, as stated above, three questions were found more relevant (questions 2, 3 and 4). The information for the second question was translated into a pie chart, and it answered the question about the frequency with which trainers use poetic texts with students in the classroom (see Appendix 4, Graph 24). It can be seen that 60% of the respondents never use any poetic text, 30% rarely use them and only 10% use poetic texts sometimes.

When it comes to which approaches were used when exploring poetic texts (See Appendix 4, section 6, Graph 25), the pie chart is divided into six clear slices in different colours. It can be seen that the slice in blue colour shows the majority of the percentage (80%), related to content discussion (ideas and message) as an approach to deal with poetic texts. Only 10% explore figurative language and stylistics, and 10% have answered that they explore technical aspects related to poetry. This information shows that the other trainers do not deal with most of the forms of literary textual analysis. Once more, it seems that the only trainer who has been committed to literature-related issues is the trainer who deals with Literature in the three years. The danger of having a single teacher for all the literature-related subjects is that, on the one hand, the institution may find it difficult to substitute the teacher or replace him in emergencies and, on the other hand, the only teacher may stop innovating after a certain period of time, making it possible to use the same approach for each coming year. And this will make the programme be outdated.

The fourth question was presented in the form of scanned samples. In general, respondents had to tell the advantages that a poetic text can bring to students. It can be seen that they think there is the advantage of cultivating the students and to boost their linguistic competence, creativity and imagination, as well as their oral skills, vocabulary, reflectivity, also helping them to relax in leisure times.

4.3. Brief considerations regarding the general curriculum

The current general curricular programme is called "Licenciatura em Ensino de Linguística/Inglês" (see Appendix 5). The programme has been designed to train and prepare teachers of English for employment in the secondary schools of the Benguela province and Kwanza-Sul. 60% of the ministered classes are taught in English and all the syllabus's principal scientific areas must also be written in English because students are to be taught to speak and write in English only. The course has a three-year duration for a BA degree, but another degree, called "Licenciatura", can be granted after a four-year period. If a student decides to do so, he will have to fulfil the requirement of writing and publicly

defending a dissertation, generally in the fifth year. This additional degree will give the student a possibility to specialize in a specific area of research, which may be Linguistics, Literature or English Language Teaching Practice.

The students' specific contact with Literature starts already in Year 1, as an introduction to literary studies - "Introdução aos Estudos Literários"- with a total of 180 hours. In Year 2, the Literature subject is called 'African Literature of English Expression/ in English' – "Literatura Africana de Expressão Inglesa" – with a total of 180 hours. In Year 3, the Literature subject is called 'Anglo-American Literature' – "Literatura Anglo-Americana", also with a total of 180 hours of classroom contact.

The information of this section can be taken as a justification for the need to improve the teaching of literature at ISCED /Benguela, in order to make it incorporate the teaching of stylistics and figurative language, at different levels. The time available for the programme, as seen in the curriculum, indeed allows for an evaluation of the programmes and engenders some possible adaptations that could be made: an introductory study of stylistics and poetic genre possible in a Year 1, and a more extensive study of figurative language use in the various poetic texts could take place in Year 2. Year 3 could introduce a unit on Stevie Smith's poetry, as a reinforcement of the knowledge of poetry acquired in the two previous years. The reason for resorting to Stevie Smith´s poetry in Year 3 is that we believe that she represents the encounter of different literary poetic currents along the time. She revisits all the literary schools that have come to knowledge and examines them in terms of their compatibility to her time and the future. Moreover, many students will feel familiar with the struggles that Stevie Smith has undergone in her time, for their being very similar to the current state of affairs, namely regarding gender relationships in Angola, where women still fight for their respect and human rights. In fact, studying Stevie Smith serves as a good starting point, mainly in a context such as Benguela city, where literary resources in English are truly scarce.

4.4. The Literature programmes within the English course at ISCED/Benguela

The current three Literature programmes at ISCED are all under the responsibility of the same teacher, as shown in the coded name F for the teacher (See Appendix 4 and related subjects). They are all yearly subjects that function under a system of precedence, which means that students cannot attend the subject in the following academic year without first being approved in a previous one. As a result, and according to the curricular programme, for a student to enroll in African Literature of English Expression offered in Year 2 they have to be approved in Introduction to Linguistic Studies (we think

that a student should be approved instead in Introduction to Literary Studies) given in Year 1, and a student will be accepted to study Anglo-American Literature in Year 3 if they are approved in African Literature of English Expression offered in Year 2.

The name that the teacher gives to the subject's programme for Year 1 seems to be inconsistent with the name given in the official curriculum (see Appendix 5). It can be seen that while the official curriculum reads "Introdução aos Estudos Literários", the teacher's programme reads "Introdução aos Estudos de Literatura". Another possible problem is that this subject is supposed to be taught in English only, but the teacher gives his introduction in Portuguese, and the way in which it is written does not seem to show a careful treatment of the language. Another aspect of the programme is the language in which it is written, part in English and part in Portuguese. This makes us question whether the programme is taught in the Portuguese language or in the English language. This inconsistency may influence the teacher's attitudes towards the teaching of the subjects and affect negatively the students' productivity.

Looking specifically at the programme's content, it can be seen that it is composed of six major items. The second one of these covers aspects related to literary genres, but the way the subtopics are distributed along the line does not seem to follow a comprehensive arrangement of the contents to be learnt. Poetry is present in the second item and the subtitles under poetry indicate that it is dealt with to provide students with enough knowledge about it. However, the whole programme does not present any bibliography or resource list. This makes it difficult to know the specific sources that the teacher uses to and provides the students with. Besides, the lack of bibliography may indicate that the material to be dealt with has not been planned cautiously for ready deliverance, i.e. the teacher may resort to any material right at the moment of teaching, without anticipating the various stages of lesson preparation.

The programme for Year 2 is written in English and its content is related to African countries whose official language is English. The content itself seems to be more on the history of the literary currents of Anglophone Africa, and about the proponents and their curricula vitae (i.e. their biographical information). No stylistics or figurative language is listed to be studied (see Appendix 7). The programme looks more like an historical study of literary currents of the Anglophone countries of Africa, without a decisive focus on the proper analysis of Literature as a subject that involves textual analysis of literary production. Yet again, the programme does not provide us with any source to base ourselves on for further reading. We may expect students to be forced to copy from the board for a lack of available material.

The programme for Year 3 is made for the Anglo-American Literature subject. It is introduced in Portuguese but, as one keeps reading it, English is predominant. It is divided into two main parts with its respective items. The first of these focuses on the successive literary periods and the second one supposedly concentrates on the textual analysis of the literary works of the Anglo-American production. It is not clear which literary works in specific and the types of analysis that will be taken into account are not at all clear either. Again, the lack of bibliography hinders the possibility to predict which sources are really used and to see how updated they may be (see Appendix 8).Therefore, like the problems of the previous programmes, these ones in the programmes of Year 3 may negatively affect the whole process of acquisition of the necessary literary skills. Thus, it is our understanding that the programme would require a profound reflection and to be ameliorated in order to answer to the students' needs.

4.5. Critical analysis of the current Anglo-American Literature Programme (3rd year)

This section focuses on a constructive appreciation of the current Year 3 Anglo-American Literature programme. A consideration will be made as to how misadjusted it seems to be to the currently accepted literature programme designs in use (see Chapter Five). However, a more detailed critical analysis of the programme needs to be carried out. We will thus look at the way the programme has been designed and structured, from the introduction which is made to the specific contents it proposes.

The first impression that can be apprehended is that the programme has been written in two languages: Portuguese and English. As far as lesson delivery is concerned, the lectures are supposed to be delivered in English only. In principle, if the course is "Licenciatura em Ensino de Linguística/Inglês", it means that the programmes of the subjects of that course, in the category of "Area Científica Principal", where Literature is included, should be written in English (see Appendix, 5, section 3).[14] The use of two languages as means of communication in the programme of Anglo-American Literature may mean that lesson delivery will be done in both languages.

If that is the case, an important principle of curriculum design for language courses will be breached: the principle of "frequency", under the category of "Content and Sequencing", proposed in Nation and Macalister (2010: 38). This principle reads "a language course should provide the best possible coverage of language in use through the inclusion of items that occur frequently in the language so that learners get the best return for their learning effort" (Nation and Macalister, 2010:

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[14] In fact there are two other similar courses in the Department of Modern Languages: "Licenciatura em Ensino de Linguística/Português" "Licenciatura em Ensino de Linguística/Francês", which are taught in Portuguese and French respectively.

38).   This mixture of languages in the programme may influence the way it will be taught, and this may have negative consequences on students' learning insofar as their expectations of a one-language subject is concerned. The point is that most students go to ISCED/Benguela, not only to study how to teach English but also to improve their linguistic skills, including the development of their critical and reflective skills. If this desideratum is not satisfied, their motivation to learn may be hampered and their productivity as students of linguistics may be negatively affected.

In addition to that, the text has been written in such a way that it reveals little mastery of written Portuguese (see programme's first paragraph and further on). It is true that, as Africans, we cannot possess a full domain of the Portuguese language, mainly considering that many of the teachers we have in Angola were not born and educated in the Portuguese language, let alone the interference of the local African languages of Angola which may hinder the production of good written and spoken Portuguese. However, if the teacher were humble enough he could ask others to cooperate and have a look at the programme before it is delivered for official use.

With regard to the Course Objectives that are listed, there are three main ideas which seem to constitute more general aims than learning objectives. In fact, they are general intentions which emphasise, namely, the importance of the communicative competence by the use of "the literary language analysis and criticism". The second "objective" deals with the students' awareness of the most prominent Anglo-American authors and their works, which are supposed to be "criticized, analyzed thematically and linguistically". The third "objective" emphasises the encouragement of students to learn "the most important concepts" in the literary field so that they can get ready for their profession as teachers of the English language.

The aims of the programme can show what the teacher will do with the students, but they do not specify what the students are actually expected to demonstrate for their own learning. Programmes for the class utility should have what Brown (1995) and Valette and Disick (1972) call performative objectives, which indicate the "purpose, the students' behaviour, conditions, and criterion" (Eyring, 1998: 26). According to Wallace (1991: 144) "objectives should be related to the aims, but should be more specific and ideally measurable in some way". The advantage of clearly writing the learning objectives is that if the teacher is for any reason not available, a substitute teacher can guide himself through them.

Most times, objectives are proposed but the practice is challenged by many factors, such as the lack of material, as testified in some of the answers given by the students with regard to why they would not like English. So, we think that the definition of objectives would be better if directly related to the

chapters, so as to facilitate the understanding of what will be learnt in each of the chapters proposed below. Learning objectives should describe the context, the level of proficiency that is supposed to be attained, the skills that will be developed and, probably the criterion of material selection to be used as reference. This would help both students and the teacher themselves get orientation about the alternative sources of material, and consciousness toward the attainability of the objectives.

The methodological considerations are somehow confusing in that the Communicative Teaching Method includes the expository method and it is, in essence, a mixed method of delivery. It is our understanding that if there is the communicative language teaching approach, the other two will be embedded because the communicative approach is a combination of various possible ways, techniques and strategies to achieve communicative goals, such as exposing material to the class.

As to the Programme Contents, the first part – including nine sequential chapters – could be taught in a relatively shorter period of time, because it seems to propose a mere chronology or timeline. Thus, the presentation of the different literary periods of Anglo-American Literature could be somewhat adjusted to one semester. Chapter One mistakenly presents 'Anglo-American Literature' as a literary period between 450 and 1066; this needs an appropriate correction (and, as we believe, it should have another title), as it corresponds to the name of the subject itself. Another problem is that Chapter Six is not associated to a certain circumscribed period as the others are; this would suggest the charge of inconsistency in the sequence of contents. Surely, a fundamental decision to be considered when designing a course or a programme is providing for a coherent sequence of elements that constitute the input for students to learn from. According to Wallace (1991), two kinds of coherence are predominant: "*synchronic coherence* and *sequential coherence"*[15] (p.153). The former has to do with the arrangement made to fit different subjects of a course together, independently of their direct influence to each other, and the latter has to do with arrangement made to make one subject contribute to the significance of the other as the course progresses. This paradigm should apply to the arrangements made in a programme such as this one. The elements of the programme for the students should demonstrate to be coherent in form and content, so as to avoid doubts and contribute to a healthy learning process.

We now come to a major problem in this document: the syllabus proposes a periodical division into eight chapters or periods, which besides being too summarised is extremely inconsistent in terms

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[15] Nation and Macalister (2010: 82 -85) speak of "Sequencing the Content in a Course" in terms of whether the occurrence of the lessons is linear – "whether the material in one lesson depends on the learning that has occurred in previous lessons" – or modular – in case the lessons do not need to feed from each other, and that the order they are taught does not matter. Most courses related to language teaching and language development adopt a linear development.

of an Anglo-American Literature programme. Although the first chapter or period contains a time span (450-1066), it seems to merely refer to an Introduction to the literature subject, especially because the teaching of English Literature usually starts with 'The Middle-Ages' (a period usually ending around 1485), which would eventually correspond to the proposed Chap. 2. Chapter 3 should not appear at all, as there is no formal designation known as 'Fifteenth-Century literature', but only the 'Renaissance and the Sixteenth Century' (1485-1603). Excepting the misspelling, there is indeed an 'Early Seventeenth Century' (1603-1660). But the 'The Restoration Literature and the Eighteenth Century' usually come together in the same period (1660-1785). To finalise, there is no such designation as 'The Nineteenth century' literature period. But there is 'The Romantic Period' (1785-1830) and also 'The Victorian Age' (1830-1901), which are not even mentioned, in spite of being of great relevance.

