

Democratic and Popular Republic of Algeria
Ministry of Higher Education and Scientific Research



University of Abou-Bekr Belkaid, Tlemcen
Faculty of Letters and Languages
Department of Foreign Languages



Section of English

Enhancing Students' Figurative Competence
Through an Integrated-Approach to Teaching
Poetry

*Dissertation Submitted to the Department of English as a partial Fulfilment for the
Degree of "Magister" in Didactics of Literature and Civilization*

Presented by:

Miss. Amina BOUALI

Supervised By:

Pr. Ilham SERIR

Board of Examiners:

Dr. Ali BAICHE	(MC'A') President	(University of Tlemcen)
Pr. Ilham SERIR	(Prof) Supervisor	(University of Tlemcen)
Dr. Radia BENYELLES	(MC'A') Internal Examiner	(University of Tlemcen)
Dr. Ghouti HADJOU	(MC'A') Internal Examiner	(University of Tlemcen)
Pr. Abbess BAHOUS	(Prof) External Examiner	(University of Mostaganem)

Academic Year 2013 – 2014

“Figurative expressions are testament to the continuing validity of outmoded knowledge for life. No one captures romance by asking, ‘What do your diminished levels of serotonin tell you?’ The day scientific terms finally catch up with poetry they too will become passé, the mushy leftovers salvaged from a kitchen fire”

Bauvard, “The Darkness of Nature “

Dedication

I would like to dedicate this modest work to the persons __ too many to name __ who hold a special place in my heart, especially to the immortal spirit of my father that I wish wholeheartedly he is with me to bless the fruits of my efforts. To my mother who is the fountain of love and affection, and to my only dear brother Youcef. Ardent dedication is offered to the rest of my family, especially my nearest cousins with whom I grew up. I would not forget my peerless friends Khadidja, Soumia and Nawel with whom I spent unforgettable years of education, of laughter, and joyfulness. A special dedication goes to all my postgraduate classmates and to all my students at the University and in the GVC program. At last, I should assure that those who have no chance to be recorded in this paper; they are surely ubiquitous in my heart and in my memory.

Acknowledgements

My earnest gratitude is all to Allah, the Almighty, for the accomplishment of this work.

I take pleasure in putting in golden record my fervent thanks to my ideal supervisor Pr. Ilham SERIR for her generous support, endless patience, and especially for being such a goodhearted teacher whose amalgamation of humanity and crave has stirred in me a great love and taste for literature and for teaching.

I would not throw to oblivion a great bulk of teachers whose suggestions and criticism loaded my zeal for success, though it is hard to hit the culmination of perfection, viz. Pr. Benmousset, Dr. A. Baiche, Pr. Bahous, Dr, Hadjoui, Mrs. S. Berber, Mrs. W. Mouro, Dr. R. Benyelles, and Mrs. F. Senouci. I thank then cordially some teachers of literature that they had kindly responded to the questionnaire and the interview held in this extended essay.

Special thanks to my lovely brother for his assistance in decoding the statistic results of the tests. I would not forget my student Bouazzaoui Abdelbassit for his innovative ideas to make new videos, and software applications that are really strokes of genius, also Adil Rahoui for his drawings that sprung from great plenitude of inspiration and imagination, and Sid Ahmed for taking in charge the résumé translation of this research.

My sincere gratitude is dedicated to all the teachers at the University of Tlemcen (Section of English), and to all the 1st year students who have been of great help to me to achieving the targets of this research.

At last, I should thank all my colleagues and friends for smoothing over the last minutes difficulties, and for being all the time such a stout warm bosom that I always lean on...so many thanks for all.