What is very strange, and also unjustified, is that apparently Anglo-American literature finishes as early as 1832 (!). Although the Syllabus has nothing at all to say about the Victorians and the Moderns (indeed, the whole twentieth century), it was during these two periods that Anglo-American literature emerged and most developed. In fact, one cannot even speak of 'North-American' literature before the 17th and the 18th centuries! And this one is perhaps the highest inconsistency of this programme. It does not contemplate its most recent and significant periods. Instead, the syllabus contemplates a Chapter 9 which is designated as 'Chronology', but with no indication whatsoever of what this may be. Furthermore, this Syllabus does not contain any references of any specific authors or texts either introduced or proposed for analysis in the listed periods.

The second part of the programme's content is somewhat loose. In fact, it is a simple modular syllabus, a list of contents which needs improvement so as to become a comprehensive programme based on a sequence of items directly related to the thematic idea of the chapter. It also needs to state clear objectives for each chapter; the dates should be clear, including the dates for assignments or tests (through assessment and evaluation). Considering the assessment and evaluation of the learning process, every working day is a day of contact between the teacher and the student (Nation and Macalister, 2010: 205; Gipps, McCallum and Hargreaves, 2000:160). After all,

> ...the intention of most educational systems is to help students not only grow in knowledge and expertise, but also to become progressively independent of the teacher for lifelong learning. Hence if teacher-supplied feedback is to give way to self monitoring [*sic*], some of what the teacher brings to the assessment act must itself become part of the curriculum for the student, not an accidental or inconsequential adjunct to it... [Students should know when they are supposed to be assessed and evaluated, *emphasis is mine*].

> (Sadler 1998: 82)

Additionally, the inclusion of primary and secondary sources or references should be considered in the programme. Provision of bibliography allows for students to try other ways of material acquisition by means of the various contacts they may have at home or elsewhere in the world.

All in all, the programme of Anglo-American Literature needs profound improvement to make it more comprehensible for both the teacher and the students. For this to happen, different sources should be consulted, and planning should be carried out with a relative anticipation. This will make it possible to fulfil the principle of comprehensible input (Nation and Macalister, 2010: 39). Methodologically, the programme fails many of the basic principles, which would contribute to a more comprehensive format both in the surface and the content. Some of the conclusive aspects will be considered in the following chapter, which will include some recommendations and a proposal of a curricular unit or content. These are thought to encourage a reflection on the need to revise and update, not only the current programme for Year 3, but also the programmes for Year 1 and Year 2.

CHAPTER FIVE: MAJOR RESEARCH CONCLUSIONS, RECOMMENDATIONS AND CURRICULAR PROPOSAL

5.1. Major research conclusions

Having dealt with the methodology and presented the data resulting from the research, it is now time to launch the major conclusions. As far as the results from the teacher trainers' questionnaire is concerned, it can be concluded that the teaching of figurative language and stylistics in poetry as a means to boost students' reflective, critical and creative skills needs to be dealt with more directly and purposefully. If we look at the answers about which literary discourse/genre the teacher trainers explore the most in the classroom, the results show that 80% of the respondents cannot tell which category is which. The proposed categories included, lyric (sonnets, songs, elegies, anthems, etc.), narrative, drama (interlude, comedy, monologue, tragedy, etc.), none of the above, all of the above, or they cannot tell which category is which (see graph 22). It could also be seen that 60% of the teacher trainers never use poetic texts in the classroom, and 30% of them rarely use poetic texts in the classroom (see graph 23). Other important information is related to the approaches teacher trainers use to explore texts in the classroom. The graph shows that 80% of the respondents explore poetic texts at the level of the content (see graph 24). The content they explore does not seem to include elements of poetry, as the graph shows. However, looking at the sample answers written by the teacher trainers, it can be concluded that they agree that Literature as a subject is important for its vocation to help students increase their imagination, and improve linguistic, reflective, creative skills and the like (see sample 6 and 7). It can be concluded that ISCED teacher trainers, in general, cannot give substantial help for students to develop the necessary creative, critical and stylistic skills so as to face the academic demands of their specialisation.

The above results can tell much about the need to encourage the inclusion of stylistics and figurative language in poetry in the English teacher training course at ISCED/Benguela, by proposing a more direct and practical use of poetic texts to explore stylistics and figurative language. The following subsection is devoted to the analysis of certain major conclusions, namely regarding the overall importance of the contact with poetic language within and without Literature classes and the current status of Poetry and Stylistics in the cultural and educational panorama of Benguela.

5.1.1. The current status of Poetry and Stylistics in the cultural and educational panorama of Benguela

The status of the knowledge of Poetry and Stylistics in the cultural and educational setting of Benguela is indeed feeble; and that is due to many different factors, most of which have become sufficiently clear in the results obtained from this research. As it could be seen in Chapter Four, most people, and namely the student population, think that poetry is too complex or confusing a form. An important explanation for this general attitude may be related to the lack of libraries or small resource centres in the district schools, which would help students to practice reading from various literary works, including poetry.

More specific reasons for this panorama can also be suggested here: Families do not seem to encourage children to start reading from an early age, and the Culture and the Education sectors do not lead initiatives which might promote the habit of poetry reading. Francisco de Carvalho, a teacher of Portuguese at a Secondary School, said, in an interview to *The Voice of America*, that books are very expensive in Angola because their production – manufacturing and editing – is made outside the country. [16] This may, and indeed does, discourage people who are interested in producing and divulging poetry in the province and, as a corollary, poetry and other literary products will remain virtually unseen and unknown in the classroom and in the city as a whole.

5.1.2. The overall importance of the contact with poetic language within and without Literature classes

Poetic language is present in all of the fullest manifestations of human activity and liberty (Sherry, Jr. & Schouten, 2002: 218). In fact, there has been the hope that people give credit to the idea that figurative language "is not an escape from reality but constitutes the way we ordinarily understand ourselves and the world in which we live" (Gibbs, 1994: xx). In his turn, Rorty (1989: 53 – 54) thinks of a culture where scientists are poeticised, believing that it "would be a culture which, precisely, by appreciating that all touchstones are such artifacts, would take as its goal the creation of ever more various and multicolored artifacts." Additionally, poetry translates the truth itself. Abu-Lughod (1986: 177) advocates that social scientists should focus more on the "expressive aspect of the arts as reflections on and statements about profound human experiences". This has made poetry a means through which reflection on the part of academics takes place, "and a form of research inquiry in its own right" (Sherry, Jr. & Schouten, 2002: 218). Thus, poetry as a literary debate has been showing its strength to

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[16] http://www.voaportugues.com/a/preco-dos-livros-dificulta-habito-de-leitura-em-angola/2455603.html. Retrieved on November 7, 2016.

establish itself in our daily existence, as a vehicle of freedom of expression in cafés and the internet, but also in business and state fairs, including the inaugural speeches of Presidents (Bugeja, 1996).

On the other hand, a contribution from a teacher of English to second language learners, called Andrew Simons[17] may illustrate the important role that poetry has in the students' empowerment.[18] According to this teacher, in the classroom, poetry can be a very important tool to encourage the writing, reading and interpretation of texts. When emotions increase, poems can be used as a way of finding comfort (Widdowson, 1992: 79); a poem, when read aloud to the classroom, can increment trust and empathy. It helps those students who do not appreciate writing extended essays, starting by writing bits of their thought through the short-patterned sentences that characterise poems, which may result in a progressive development of the habits of writing more extensively. For younger learners, some fixed rules of poetry can also be used to recite and sing music, such as Rap.

Given the fact that poetry is often written in contravention to grammatical rules (cf. Burke and Brumfit, 1986: 171 – 176), its exploration will trigger the reader's curiosity to understand which rules of sentence construction have been broken. The breach of rules may be used to highlight satire, to make a point, clarify the tiring effect of run-on sentences, and demonstrate how clichés, proverbs, sayings and maxims can help weaken an argument. Additionally, second language students will learn how to identify literary devices, such as utilizing parallel structures, assonance and other figures of speech. In fact, short poems have the ability to facilitate the process of textual analysis by language learners.

Above all, poetry is a way of learning how to reflect and develop critical skills. More than demystifying quantifiable processes linked to lexical content, grammatical components and processes, and literary devices, poetry appeals to a profound experience of personal transcendence. Poetry, as a rich literary product, is mystifying and it is resistant to simplistic interpretation. That implies that a person who reads a poem, one day may feel the need to read it again because its understanding is never complete.

To sum up, we believe that by making learners study poetry and its techniques will improve their communicative talents, mainly when we start preparing them earlier on, when they are more flexible and receptive. It is of paramount importance to consider that students have enough elasticity to learn and discover new worlds, which constitutes a crucial prerequisite "in both the reader and writer of poetry" (Halperin, 2005: 5).

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[17] Andrew Simons writes, teaches and is a musician based in California.
[18] www.theatlantic.com/education/archive/2014/04/why-teaching-poetry-is-so-important/360346/).

Since poetry is an important coded aesthetic reproduction of the world and civilization, we recommend that poetry should be promoted and imparted as a truly autonomous subject at ISCED/Benguela; this can indeed occur gradually, from the shape of a simple content or unit in the curriculum to an eventual fullest autonomy as an academic subject.

5.2. Proposed recommendations:

After a reflective exercise on the general status of stylistics and figurative language in Benguela, namely as they can be used in the classroom, as a means of helping students overcome linguistic problems and develop creative and reflective skills, some specific proposals will be advanced here. They are not to be taken as an exhaustive clarification of the entire problem or even as offering a complete solution. Instead, they are a tentative approach to start an investigation which may, in the long run, serve as a reflective tool to consider when similar problems occur in other institutions around the globe. Below are, thus, some crucial recommendations both for students and trainers in the context of our study.

5.2.1. Regarding the student population

Taking into account that the results from the student questionnaire reveal a significant gap in terms of knowledge of figurative language, literary devices and stylistics on the part of the students, in the three years of the English course, we recommend that: (1) the stylistics of poetry should be started as a content unit incorporated into the already existing literature subject(s), and gradually progress into an eventual autonomous subject in Year 3. This process should obviously consider the intervention of the different actors of the educational sector, not only in the context of our study but also nationwide; (2) students should be encouraged to look for alternative readings of poetry outside the school, not only to familiarize themselves with the texts but also to build on their autonomy as direct collaborators and contributors to skills building in the classroom.

5.2.2. Regarding the educational agents

Jomo Fortunato, a very influential state agent of the cultural department, who is responsible for literary affairs, advocates, in the aforementioned interview to the *Voice of America*, increased incentives to the

families, by creating bookshelves and small home libraries. He also highlights the necessity to establish a Literary Canon for state schools, i.e. a selected set of literary works which the State recommends as being fundamental for students to learn at school, at the various levels, and as they progress in their academic life.[19] In the same news report, Francisco de Carvalho defends greater investments in the local industry of books, so as to reduce the high prices of books and make them accessible to the public.

The recommendations proposed above are feasible and can also be taken into consideration in the parliamentarian debates concerning the necessary budget for the educational sector. Adding to that, ISCED/Benguela should lead an interdisciplinary project, through its Department of Modern Languages, in order to better coordinate and decide on the selection of an appropriate literary canon and the strategies to teach Literature in the secondary schools, which may result in a more solid basic preparation of the future students of Literature, as a crucial curricular subject at ISCED/Benguela and as an important general area of knowledge.

As the results from the teacher trainers' questionnaires show, there is a clear deficit concerning the teaching of figurative language and stylistics in poetry. Most teachers have not yet experienced teaching Literature themselves, and their point of view about the current state of poetry teaching is relatively poor. However, they give indication that teaching figurative language and stylistics in poetry may help learners increase their creative and reflective skills. They believe that Literature is an important subject in the curriculum, therefore, it should be taught to students at ISCED/Benguela.

It would be very productive if trainers dealt with Literature-related subjects in turns or in an alternate way. This would make them experience with the subject and the contribution to the development of the subject would be guaranteed, and as corollary, many of the necessary abilities to understand this crucial area of language learning, teaching and performance might be revisited, refreshed and better explored for both learners and the trainers themselves.

5.3. Proposal of a Programmatic Content based on Stevie Smith's poetry:

In this section, we propose an idea which we believe to be of importance in the direction to overcome the aforementioned lack of teaching contents in figurative language and stylistics. We propose the methodic and progressive encouragement of poetry use in the classroom at ISCED/Benguela, namely

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[19]   http://www.voaportugues.com/a/preco-dos-livros-dificulta-habito-de-leitura-em-angola/2455603.html.   Retrieved   on November 7, 2016.

through the introduction of a specific programmatic content in the current Anglo-American Literature subject.

Initially, the proposed programmatic content would focus on the concepts of poetry, poeticity and literariness, as well as examples of figurative language and stylistics for the development of the students' critical skills. Then, specific literary devices would be presented to be analysed and discussed in class. Another section of this plan would focus on the types of deviations in the use of figurative language, to be followed by a section on metaphors used, namely, to explain processes. A reading part based on some pertinent poetic texts of Stevie Smith would be proposed to make students engage directly in the analysis of figurative language and stylistic devices. A full reading week would additionally be considered before the students are given assignment questions in order to evaluate their assimilation of the contents of the module.

The rationale behind the proposal of a programmatic content based on Stevie Smith's poetry is founded on the consensual recognition of this poet's highly suggestive literary language and the unique way in which she represents a crucial intersection between the past and the future of the literary production in English. In fact, critics as James Najarian (2003: 1) have found it important to study Stevie Smith's peculiar forms of literary production, namely her "desperate sources, silly rhythms, and strange rhymes". And Najarian further argues that

> by posing as an insignificant doodler, Smith covers up what turn out to be traditional romantic assertions of poetic authority. Rather than abjuring claims to poetic vision, her poetry pretends not to aspire to authority even as it quietly seizes it. *The fierce allusiveness of her poetry ultimately reveals the traditional nature of her stance: Smith quotes, misquotes, and throws over precursor texts in ways that might seem trivial but finally suggest serious points about other, mostly male, aspirants to the tradition.* By manipulating the tradition in a seemingly chaotic way, Smith makes room for her own work (2003: 3, my emphasis)

It is this peculiar way of structuring her literary art in poems based on the past precursors – the traditions – and deploying them in a "chaotic way" that encourages the reader – the students in our case – to engage in reflection and, as a corollary, engender creativity in the way they will construct their own written and spoken productions in the future. It can be seen that Stevie Smith's critical allusiveness heightens "our sense of the powers and limits of human speech" (Stevenson, 1992: 43). These strategies contribute to the value of Smith as a unique poet whose creations would have to be studied and comprehended better in the future by her readers and critics, as she indeed predicted in 1961 (Orr, 1991: 35). And her flexible mastery of all sorts of figurative language devices and poetic conventions, which are more than profuse in her startling philosophical poems, do come to the fore when they are closely analysed.

5.3.1. Justification and preliminary design of its development

This section will be an attempt to propose some methodological strategies to present the material for the students' use in their classroom at ISCED/Benguela.

According to Clark (2007: 61), poetry stylistics can be dealt with in the classroom by considering three different levels of textual analysis. These levels are taken here as important tools to consider when dealing with the students' development of the respective skills.

The first level is related to the properties of the text on its own, i.e. focusing on the words - written or spoken - relying on the linguistic theory, i.e. phonology, vocabulary, sentence structure at the level of phrases and clauses, as well as focusing on the study of discourse. The second level concerns the role that stylistics plays in tracing the points of intersection between a text, other texts and the target students (who read and share them), the importance of a text in terms of its purpose, its building upon literary, sociocultural and psychological theory, in combination with linguistic theory inherent to the respective texture. The third level relates stylistics as an analysis of the sociocultural settings wherein students (who read the various texts) and writers live, interact, share and build on their agreements and disagreements based on the understanding of the first and second levels above.

The dimensions above will be found important for language teachers in general, and lecturers of the English sector at ISCED/Benguela in particular, to consider when dealing with literature-related issues. They can serve as important principles which sustain the use of different strategies and classroom activities which have already been used and (have been proven) to increase and boost the learners' linguistic, creative and reflective skills. The following are some important tips to consider in the Literature classroom:

- The use of marginal glosses, embedded aids, reading guides, categorization and brain-storming activities, and semantic maps (Wang *et al*, 2002: 98 - 101).
- The use of stylistic mapping, based on the teaching which focuses on syntax and pragmatics. Using this kind of activity in the classroom, the teacher's "focus is on the relationship between the given and the new information … as well as the distinction between the literal and metaphorical language it conveys" (Gugin, 2007: 136).
- The workshop format is another mode of delivery which allows for activities that include giving answers in feedback sessions, in order to give additional explanation and give the

lecturer the chance to clarify any points which may be found important for that lesson (Clark, 2007: 64).

- Examination of non-standard grammatical structures – as a revelation of native speakers' structure of language, and simultaneously, encouragement and reinforcement of skills for the examination of texts. This approach is important because it facilitates the understanding of key encoded grammatical evidence, which, when applied in the classroom, turns into an important "tool both for raising students' awareness of grammar *per se* and for creating a serviceable model for grammatical analysis" (Simpson, 2007: 141).

5.3.2. Section One: Reference to the poet's life and context and exploration of the poet's themes and concerns

As Smith's poetry covered a wide range of themes, such as religion, loneliness, childhood, death and alienation, love and war, the students can immediately identify themselves with and work around some of these experiences in class. In Chapter Three we learnt that Stevie had a very troubled childhood and that this condition made her lead a life as a traumatised person. Moreover, she lived the crucial events of the Second World War with drastic effects on the way social interaction was determined by the superiority of men over women. Unaccommodated with that state of affairs, Stevie Smith engaged in a civic struggle against the dominant system, in a way that is very peculiar to her. One of the most important tools she used for that struggle was poetry.

The teaching contents, which will be proposed to students, will contain information about Stevie Smith's life and works. Each classroom lesson will be an opportunity to explore the various themes that students can identify with, emphasising students' own initiatives and freedom to select and propose from a range of listed poems of the author. This way, students will, not only have enough room to decide about the content of study with the direct collaboration of the trainer, but also experience the shared responsibility to learn as a group with their peers. Moreover, a learner-centred approach to teaching Stevie Smith's poetry may better facilitate the understanding of the poets' own concern and compare them with their own concerns as students in the context of study. In this work, Stevie's life as poet has been sufficiently described in the previous chapters (see Chapter Three).

5.3.2.1. Description of main teaching contents, learning outcomes and educational methods involved in the section

The description below is meant to be a synopsis of contents and respective approaches which will be used to teach Stevie Smith's poetry in the classroom. It should be understood not as an exhaustive recipe for teachers to put blindly into use, but as a series of suggestions to start with. This is so because contents are always prone to changes and so are the respective learning outcomes and methods.

Contents	Learning outcomes/Methods It is expected that:
Stevie Smith's life, literary works and critical fortune	Students will be reading about Smith's life at different stages, and will be reading about Smith's literary works (focusing on poetry) produced from 1937 to 1966. The task will be to relate Smith's life to the real life of the students, from the perspective of the consequences of the Angolan civil war on families and especially on children.
Eventual comparative reference to Angolan women's poetry	Students will also be encouraged to search for eventual poems written by Angolan female writers, to contrast and compare them with Smith's poems, in order to understand their similarities and differences

The bibliography to be used by the students in this unit will be taken from a selection of the list of sources, both primary and secondary, that this research has used in different chapters, such as Bradford (1997), *Stylistics,* published in London and New York by Routledge; Brewer, Harris & Brewer (1977), *Comprehension of literal and figurative meaning,* an unpublished manuscript, in Department of Psychology, University of Illinois, Urbana-Champaign; Brown (1995), *The Elements of Language Curriculum* published in New York by Newbury House, and McGibbon (1978), *Stevie Smith: Selected poems*, published in New York by Penguin classics.

5.3.3. Section Two: Analysis of the poet's peculiar language and style in a selected corpus of analysis

Stevie Smith's poetry is full of creativity and initiative. The language is sometimes easy to understand and, other times, it is a very complex one. She resorts to a variety of figurative language and literary devices which demand significant attention on the part of the reader and, in particular, of the student. Chapter Three has got a substantial collection of the corpus that can be strategically used to understand some important literary devices and how she uses them to construct figurative language in the poems. However, below is a suggestion of how the analysis of Smith's peculiar language and style can be made given a selected corpus.

Reading and analysing poems from Smith's collection	Students will read and analyse critically previously selected poems from Smith, using the knowledge from the previous lessons on stylistics and figurative language. The students' endeavour will involve the study of imageries, metaphors, metonymies, idioms and proverbs and the like.
Approaches to consider in the teaching of poetic contents	The way that content will be explored will observe the principled strategies that were suggested in the previous subsections (see 5.3.1.). They have been proven effective in the teaching and study of poetry as reported in Wang et al, 2002: 98 – 101; Gugin, 2007: 136 and Clark, 2007: 64, just to mention a few, and we believe they will be important instructive methodology to help our students develop creative, critical and reflective skills.
Reading week	Students will be set free from the classroom for a reading week, to prepare for an assignment which will encompass a written essay of about 6 pages on the critical analysis of a Smith's poem, focusing on the literary devices, stylistics and figurative

	language. The essay will be orally presented to the class.
Submission of essay questions	Students receive, read and ask for clarification of the essay questions which will serve as basis for the topics that they will write about, to be submitted within a period of 45 days. The topics will be about the use of figurative language and stylistics in various poets' work that will be suggested for students to choose.
Achievement evaluation	Students will be evaluated in three modalities: (1) Students will be evaluated on the basis of the quality of the essays that they will be assigned to produce, which should be of 6 pages maximum, about the analysis of figurative language and stylistics in poetry. (2) Students will write 2 written tests of 100 minutes of duration in the classroom. (3) Students will be asked to recite poems to see how they can demonstrate the mastery of metre, rhythm, rhyme and other prosodic elements of a poem.

5.3.4. Suggested pertinence and placement of the Programmatic Content within the current Anglo-American Literature programme.

All that has been written so far, in our proposal of a curricular unit to teach figurative language, literary devices and stylistics on the basis of Stevie Smith's work, finds its pertinence in the belief that Smith's experience as a person embodies many of the concerns that can be found in the memory of a common Angolan student at ISCED/Benguela. The critical moments of her childhood have been influenced by family disintegration, the event of war and significant social, political and cultural changes in England.

Similarly, any Angolan who is at ISCED/Benguela is prone to feel, revive and empathise with Stevie Smith because of our recent war situation, which for a long period of time devastated the country, separated families, caused harassments of many kinds, leaving orphans and widows, but serving also as inspiration for many people. This inspiration can be easily found in the poetry of Stevie Smith.

Methodologically, an approach called *Attention-Directed Literary Education: An Empirical Investigation,* proposed by Anauer (2007) offers very innovative and productive insights for teachers to help students to increase their stylistic background on the basis of their previous knowledge. This approach, which focuses on a system of attention, "builds on ideas first developed in relation to literary awareness" (Anauer, 2007: 170). The approach considers many documented and pragmatic sources of facts, and offers precise strategies of incorporating this data into a comprehensible input. It is believed that the similarity between the students' life experience and that of the studied author's, generally found in communicative language approach materials, mitigates the lack of information that is common of foreign students of English. Additionally, Stevie Smith can serve as an example of the struggle for gender equity and thus inspire young women studying at the speciality of English, to understand the various poetic artifacts that Smith uses to conquer and maintain her social space, making it dependent only on her own mental and physical capabilities. They will not only learn how to make use of poetry to deconstruct the various tendencies of the masculine imposition over women, but also understand the inter-generational connections that Stevie Smith establishes in her poetry by resorting to classics such as Shakespeare, understand political and philosophical agendas and then deconstruct them with irony, sarcasm and an artistically sophisticated simplicity.

Therefore, it would not be misadjusted if the curricular unit were inserted within the Anglo-American Literature programme, right at the beginning of the academic year in Year 3. The unit would start with the general concepts connected with rhetorical devices, stylistics and figurative language, and then progress toward the practical study of the poet's work. At this point, using Grice's maxims as an aid to learners' linguistic, stylistic and pragmatic awareness, and their reflective and creative skills' development, would be of a paramount importance, given its pedagogical value (Zerkowitz, 2007: 164). Only then would the programme continue with the study of other English and American authors' literary production, which would be arguably facilitated with the studies carried out by the students at the beginning of the first semester.

For future research in the area of figurative language and stylistics in poetry, we suggest that the focus should be on the exploration of the extended use of poetry teaching adapted to the level of teacher training programmes in 'Escolas de Formação de Professores' (i.e. teacher training institutions)

both in Benguela and Kwanza-Sul provinces, whose students constitute the bulk of those who enroll into the English teacher training course at ISCED/Benguela. If applicable, the study would be carried out with collaborative contribution from the English sector of ISCED/Benguela, in order to have informed orientation of which antecedent skills will be necessary for students to learn before they enter the English course at ISCED/Benguela.

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APPENDICES:

QUESTIONÁRIO DO ESTUDANTE SOBRE O ENSINO E A APRENDIZAGEM DA DISCIPLINA DE LITERATURA ANGLO-AMERICANA NO CURSO DE LINGUÍSTICA/INGLÊS

Caro estudante,

O presente **questionário** enquadra-se no âmbito de um projecto de Mestrado em Língua, Literatura e Cultura Inglesas no Instituto de Letras e Ciências Humanas da Universidade do Minho.

Tem como objectivo compreender a tua percepção em relação aos conteúdos leccionados na disciplina de Literatura, especialmente na de Literatura Anglo-Americana. Pretende sobretudo avaliar as tuas sugestões em relação ao ensino e aprendizagem da Poesia, em particular, e o seu impacto no desenvolvimento de competências linguísticas essenciais para o exercício da tua actividade como futuro profissional na área do Ensino do Inglês.

Esperamos, assim, que respondas às perguntas que se seguem **muito honesta e conscientemente**, e asseguramos que toda a informação será tratada com o máximo sigilo.

Respeitosamente

Botelho Isalino Jimbi

N.B.: Lê cuidadosamente cada questão antes de responderes. Importa relembrar que respondas com honestidade e sem receio, de forma a facilitar a posterior compreensão dos dados.

1ª PARTE – PERCURSO ESCOLAR

1. Sinaliza com √ a tua opção e responde brevemente às restantes perguntas que se seguem.

Questões sobre o Percurso Escolar	Opções de resposta		Perguntas Adicionais
Lidas com o Inglês há muito tempo?	Sim	Não	Quantos anos?
Frequentaste alguma escola privada de Inglês?	Sim	Não	Quanto tempo?
Tens algum contacto com o Inglês fora do ISCED/Benguela?	Sim	Não	Como?

Tens algum apoio especial para a aprendizagem do Inglês?	Sim	Não	Quem/Onde?
Costumas dedicar algumas horas ou dias da semana ao estudo do Inglês?	Sim	Não	Quantas?
Tiveste uma boa nota no exame de acesso ou acedeste através de um estatuto especial?	Sim	Não	Que nota obtiveste/qual estatuto?
Este é o curso que sempre quiseste fazer/de tua primeira escolha?	Sim	Não	Por que razão?
Tens algum objectivo especial na frequência do curso?	Sim	Não	Qual?

2ª PARTE – LEVANTAMENTO DO CONTEXTO DE ESTUDO

1. Em que ano do curso te encontras? Por favor, circula a opção certa.
   a. 1° ano
   b. 2° ano
   c. 3° ano
   d. 4° ano

2. Quais os domínios linguísticos em que crês ter mais dificuldade?
   Assinala com uma cruz (x) a opção que corresponde à tua situação, sendo que 1 corresponde a (nenhuma dificuldade), 2 a (pouca dificuldade), 3 a (alguma dificuldade) e 4 a (muita dificuldade).