Abstract

In recent years, the development of the Figurative Language Competence (FLC) as an enthralling conception has a vogue in the EFL classes. When running on the term, poetry comes passively to the fore, and this is warranted by its power to clutch umpteen figurative devices that are omnipresent and omnipotent in its verses. Though the ebb and flow that poetry endures in non native milieu, there is something almost worthy there, something that cleaves the belief in its merits to portray unfamiliar uses of the language. To this end, this research paper is designed purposely to examine the way learners' FLC is enhanced through the use of poetry, and the way teachers may budge learners to cross the boundaries from literal to non-literal language. In this regards, diagnosing the different intricacies in understanding the figures of speech in poetry may incarnate another issue that this research tends to answer. To approach the aim of this work, 1st year students of English at the University of Tlemcen are embarked on as a case study. The research invests triangular quantitative and qualitative methods in data collection; it comprises some tests (pre and post-tests) that aim at scrutinizing learners' skills in the figurative processing. Besides, a questionnaire has been designed to both teachers of literature and 1st year students. In addition, an interview is addressed to three teachers in charge of teaching poetry at the department. The results that are obtained from this research are used to propose some teaching techniques and strategies that could be adopted in the teaching programs at the University of Tlemcen to enhance students' FLC.

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List of Acronyms and Abbreviations

- A-emotions:** Artifact Emotions
- Art:** Article
- CAI:** Computer-Assisted Instruction
- CC:** Communicative Competence
- CMs:** Conceptual Metaphors
- EFL:** English as a Foreign Language
- EL:** English Language
- ELT:** English Language Teaching
- ESL:** English as a Second Language
- ESP:** English for Specific Purposes
- FD:** Figurative Device
- F-emotions:** Fiction Emotions
- FL:** Figurative Language
- FLC:** Figurative Language Competence
- GSH:** Graded Salience Hypothesis
- GVC:** Global Virtual Classroom
- ICT:** Information and Communication Technology
- L1:** First Language
- L2:** Second Language
- LC:** Literary Competence
- LMD:** Master, License, Doctorate
- LT:** Language Teaching
- M:** Mean
- Me:** Median
- N :** Noun
- NP:** Noun Phrase

ProN: Pronoun

Q: Question

Rg: Range

RTs: Response Times

S.d: Standard Deviation

SLT: Second Language Teaching

TBT/L: Task-Based Teaching and Learning

TEFL: Teaching English as a Foreign Language

TL: Target Language

V: Verb

VP: Verb Phrase

General Introduction

When the world has stood watching the dawn of the English language swathing the whole universe, it becomes passively a requisite more than a choice for non-native speakers to learn the EL with all its humble and noble manifestations. However, one of the sophisticated facets of the EL is mirrored throughout Literature that keeps on holding the requisite core for a well rounded education. Much has been exploited about its style and its overemphasis on the use of the figurative language, which often flouts the linguistic norms and deviates from the conventions and rules that overlap non-literary discourses. Poetry, however, is one of the polished gems of literature that takes the figurative language as its only means to survive.

Unluckily, teaching poetry in the EFL/ESL classes is agonizing, and this by virtue of its mechanism that encounters students to a new language which is almost sophisticated and highly symbolic. Owing much to this perspective, some applied linguists and cognitive scholars have discussed the crucial need for prompting L2 learners with a power to demist the intricacies in understanding different metaphors, similes, personifications, among other figures of speech, as well as to ponder ways of how to make these embellished elements come alive to their minds and hearts. In this regard, enhancing students' FLC has been deemed as a crucial element in Literary Competence, and as a stout stimulus for developing learners' language proficiency. It refracts learners' ability to figure out the figurative by getting familiar with a variety of types in English use, and by being apt to evaluate the aesthetic and emotive effects that such devices cast on their feelings and thoughts.

To give the eye to this concept in the Algerian educational institutions, the current research orbits around the development of 1st year students' FLC through the use of poetry at the department of English. It tends to look to this area with earnestness by shedding light on the difficulties surrounding the process of teaching the figurative language to the 1st year learners, the way students deal with the figurative images in poetry, and the role of poetry in building the cognitive and conceptual mapping of the

learners (FLC). To hit upon these objectives, this research is set under the fire of three research questions:

- (1) Do 1st year students undergo a lot of nuisances and challenges when learning poetry, and are the figurative devices the main issue in understanding the poetic texts?
- (2) To what extent teaching poetry via an integrated approach is effective in fostering 1st year students' FLC?
- (3) Is the integration of the figurative language in the EFL curriculum important to enhance learners' language proficiency?