DOMÍNIOS LINGUISTICOS	1	2	3	4
1. Falar em inglês				
2. Escrever em inglês				
3. Ouvir e compreender registos orais em inglês				
4. Ler e compreender textos escritos em inglês				
5. Compreender as regras gramaticais do Inglês Gramática inglesa				
6. Compreender poemas escritos em inglês				

3ª PARTE – COMPETÊNCIAS DESENVOLVIDAS/A DESENVOLVER NA AULA DE LITERATURA ANGLO-AMERICANA

1. De que forma pensas que as aulas de Literatura Anglo-Americana te ajudam a desenvolver as competências descritas abaixo? Assinala com uma cruz (x) a opção que corresponde à tua opinião.

COMPETÊNCIAS DE ÍNDOLE CULTURAL	A AULA DE LITERATURA ANGLO-AMERICANA AJUDA		
	MUITO	ALGUMA COISA	POUCO
1. Melhor conhecimento acerca das línguas e culturas anglo-saxónicas			
2. Obter perspetivas mais informadas sobre as conquistas históricas e culturais dos norte-americanos e dos britânicos			
3. Saber detetar as diferenças tradicionais entre os EUA e o Reino Unido			
4. Conhecer melhor os vários países de expressão inglesa pelo mundo e suas tradições			
5. Opinar sobre a mentalidade e a visão do mundo dos cidadãos anglo-americanos			
6. Abordar as influências da cultura britânica e norte- americana a vários níveis pelo mundo			
7. Falar sobre a atitude de um cidadão norte-americano ou britânico em relação ao mundo			
8. Outras:			

2. De que forma pensas que as aulas de Literatura Anglo-Americana te facultam as competências descritas abaixo? Assinala com uma cruz (x) a opção que corresponde à tua opinião.

COMPETÊNCIAS LINGUÍSTICAS E ESTILÍSTICAS	A AULA DE LITERATURA ANGLO-AMERICANA AJUDA		
	MUITO	ALGUMA COISA	POUCO
1. Diferenciar as variantes do inglês falado nos EUA do inglês falado no Reino Unido duma forma geral			
2. Determinar as características específicas do inglês *standard*, nos seus aspectos morfológicos e vocabulares			

3. Formular orações e frases estruturadas de acordo com os vários padrões que regem a sintaxe e os vários idiomatismos, próprios da língua inglesa			
4. Descobrir as várias formas discursivas e linguísticas existentes em vários textos literários			
5. Conhecer a recursos estilísticos a que os autores recorrem para criarem os seus textos			
6. Outras:			

3. De que forma é que as aulas de Literatura Anglo-Americana facultam as competências descritas abaixo? Assinala com uma cruz (x) a opção que corresponde à tua opinião

COMPETÊNCIAS ESTÉTICO-LITERÁRIAS	A AULA DE LITERATURA ANGLO-AMERICANA AJUDA		
	MUITO	ALGUMA COISA	POUCO
1. Conhecer as épocas e as correntes literárias em que foram produzidos os textos que se apresentam, desde os mais clássicos aos mais modernos, sabendo situá-los 2. Compreender e distinguir entre vários tipos/géneros de texto literário: um texto narrativo e um texto poético, um texto dramático e não dramático, etc.			
3. Conhecer e classificar as várias formas de apresentação de versos/estrofes e seus efeitos num texto poético			
4. Ler em voz alta, fazer a contagem e a classificação das sílabas métricas existentes nos versos			
5. Ter a noção de vários recursos estilísticos e literários que são usados pelos escritores de língua inglesa (como figuras de estilo, mitologia clássica, etc.)			

6. Outras:			

4. Que tipo de autores de língua inglesa gostas mais de ler sem obrigação? Por favor circula a opção que corresponde à tua preferência.
   a. Poetas
   b. Romancistas
   c. Dramaturgos
   d. Contistas
   e. Nenhum/nenhuma
   f. Outros. Por favor, menciona quais.

   _____

5. Indica os nomes dos autores que mais lês dentro dos tipos referidos acima.
   _____

6. Por favor circula a opção/opções que corresponde(m) à tua opinião.

   A poesia é:
   a. Aborrecida
   b. Interessante
   c. Difícil de entender
   d. Complexa
   e. Inspiradora
   f. Atrapalha

7. Qual a tua opinião sobre a eventual introdução de um módulo lectivo dedicado ao estudo dos aspectos estilísticos da poesia? Por favor circula a opção certa.
   a. Sim, apoiava
   b. Não apoiava
   c. Sem opinião

8. Apresenta uma breve justificação para a tua resposta em 7.

   _____
   _____
   _____
   _____
   _____

_____
_____
_____
_____

9. Se lês poesia, que poetas de língua inglesa gostas mais ou quais gostarias mais de ler se tivesses a oportunidade? [só podes responder caso tenhas indicado em 5 que lias poetas em inglês]

	Nome	Nacionalidade	Temas/obras
1			
2			
3			
4			

10. Se não gostares de poesia ou não houver algum poeta que gostes de ler, explica brevemente porquê.

_____
_____
_____
_____
_____

Obrigado pela tua cooperação

Appendix 2. Teacher Trainer Questionnaire on the Teaching of Poetry Skills in the Literature Class

TEACHER TRAINER QUESTIONNAIRE ON THE TEACHING OF POETRY SKILLS IN THE LITERATURE CLASS

Dear trainer,

The main purposes of this questionnaire are the following: a) to find out more about the current state of the teaching of Literature, in general, and of figurative language and stylistics, in specific, in ISCED and b) to incorporate a reformulated module specifically devoted to the study of figurative language and stylistics in the subject of Anglo-American Literature that is taught in Year 3.
The results obtained from this questionnaire will be of great importance in helping us to propose a curricular module based on Stevie Smith's poetry. This research will be conducted and reported in the context of the MA degree in English Language, Literature and Culture (University of Minho, Portugal).
We would be grateful if you answered the following questions as honestly as possible, and we guarantee that your information will be handled with total confidentiality.

Botelho Isalino Jimbi

Please read each question carefully before choosing your answer / answering.

PART 1 – PERSONAL INFORMATION AND ACQUAINTANCE WITH ISCED/BENGUELA

1. What is your current academic situation? (Please circle one option)

    a. Bachelor /BA degree
    b. Master degree
    c. PhD degree

2. How long have you been attending the 'Teacher of English' specialization at ISCED/Benguela? (please circle one option)
    a. 1 year
    b. 2 years
    c. 3 years
    d. Other. Please, mention._____

3. Complete the table below with the academic subject(s), years and how long you lecture them at ISCED/Benguela.

Subject	Year	How long now?
1.		
2.		
3.		

4. If you have not before, would you like to teach literature-related modules one day? (Please circle one option)
   a. Yes
   b. No

5. Do you have enough resources in order to prepare your subject(s)? (Please circle one option)
   a. No
   b. Yes
6. Does the institution offer you conditions /opportunities to develop as a professional? (Please circle one option)
   a. No
   b. Yes
7. How many of the following conditions are you offered (Please circle more than one option)

   a. Appropriate materials to use in the classroom
   b. Financial support for further studies abroad or inside the country
   c. Workshops to update the lecturers' skills
   d. A regularly updated library with new publications
   e. A research centre with organised groups and projects
   f. Help and supervision from more experienced teachers
   g. Other. Please,mention_____

   _____

   ## Part 2 – THE IMPORTANCE OF LITERATURE IN ELT (ENGLISH LANGUAGE TEACHING)

1. Do you think Literature should be used in the English language classroom? (Please, write a few lines justifying your opinion)

   _____
   _____
   _____
   _____
   _____
   _____
   _____

2. Tick the option that you think corresponds to your average student's level of awareness of Literature.

   a. Beginner level of awareness
   b. Elementary level of awareness
   c. Pre-intermediate level of awareness
   d. Intermediate level of awareness
   e. Post-intermediate level of awareness
   f. Advanced level of awareness

3. Indicate the language skills that, according to you, (Anglo-American) Literature can improve the most. (Please circle the convenient options to you)

a. Reading skills
b. Writing skills
c. Speaking skills
d. Listening skills
e. Reflective skills
f. Other.Mentionwhich._____

4. Which literary discourse/genre below is explored the most in the Literature classes, as far as your experience is concerned (both as an ex-student and as a lecturer now)? (Please circle one option)

a. Lyric (including sonnets, songs, elegies, anthems, etc.)
b. Narrative (including autobiography, tale, diary, short story, novel, etc.)
c. Drama (including interlude, comedy, monologue, tragedy, etc.).
d. None of the above
e. All of the above
f. Cannot tell which category is which

Part 3 – ON THE USE OF POETRY IN ELT (ENGLISH LANGUAGE TEACHING)

1. What is your attitude towards poetry? (Please circle one option)
   a. Very positive
   b. Positive
   c. Negative
   d. Very Negative
   e. I cannot position myself

2. How often do you use poetic texts in the classroom? (Please circle one option)
   a. Almost always
   b. Sometimes
   c. Rarely
   d. Never

3. Which approach(es) do you use when exploring poetic texts? (Please circle one option/more than one option)
   a. Content discussion (ideas and message)
   b. Figurative language and stylistics (tropes and style)
   c. Grammatical aspects
   d. Lexical aspects (new vocabulary)
   e. Technical aspects (stanza form, metrics)
   f. None

4. Which advantages do you think a poetic text would bring to the students? (Please, mention a maximum of five advantages, if you can).
   1. _____
      _____
      _

2. _____ 125 _____
_____
___

3. _____
_____
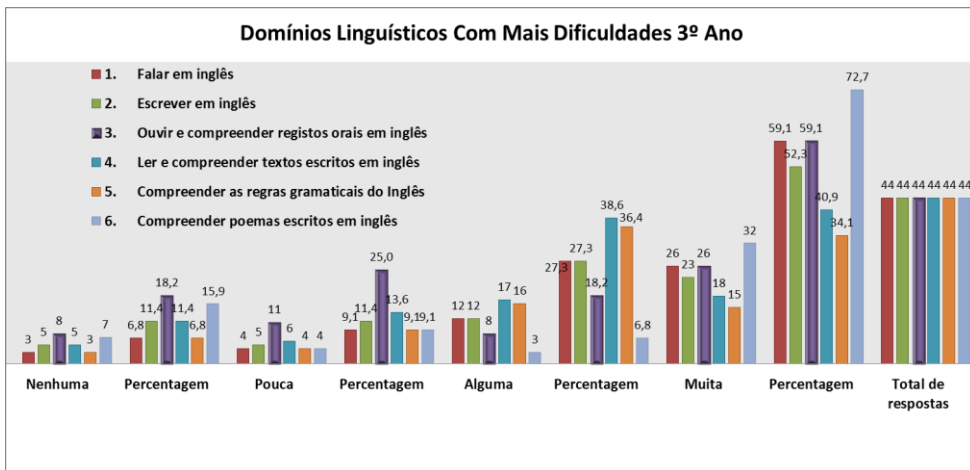__

4. _____
_____
__

5. _____
_____
__

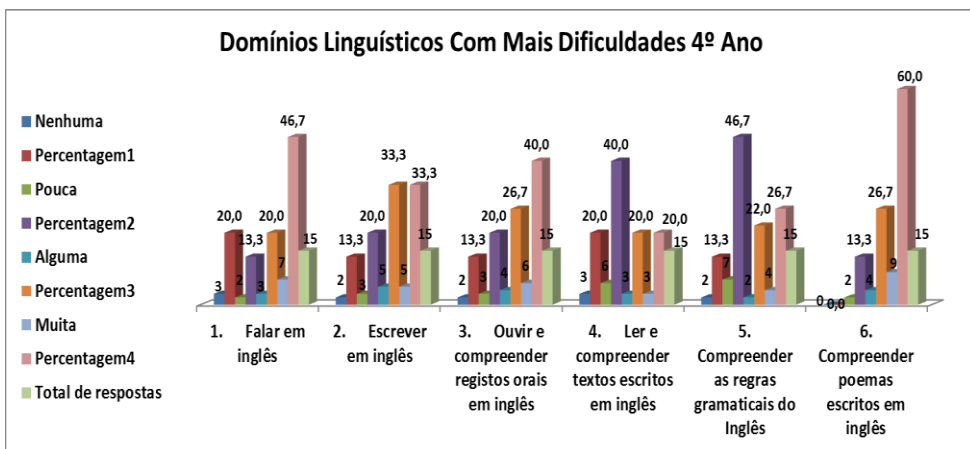THANK YOU SO MUCH FOR YOUR CO-OPERATION

Benguela, 2016

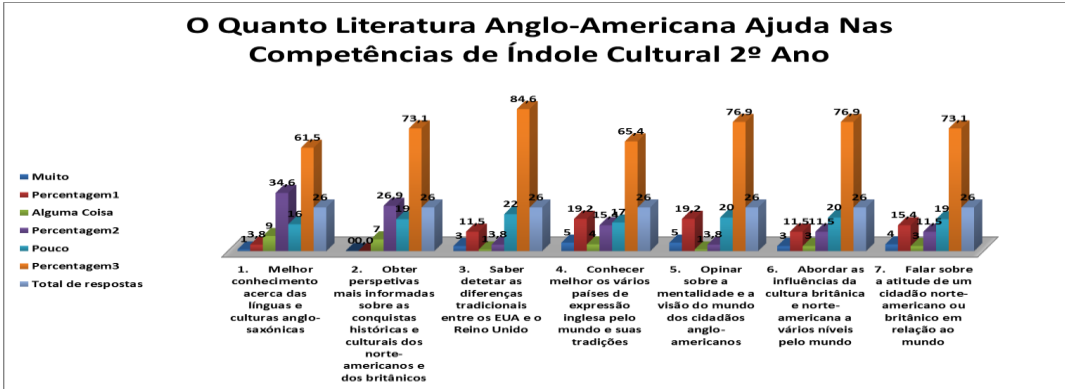Appendix 3. Results from the "Questionário do estudante"
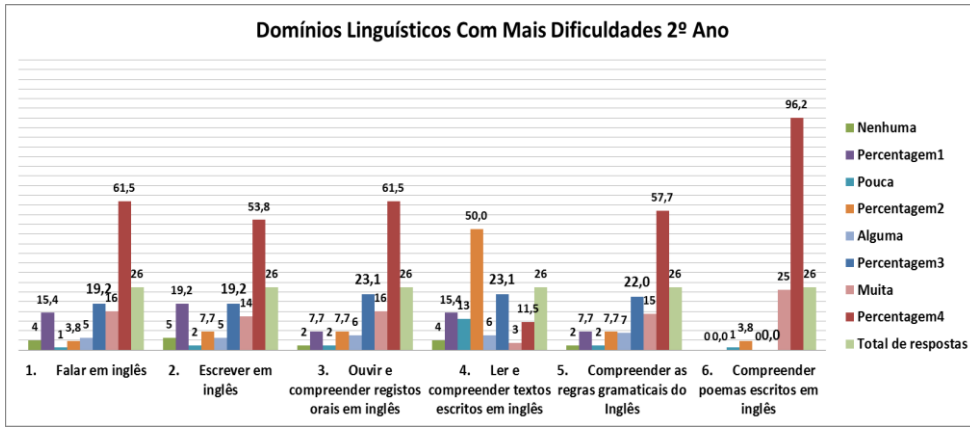
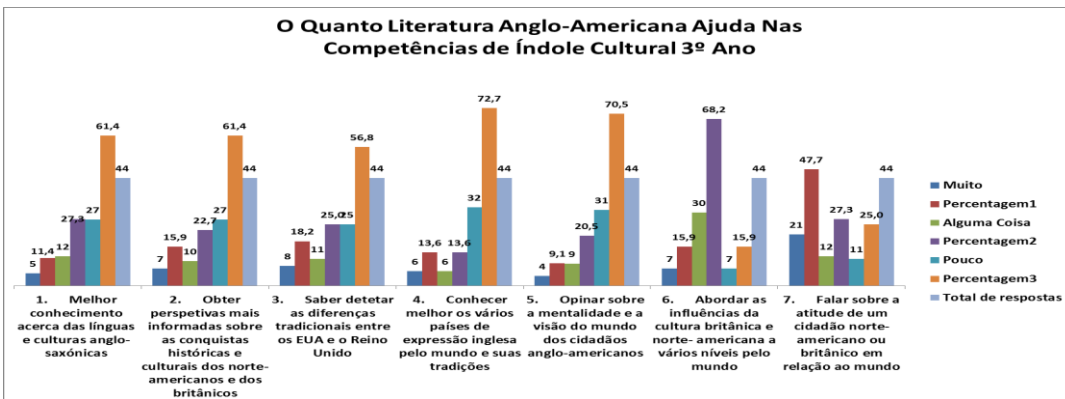Graph 1. Linguistic domains with more difficulties, Year 2

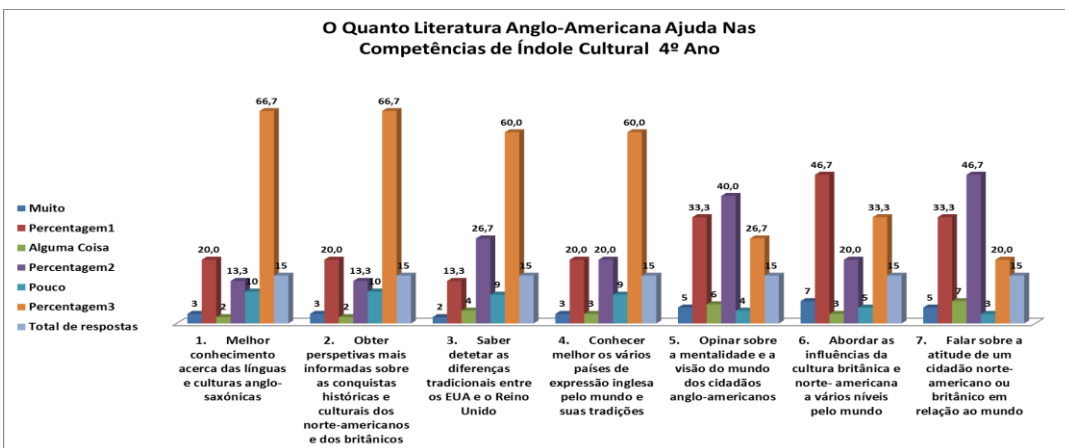Graph 2. Linguistic domains with more difficulties, Year 3

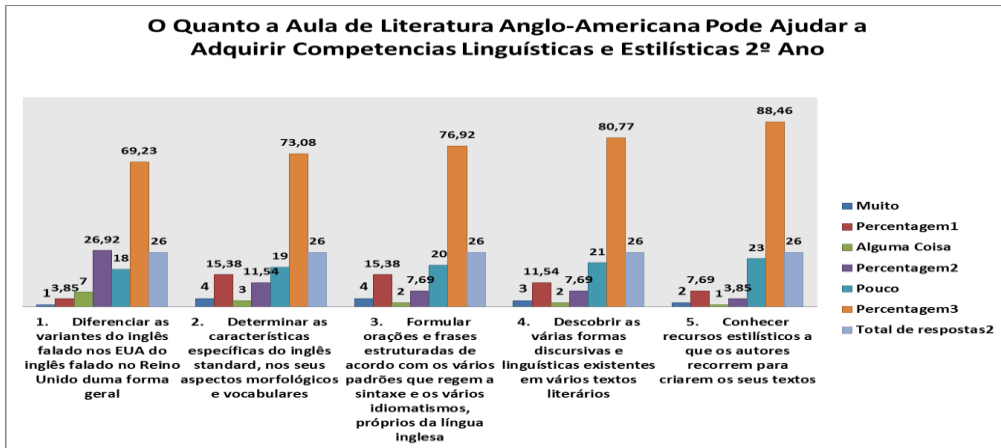Graph 3. Linguistic domains with more difficulties, Year 4

Graph 4. How far the Anglo-American Literature class contributes to cultural competence, Year 2
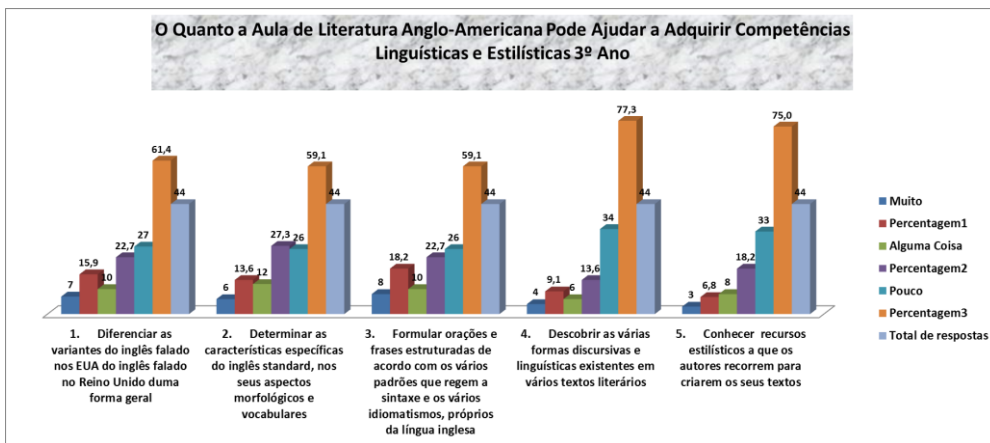

Graph 5. How far the Anglo-American Literature class contributes to cultural competence, Year 3
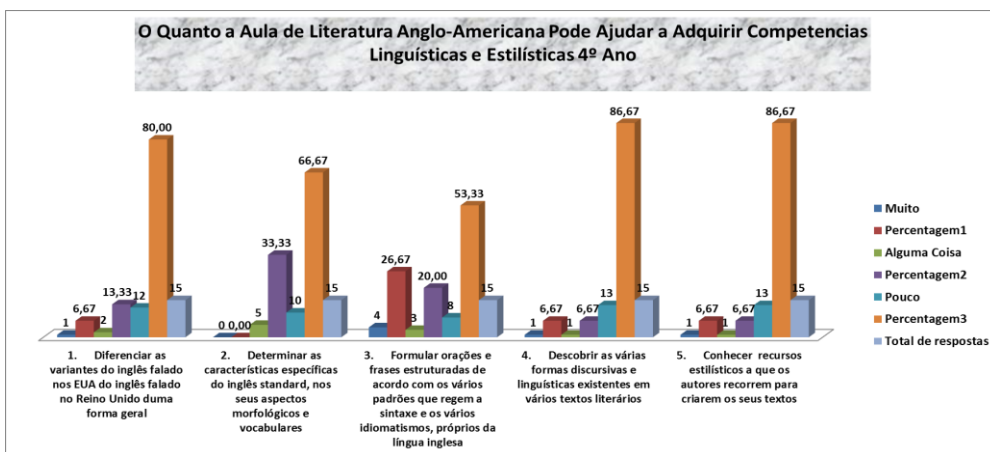

Graph 6. How far the Anglo-American Literature class contributes to cultural competence, Year 4
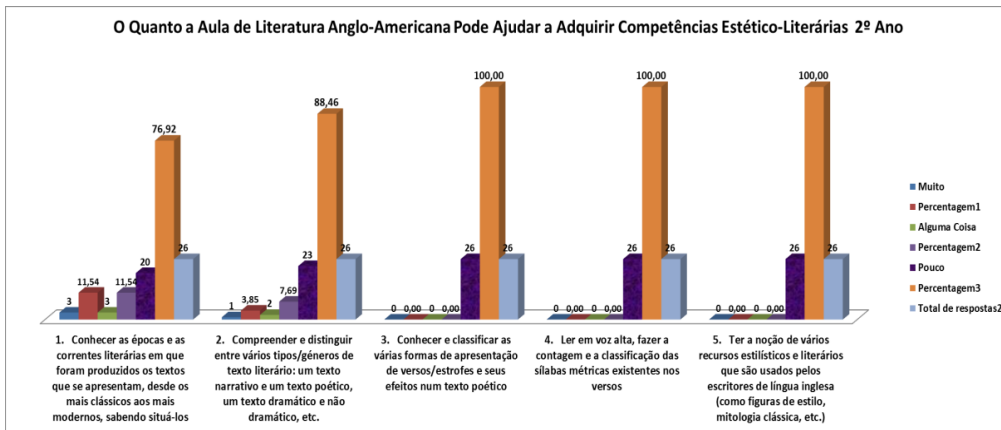
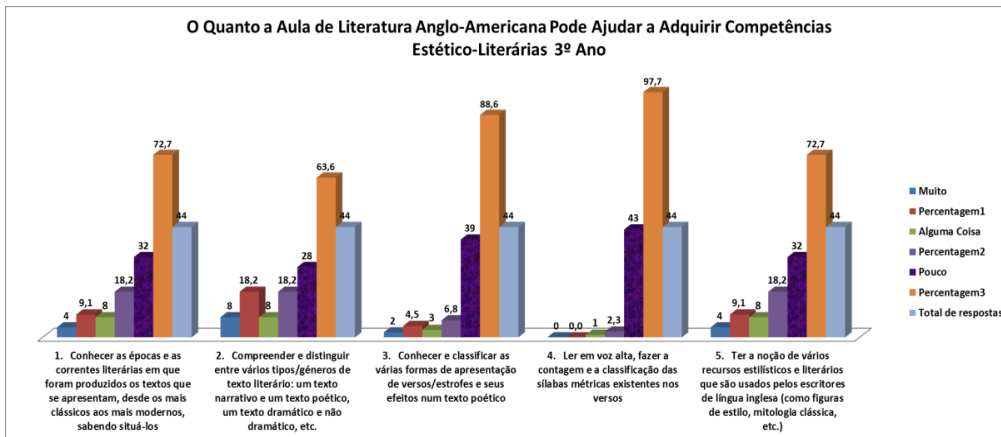Graph 7. Linguistic and stylistic competence, Year 2

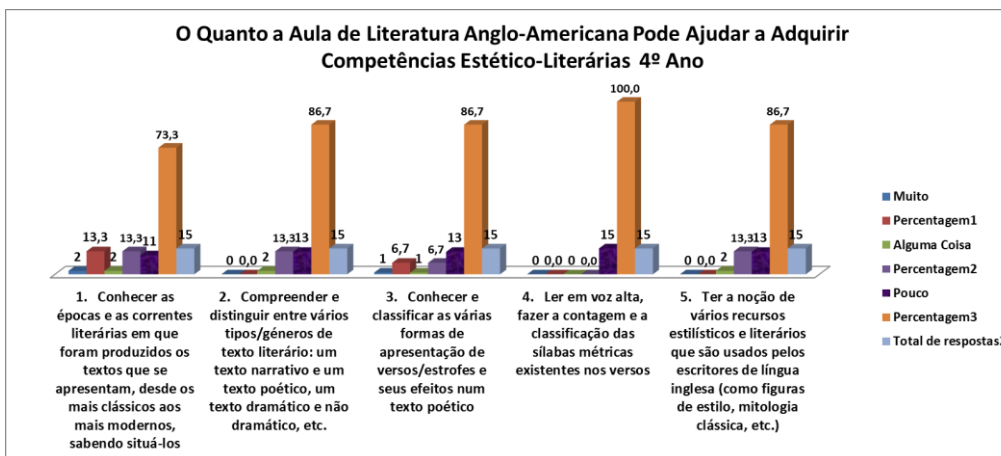Graph 8. Linguistic and stylistic competence, Year 3

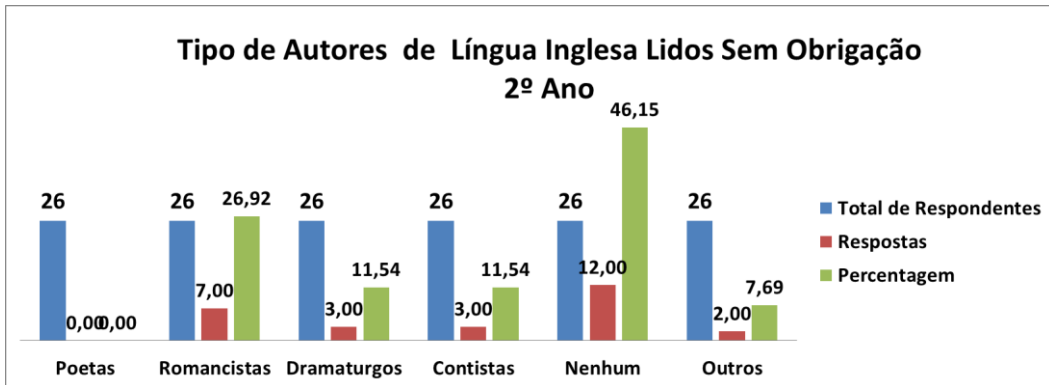Graph 9. Linguistic and stylistic competence, Year 4

Graph 10. Aesthetic- literary competences, Year 2

Graph 11. Aesthetic-literary competences, Year 3

Graph 12. Aesthetic-literary competences, Year4

Graph 13. English authors one reads without obligation, Year 2
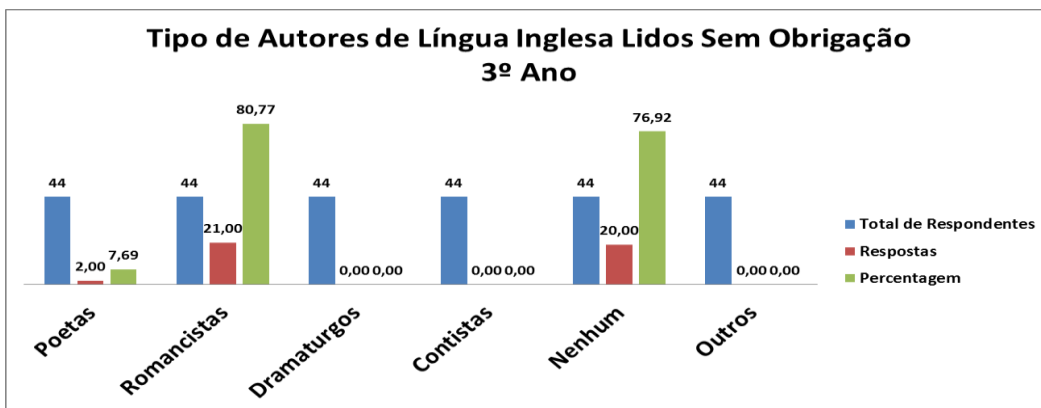
Graph 14. English authors one reads without obligation, Year 3
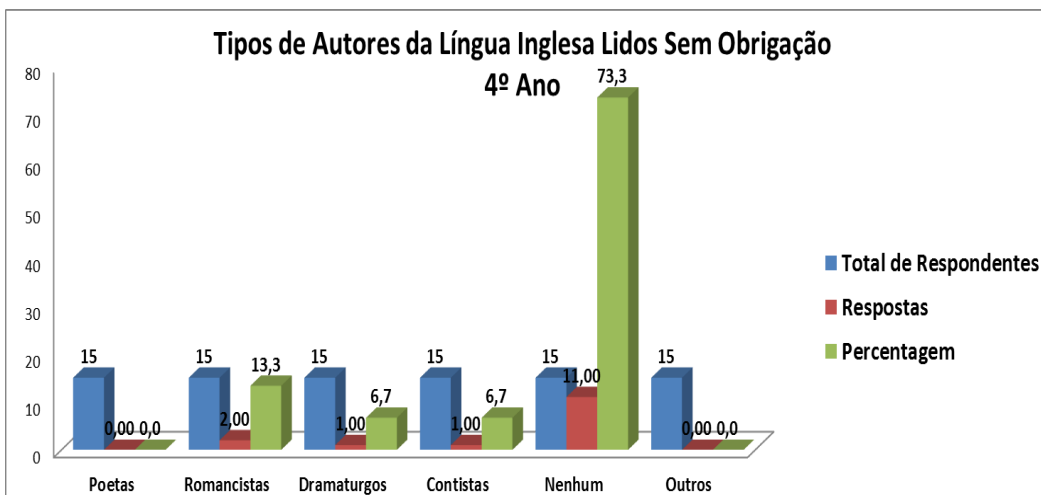
Graph 15. English authors one reads without obligation, Year 4

130
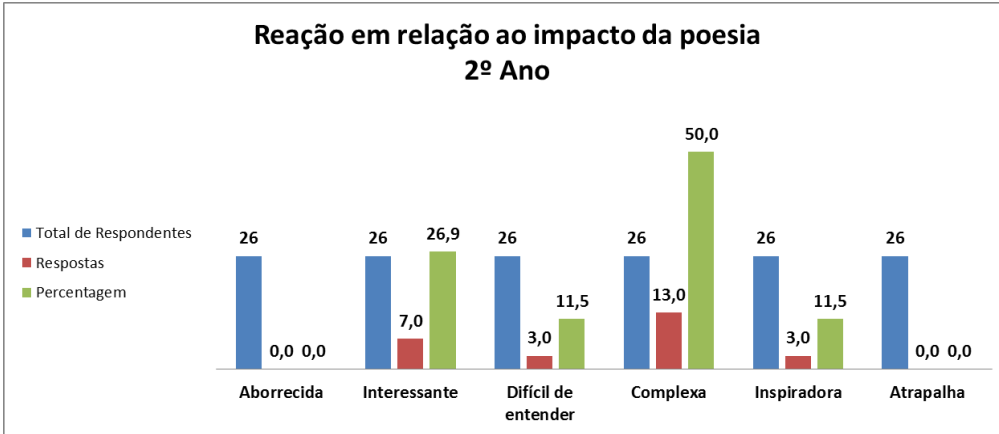
Graph 16. The attitude toward poetry, Year 2
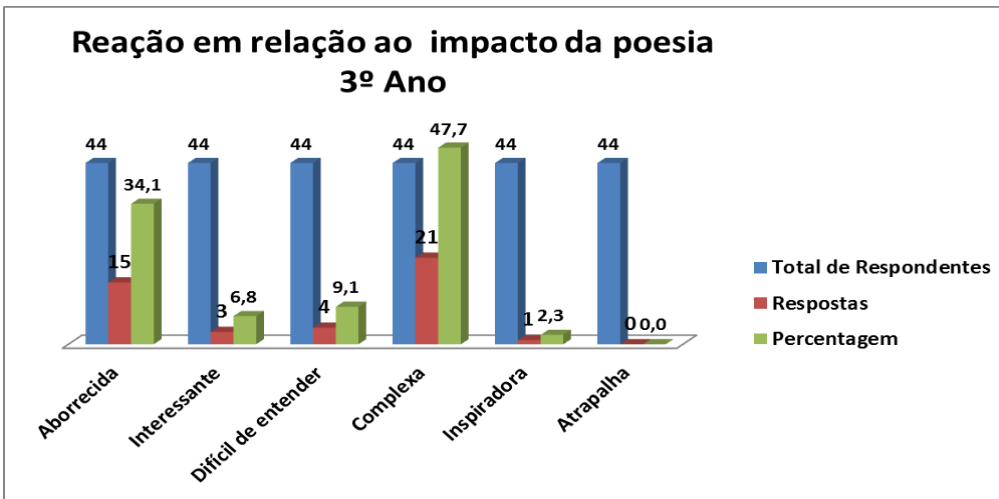
Graph 17. The attitude toward poetry, Year 3

Graph 18. The attitude toward poetry, Year 4

Graph 19. Opinion about the inclusion of a module in poetry, Year 2

Graph 20. Opinion about the inclusion of a module in poetry, Year 3
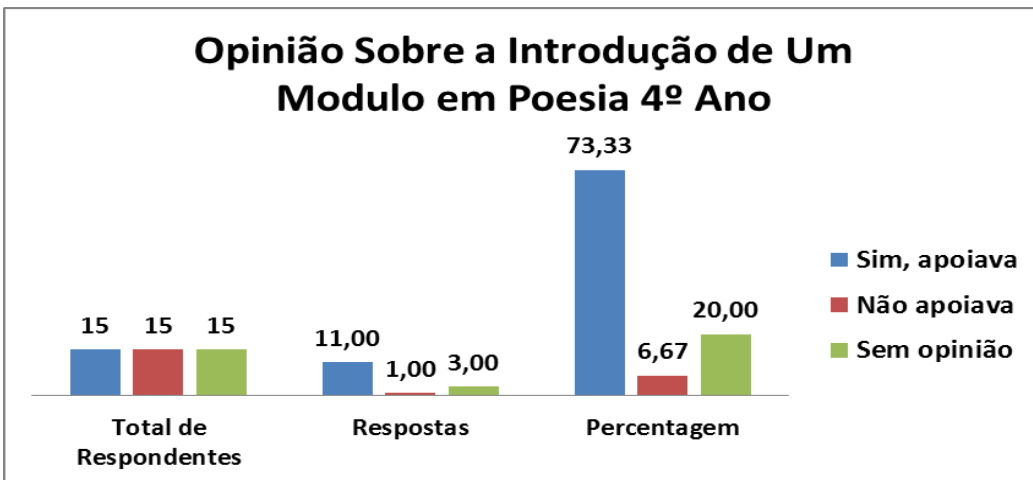
Graph 21. Opinion about the inclusion of a module in poetry, Year 4

Sample 1. Poets students would read in case, Year 2

9. Se lês poesia, que poetas de língua inglesa gostas mais ou quais gostarias mais de ler se tivesses a oportunidade? [só podes responder caso tenhas indicado em 5 que lias poetas em inglês]

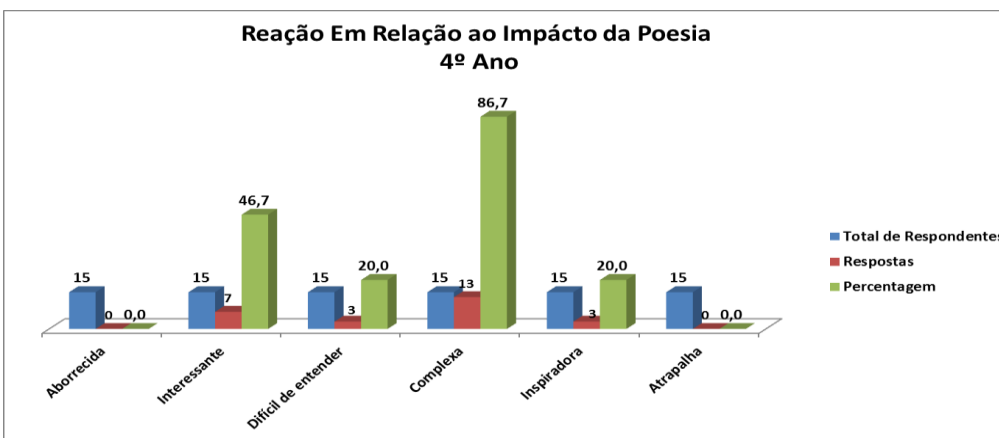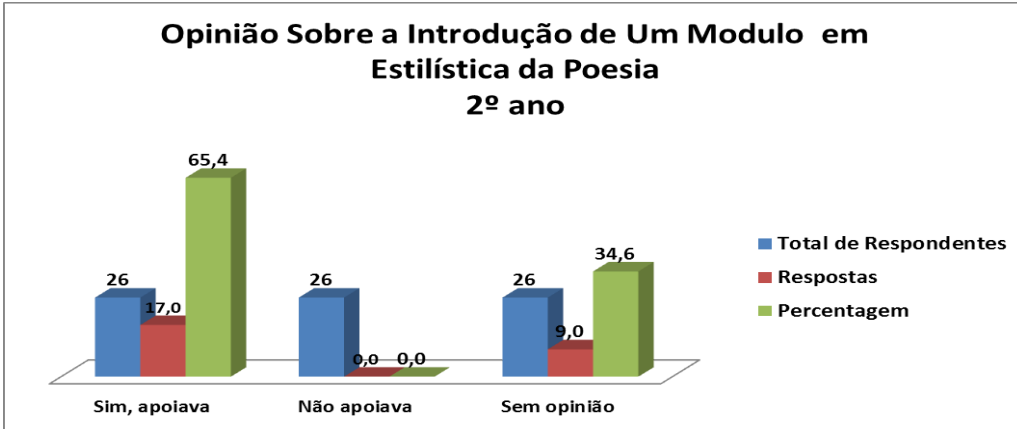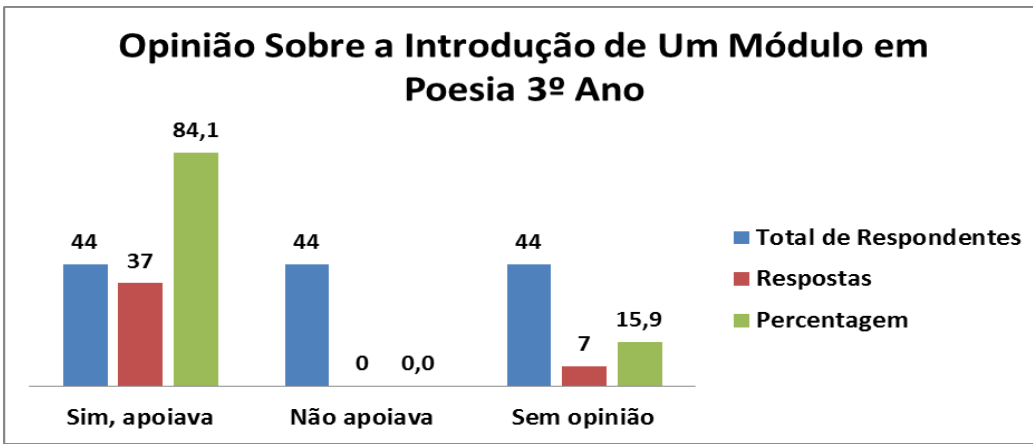|	Nome	Nacionalidade	Temas/obras
1	Chinna Chelue	Nigéria	single Story
2			
3			
4			

9. Se lês poesia, que poetas de língua inglesa gostas mais ou quais gostarias mais de ler se tivesses a oportunidade? [só podes responder caso tenhas indicado em 5 que lias poetas em inglês]

	Nome	Nacionalidade	Temas/obras
1	William Shakespier	Americana	Romeu e julheta
2			
3			
4			

Sample 2. Poets students would read in case, Year 3

9. Se lês poesia, que poetas de língua inglesa gostas mais ou quais gostarias mais de ler se tivesses a oportunidade? [só podes responder caso tenhas indicado em 5 que lias poetas em inglês]

	Nome	Nacionalidade	Temas/obras
1	wiliam shakspear		
2			
3			
4			

9. Se lês poesia, que poetas de língua inglesa gostas mais ou quais gostarias mais de ler se tivesses a oportunidade? [só podes responder caso tenhas indicado em 5 que lias poetas em inglês]

	Nome	Nacionalidade	Temas/obras
1	William Shatispeard	Inglesa	
2	Geofrey Chaucer	Inglesa	Cauckbery tale
3			
4			

133

Sample 3. Poets students would read in case, Year 4

9. Se lês poesia, que poetas de língua inglesa gostas mais ou quais gostarias mais de ler se tivesses a oportunidade? [só podes responder caso tenhas indicado em 5 que lias poetas em inglês]

	Nome	Nacionalidade	Temas/obras
1	William Shakespeare	English	Romeo and Juliet
2	Jonathan Swift	Irelander	A Tale of a Tube
3	Geoffrey Chaucer	English	Canterbury Tales
4	D.H. Lawrence	English	The Women in love

9. Se lês poesia, que poetas de língua inglesa gostas mais ou quais gostarias mais de ler se tivesses a oportunidade? [só podes responder caso tenhas indicado em 5 que lias poetas em inglês]

	Nome	Nacionalidade	Temas/obras
1	William Shakespeare	English	Shakespearian sonnet
2			
3			
4			

Sample 4. A brief explanation of why students dislike poetry, Year 2

10. Se não gostares de poesia ou não houver algum poeta que gostes de ler, explica brevemente porquê.

Gosto mas nunca tive oportunidade de o fazer. sinto-me confortável fazer leitura em casa em silêncio, muita das vezes encontro os livros nas bibliotecas mas não é permitido levar à casa para mais exploração.

10. Se não gostares de poesia ou não houver algum poeta que gostes de ler, explica brevemente porquê.

Na realidade, eu gostaria de ler poesia mas não havendo fontes de encontrar tais livros de poesia e em Inglês, fico muito limitado.

Sample 5. A brief explanation of why students dislike poetry, Year 3

10. Se não gostares de poesia ou não houver algum poeta que gostes de ler, explica brevemente porquê.

Não gosto de poesia porque é aborrecida e difícil de entender.

10. Se não gostares de poesia ou não houver algum poeta que gostes de ler, explica brevemente porquê.

Na verdade, não gosto tanto, porque nele contém muitos termos difíceis de compreender

10. Se não gostares de poesia ou não houver algum poeta que gostes de ler, explica brevemente porquê.

Os textos poéticos são complexos de entender, diferente do Romance e contos que são mais fáceis de perceber. Acho que esta opinião poderia ter a influência de não ter cadeiras relacionada a este estilo p literário

Appendix 4. Results from the Teacher trainer Questionnaire

Table 2. Results from the teacher trainer questionnaire: subjects, class Year, Time of teaching

Teacher code	Subject(s)	Teaching year	How long now?
A	Introduction to the English Grammar	1	11 years
B	English Language Teaching Methodology 1	2	6 years
J	English Language Teaching Methodology 2	3	4 years
C	Teacher Training Methodology	4	4 years
D	Introduction to Linguistic Studies	1	11 years
E	Reading Skills	2	11 years
E	Scientific Research Methods 1	1	10 yeas
I	Morphology and Syntax	2	4 years
F	Bantu linguistics	3	7 years
G	Psycholinguistics	2	5 Years
A	Generative Grammar	4	8 Years
H	English Phonetics and Phonology	2	4 Years
H	Teaching Practice	3 and 4	4 Years
D	Sociolinguistics	3	11 Years
E	Writing Skills	3	10 Years
D	Applied Linguistics	3	9 Years

F	Introduction to Literary Studies	1	11 Years
F	African Literature	2	10 years
F	Anglo-American Literature	3	9 years
10 Teachers	20 Subjects	4 years	4 to 11 years Mean 5,5 years

Table 3. Opinion about the use of literature in the classroom

Literature should be used in the English language classroom			
Answers	Nr of participants	Nr of answers	Percentage
yes	10	10	100%
No	10	0	0%
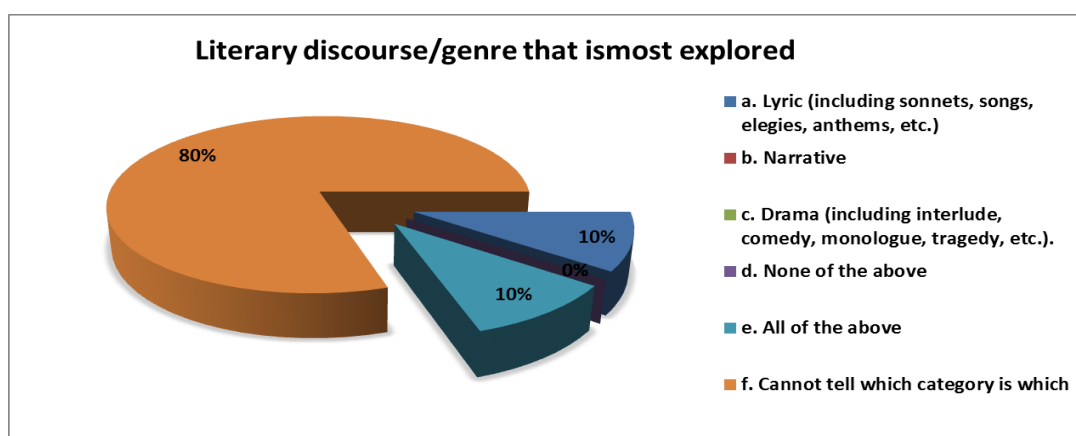
Graph 22. Most explored literary discourse/genre
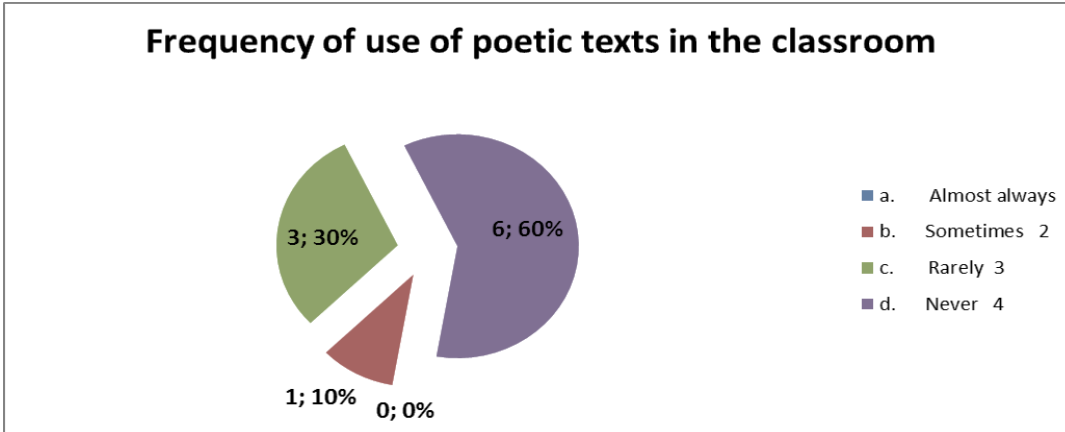
Graph 23. Frequency of use of poetic texts
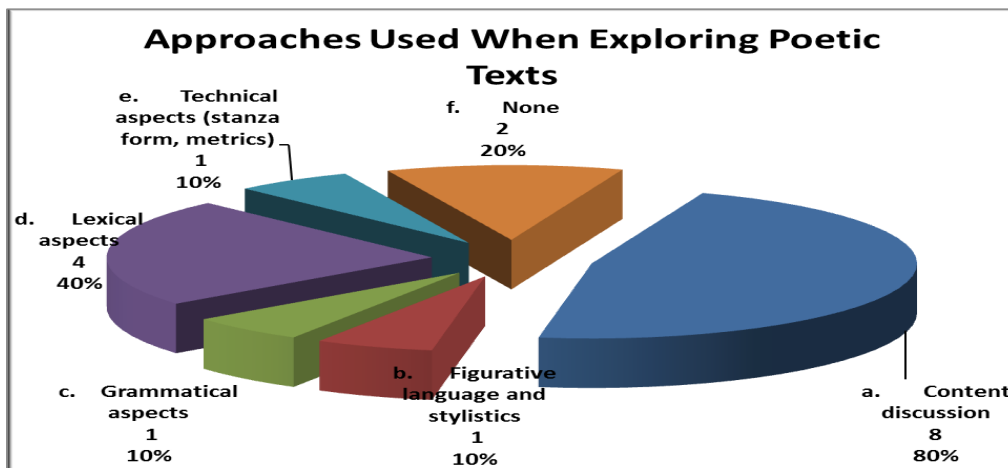
Graph 24. Approaches used when exploring poetic texts

Sample 6. Justification for the use of literature in the classroom, trainers' sample answer

1. Do you think Literature should be used in the English language classroom? (Please, write a few lines justifying your opinion)

Yes, I do. Likewise "Rhetoric and Composition" Literature trains language users on reading and comprehension, imagination, creativity and it expands one's language analysis skills, increase vocabulary and sharpens writing skills and styles. It also helps on developing skills "for reading between lines"...

1. Do you think Literature should be used in the English language classroom? (Please, write a few lines justifying your opinion)

Yes, helps to cope with English language cultural issues and introduces local cultural aspects.

Sample 7. Advantages a poetic text would bring to students

4. **Which advantages do you think a poetic text would bring to the students?**
   (Please, mention a maximum of five advantages, if you can).

   1. It helps in learning "lexical chunks" specific to figurative language.

   2. It trains creativity, imagination and reflection, what contribute for deep language analysis and use.

   3. Since poetic Texts are rhythmic they motivate and warm Students up. A well structured poetic text helps relax.

   4.

4. **Which advantages do you think a poetic text would bring to the students?**
   (Please, mention a maximum of five advantages, if you can).

   1. Students may improve their thinking/Reflective skills.

   2. Poetic texts make them creative and Imaginative

   3. Poetic texts are a source of various literary devices like (Metonomy, Synecdoche, Irony, etc.

   4. They can be used as source for language lessons exploring the different discourse.

   5. Poetic texts can inspire students to write.

Appendix 5. Curricular Programme for the Language Teaching Course at ISCED/Benguela

Licenciatura em
Ensino de Linguística/Inglês

Código: *BAC-LIC-ENING*

1. Grau conferido pelo curso

Bietápico: Bacharelato e Licenciatura

2. Duração normal do curso

Bacharelato: 6 semestres lectivos / 3 anos lectivos
Licenciatura: 8 semestres lectivos / 4 anos lectivos

3. Áreas científicas, distribuição percentual e unidades de crédito

3.1 Bacharelato:

    3.1.1 Área Científica Principal: Linguística, Literatura, Prática da Língua Inglesa = 60%; Ciências da Educação = 35%
    3.1.2 Áreas Científicas Complementares: Ciências Sociais = 3%; Ciências Exactas = 2%

3.2 Licenciatura:

    3.2.1 Área Científica Principal: Linguística, Metodologia e Literatura = 62,86%; Ciências da Educação = 14,3%
    3.2.2 Áreas Científicas Complementares: Língua Estrangeira = 8,57%; Português = 5,71%; Ciências Exactas = 5,71%; Administração e Gestão = 2,85%

4. Condições à concessão do grau

Bacharelato: Aprovação a todas as disciplinas do curso e no Relatório de Estágio.
Licenciatura: Aprovação a todas as disciplinas do curso e na defesa do Trabalho de Fim de Curso.

5. Objectivos e perfil profissional

Bacharelato e Licenciatura: Formar um técnico superior com formação sólida no estudo do ensino de Linguística/Inglês.

6. Saídas profissionais

Bacharelato e Licenciatura: Professores de língua inglesa para ensino geral do nível II e ensino médio técnico-profissional; Professores e formadores para escolas de formação de professores.

7. Trabalho de fim de curso

7.1 Bacharelato:

    7.1.1 Tempo de duração: 6 meses
    7.1.2 Características do trabalho: Relatório de Estágio

7.2 Licenciatura:

    7.2.1 Tempo de duração: 12 meses
    7.2.2 Características do trabalho: Dissertação sobre um tema de reflexão de carácter interdisciplinar relacionado com a Área Científica Principal do curso.

212

Figure 6. Curricular programme for the English Language Teaching Course at ISCED/Benguela (to be continued)

8. Tabela de precedências

8.1 Número de disciplinas com precedência: 21

8.2 Indicação das disciplinas com precedência:

A inscrição a:	Depende da aprovação a:
Didáctica Geral	Pedagogia Geral
Psicologia do Desenvolvimento	Psicologia Geral
Fonética e Fonologia da Língua Inglesa	Introdução aos Estudos Linguísticos
Francês II	Francês I
Linguística Bantu	Introdução aos Estudos Linguísticos
Literatura Africana de Expressão Inglesa	Introdução aos Estudos Linguísticos
Português II	Português I
Psicolinguística	Introdução aos Estudos Linguísticos
Psicologia Pedagógica	Psicologia do Desenvolvimento e da Aprendizagem
Técnicas de Leitura	Metodologia de Investigação Científica I
Francês III	Francês II
Linguística Aplicada ao Ensino de Inglês	Psicolinguística
Literatura Anglo-Americana	Literatura Africana de Expressão Inglesa
Metodologia do Ensino de Inglês II	Metodologia do Ensino de Inglês I
Prática Pedagógica I	Metodologia do Ensino de Inglês I
Sociolinguística	Introdução aos Estudos Linguísticos
Técnicas de Composição	Técnicas de Leitura
Gramática Generativa	Morfologia e Sintaxe
Metodologia da Formação de Professores de Inglês	Metodologia do Ensino de Inglês II
Metodologia da Investigação Científica II	Técnicas de Composição
Prática Pedagógica II (Formação de Professores)	Metodologia do Ensino de Inglês II

9. Plano de Estudo

9.1 Número total de horas do curso: 7815

   9.1.1 Número total de horas de aulas teóricas: 1740

   9.1.2 Número total de horas de aulas práticas (em sala ou em laboratório): 2085

   9.1.3 Número total de horas de aulas teórico-práticas: 3540

   9.1.4 Número total de horas dedicadas a estágios ou projectos: 450

9.2 Número total de UC: 240

213

Figure 7. Curricular programme of the English teaching Course at ISCED/Benguela (continued)

Disciplinas 3ºAno	Cód.	Regime			N.º Horas Semanais				Total Horas		UC
		A	1ºS	2ºS	T	TP	P	Total	S	A	
Morfologia e Sintaxe				x	3	6	3	12	180		4
Técnicas de Composição		x			2	4	2	8		240	6
Metodologia do Ensino de Inglês II		x			2	4	2	8		240	6
Literatura Anglo-Americana		x			1	3	2	6		180	4
Prática Pedagógica I		x				6	6	12		360	12
Linguística Aplicada ao Ensino de Inglês		x			2	4	2	8		240	6
Sociolinguística		x			2	4	2	8		240	6
Francês III		x			1	2	1	4		120	2
Administração e Gestão Escolar		x			2	3	1	6		180	2
Estágio/Relatório				x			10	10	150		12
Total					15	36	31	82	330	1800	60

Disciplinas 4ºAno	Cód.	Regime			N.º Horas Semanais				Total Horas		UC
		A	1ºS	2ºS	T	TP	P	Total	S	A	
Gramática Generativa		x			3	6	3	12		360	15
Metod. Investigação Científica II		x			2	4	2	8		240	10,5
Métodos de Formação de Professores		x			2	4	2	8		240	10,5
Prática Pedagógica II		x				16	16	32		960	12
Trabalho de Fim de Curso		x					10	10		300	12
Total					7	30	33	70		2100	60

Figure 8. Curricular Programme of the English Teaching Course at ISCED/Benguela (continued)

REPÚBLICA DE ANGOLA

UNIVERSIDADE KATYAVALA BWILA (UKB)

INSTITUTO SUPERIOR DE CIÊNCIAS DE EDUCAÇÃO (ISCED- BENGUELA)

PROGRAMA ANUAL DE INTRODUÇÃO AOS ESTUDOS DE LITERATURA

Department of modern languages (DLM), Speciality: English Linguistics

1ˢᵗ Year of graduation in English linguistics as Isced - Benguela

Subject: Introdução aos Estudos De Literatura

Introdução

Este programa anual de Introdução aos Estudos de Literatura vai ser dispensado em 90 horas cujas 60 horas destinam – se na parte teórica (os conhecimentos brutos, intelectualistas e racionais sobre a literatura) e o tempo restante ou 30 horas a parte prática e aos seminários de literatura.

O programa desta disciplina tem seis capítulos. Geralmente os quatro primeiros capitulos sao mais teoricos. Os dois ultimos sao mais praticos para que funcionem gealmente a base da prática da lingúa e tem como objetos principal de estudos a analise de ligua e a critica literaria, trata - se dos aspetos práticos da literatura como seminários de literatura, análise da linguagem literária e a critica literária.

. E o setimo capitulo não se leciona no Primeiro ano da Língua Inglesa por cause do seu caracter filosófico. O sexto capítulo é

Tempos Semanais: 3 tempos por semana

Total anual: 30 semanas de aulas X 3 horas por semana = 90 tempos anuais, distribuídos em 60 tempos de aulas teoricas e 30 tempos de aulas práticas ou trabalhos práticos de literaturas.

Contéudos do programa em capitulos	semestre	
Themes and Topics	1°	2°
Cap-1 Concepts, object and objectives of study, literature and society.	X	
Cap-2 Literary Genres	X	
Cap-3 Elements of literature and elements of fiction	X	
Cap-4 Language analysis: language vs. Literary language		X
Cap-5 Literary currents		X
Cap-6 Literary analysis and Criticism		X

Objectivos da disciplina

1. Improving the learners' English language communicative competence from the literary language analysis;

2. The learners should be aware of the most important concepts used in literature;

3. Getting our English language trainees accustomed to literary criticism and literary language analysis as they have been engaged to being professional English teachers.

Consideraçoes Metodologicas

We will principally use three teaching approaches to transmit the content of the subject:

   a) Communicative teaching method

   b) Expository teaching method

   c) Mixed teaching approach

Contents of the Program (Themes and Topics)

Chapter One: Literature and Society

1.1. Concepts:

   a) Literature

   b) Society

1.2. Functions of literature

1.3. Pedagogical function of literature

1.4. Literature as a means of communication

1.5. Functions of the language

Chapter Two: Literary Genres

2.1. Concepts

2.2. genre

2.3. Literary work

   a) Lifelike

   b) Fully imaginative

   c) Based - fact

2.4. General literary writing

2.5. Fiction vs. Prose

2.6. Novel vs short story

2.7. Narrator, narrative, narration

2.8. Poetry

    a) Definition

    b) product of poetry or poem

    c) Poetry vs. prose

    d) Characteristics

    e) Types

    f) Poetry analysis

2.9. Drama and theatre:

a) acts

b) guide

c) scene

d) role-play

e) Simulation...

Chapter Three: Elements of Fiction

3.1. Subject matter

3.2. Setting or space

33. Time

3.4. Language

3.5. Characters

a) Characters as agents

b) Characterization

3.6. Point of view

3.7. Tone

3.8. plot

3.9. Theme

3.10. Reliability

3.11. Irony

Chapter Four: Literary Language Analysis

4.1. Concepts and definitions

4.2. Literary language vs. every-day language

4.3. Literary language analysis

a) Language registers

b) Grammatical categories

c) Coherence and context

d) Figures of speech

Chapter Five: Literary currents

5.1. Engaged Literature

5.2. Negritude

5.3. African Personality

5.4. Romanticism

5.5. Existentialism

5.6. Idealism

5.7. Other literary currents

Chapter Six: Literary analysis and Criticism

6.1. Literary analysis

6.2. Literary criticism

6.3. Literary works review

The Program Conceiver   **The Head of Department**

_____   _____

REPÚBLICA DE ANGOLA

UNIVERSIDADE KATYAVALA BWILA (UKB)

INSTITUTO SUPERIOR DE CIÊNCIAS DE EDUCAÇÃO (ISCED-BENGUELA)

PROGRAM OF AFRICAN LITERATURE FOR 2014

Department of modern languages (DLM), Speciality: English Linguistics

2ⁿᵈ Year of graduation in English linguistics as Isced - Benguela

Subject: Anglophone African Literature

Programa Anual de Anglophone African Literature

This program of African Literature should be taught in 120hours; 75 hours will deal with theory (the canonic way of teaching literature), and the resting time (60 hours) is for the literary analysis, literary criticism and the literary workshops. We won't fail to mention that This program of African Literature is taught in English and has five chapters. All the chapters have the theoretical and practical parts. All the texts selected are written by Africans

Hours per week: 4 hours per week

Duration of the course: 30weeks of lesson X 4 hours per week = 120 hours divided in 60 hours of normal lessons and 60 hours of practice and workshops of literature.

Objectives of of the subject

1. Improving the learners' English language communicative competence from the literary language analysis and criticism.

2. The learners should be aware of the famous African writers and their literary productions in order to criticize, analyze their literary works thematically and linguistically.

3. Getting our English language trainees accustomed to:

a) The most important messages the African writers sent to their audience through their works by their languages,

b) Exploring African writers' themes through their works for comparing it with our every-day reality.

c) Performing a literary analysis or criticism for understanding as better as possible the African writers' works.

Methodological considerations

We will principally use three teaching approaches to transmit the content of the subject:

    d) Communicative teaching method

    e) Expository teaching method

    f) Mixed teaching approach

Contents of the Program (Themes and Topics)

Chapter One: Generalities on African Anglophone countries

1.1. Historical and sociological components
1.2. The British arrival in Africa
1.3. The case of former German colonies
1.4. Literature and Colonization
1.5. Motivational elements of literature in African Anglophone countries
1.6. The impact of the black from diasporas in African literature
1.7. African literary currents:
    a) Literature «engagée»
    b) Negritude
    c) African Personality
    d) Other currents

Chapter Two: Anglophone literature in West-Africa

2.1. Historical and sociological components

2.2. Some specificities in Anglophone literature in west-Africa

2.3. The British arrival in West-Africa

2.4. Some historical and socio-cultural components

2.5. Anglophone literature in Nigeria

a) Literary careers of some famous Nigerian writers

b) Analysis of some famous literary works by Nigerian writers

2.6. Anglophone literature in Ghana

a) Literary careers of some famous Ghanaian writers

b) Analysis of some famous literary works by Ghanaian writers

2.7. Anglophone literature in other west-African countries and analysis of some famous literary works produced in these countries (North-Cameroon, Liberia, Sera Leone...)

Chapter Three: Anglophone literature in East-Africa

3.1. Some historical and sociological components

3.2. Some specificities in Anglophone literature in East-Africa

3.3. The British arrival in East-Africa

3.4. Anglophone literature in Kenya

a) Literary careers of some famous Kenyan writers

b) Analysis of some famous literary works by Kenyan writers

3.5. Anglophone literature in other East-African countries and analysis of some famous literary works produced in these countries (Uganda, Tanzania...)

Chapter Four: Anglophone literature in Austral-Africa

4.1. Some historical and sociological components

4.2. Some specificities in Anglophone literature in Austral-Africa

4.3. The British arrival in Austral-Africa

4.4. Anglophone literature in South-Africa

a) Literary careers of some famous South-African writers

b) Analysis of some famous literary works by South-African writers

4.5. Anglophone literature in other Austral-African countries and analysis of some famous literary works produced in these countries (Zambia, Zimbabwe, Botswana...)

Chapter Five: Seminaries of Anglophone African literature

The Program Conceiver   **The Head of Department**

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REPÚBLICA DE ANGOLA

UNIVERSIDADE KATYAVALA BWILA (UKB)

INSTITUTO SUPERIOR DE CIÊNCIAS DE EDUCAÇÃO (ISCED-BENGUELA)

PROGRAMA ANUAL DE LITERATURA ANGLO-AMERICANA

Department of modern languages (DLM), Speciality: English Linguistics

3rd Year of graduation in English linguistics as Isced - Benguela

Subject: Anglo-American Literature

Introdução

Este programa anual de Literatura Anglo-Americana vai ser lecionado em 90 horas cujas 60 horas destinam – se a parte teórica (os conhecimentos brutos, intelectualistas e racionais sobre a literatura) e o tempo restante ou 30horas a parte prática como análise literária e seminários de literatura.

O programa desta disciplina tem cinco capítulos. Todos os capítulos baseiam sobre a análise e a crítica literárias das obras produzidas pelos Britânicos, Canadenses e Norte-Americanos. Os aspectos teóricos estão a ser misturados com os aspectos práticos da literatura como seminários de literatura, análise da linguagem literária e a crítica literária.

Tempos Semanais: 3 tempos por semana

Total anual: 30 semanas de aulas X 3 horas por semana = 90 tempos anuais distribuídos em 60 tempos de aulas normais e 30 tempos de aulas práticas ou trabalhos práticos de literatura.

Objectivos da disciplina

1. Improving the learners' English language communicative competence from the literary language analysis and criticism.

2. The learners should be aware of the famous Anglo–American writers and their literary productions (works). The latter must be criticized, analyzed thematically and linguistically.

3. Getting our English language trainees accustomed to the most important concepts used in literature, to literary criticism and literary language analysis as they have been engaged to being professional English teachers.

Consideraçoes Metodologicas

will principally use three teaching approaches to transmit the content of the subject:

g) Communicative teaching method

h) Expository teaching method

i) Mixed teaching approach

Contents of the Program (Themes and Topics)

1ª PARTE

Chap. One: Anglo-American literature (450 – 1066)

Chap. Two: Literature of the Middle Ages (1066-1485)

Chap. Three: The Fifteenth Century (1400-1500)

Chap. Four: Renaissance (1485-1603)

Chap. Five: The Seventeenth Century (1603-1660)

Chap. Six: The Restoration Literature

Chap. Seven: The Eighteenth Century (1700-1798)

Chap. Eight: The Nineteenth Century (1789-1832)

Chap. Nine: Chronology

2ª PARTE

Chapter One: Literature and Society

Chapter Two: Literary Genres

Chapter Three: Analysis of Fiction / literature Elements in Anglo-American Works

Chapter Four: Dominant Literary currents in British Islands and North-America

Chapter Five: Literary analysis and Criticism of Anglo-American works

 5.1. Literary analysis

 5.2. Literary criticism

 5.3. Literary works review

The Program Conceiver   **The Head of Department**

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