To answer these questions, the research comes up with the following hypotheses:

(1) In the main, poetry is supposed to be very hard for the students. However, the figurative devices are held to be the main issue that most of the non-native learners face when they learn the TL, most particularly when they deal with the poetic discourses in the literary courses. Indeed, such an area keeps being solemn, mysterious, and very challenging, and this by dint of its conceptual threads, symbolic function, and complicated language pattering.

(2) The integrated approach to teaching poetry seems to be somehow fruitful in making learners acquainted with the figurative language in the literary texts. This approach may involve the learners in varied strategies and procedures that attempt to burn down many fences between the students- as implied readers- and the language of the poetic text.

(3) Much to the point, exhibiting the figurative language to the EFL learners is very substantial in evolving different areas of learning skills. As it is hard to make a clear cut between the literal and the non-literal residences, it becomes then a requisite to present such language use to the non-native learners of the TL who are supposed to approach a native like competence. When fulfilling this

task, learners' skills, communicative, strategic, sociolinguistic, and language competence might be developed hand in hand with their mental skills.

To achieving this work, 1st year students at the department of English are embarked on as a case study for the sake of scrutinizing the way they are taught the figures of speech in poetry.

This dissertation is attentively split into four chapters. The opening chapter is theoretical. It is devoted to a literature review wherein there is a deep exploration over the different theories that touch the heart of figuration; the disparity between the figurative and non-figurative language use. Then, it endeavours to highlight the main perceptions of the concept of FLC, and the way it is stimulated and developed through poetry teaching in the EFL settings.

On the other hand, chapter two tackles a rather practical part that illustrates the different methods and instruments in data collection. It tends first to describe poetry teaching situation at the department of English in Tlemcen, affording a painstaking consideration to the substantial role played by poetry to promote 1st year students' FLC. Furthermore, it sheds light on the research methodology employed by this research. In this regard, three instruments of research are being embarked on, viz. tests, questionnaires for both teachers and students, and an interview typically for the teachers of Literature (poetry).

However, the third chapter aims at mirroring the main findings and answers to the present research questions and hypotheses by accumulating the mass of data gathered, and to put them basking under the sun of analysis and scrutiny. To this end, it exhibits obviously much of the research outcomes and results by dint of catering for an in-depth analysis and interpretations to the findings of the tests, questionnaires and the interview.

Last and not least, the concluding chapter is mainly devoted to ferret out solutions, or at least directions towards solutions, initiating some suggestions and seeking recommendations that touch the heart of the current concern. It tries to provide either answers that stand for the hope of honing learners' skills and abilities to deal

with the figurative devices in different discourses. To develop undergraduates' FLC, many strategies, processes, and materials, such as: figurative awareness-raising, developing learners' conceptual mapping, and task-based learning are suggested and brought down to earth to drive the diffident students to find the feel-good factor about the non-literal realm, and to make the utopia of FLC in the foreign classrooms a striking reality.

1.1 Introduction

In an impulse to coax the EFL classes to heed an attention to all types of the EL, instructors have shared an axiom that students should be exposed to the subtle use of the figurative language that comes in its own in every corner of the language. Poets, however, find a solace in expressing themselves figuratively, since some have a lust to own the meaning of words, while others relish a sense of rapture in the loss of ease. Thus, readers rub thousand times their eyes and swivel so often their eyeballs doubting the reasoning of the poet, but poetry is not apologetic for those whom it is crafted to seduce, to puzzle, to overpower, and to brave into their hearts.

Therefore, to make poetry both appreciable and yielding, the aim is to foster in the students cognitive and emotive abilities that empower them to understand, interpret, and evaluate the figurative language use. This is much incorporated under the umbrella term (FLC).

1.2 Literal Vs. Figurative Language Dichotomy

The binary opposition between literal and non-literal use of language may seem at first sight easily discriminated and effortlessly pinned down. Yet, this dichotomy holds for a considerable time the heart of an intense dispute over the borders, for sometimes it is not clear where to draw a clear line of demarcation between the two compelling concepts running in different literary discourses. However, as this area of concern has grown exponentially blurry and tricky, many researchers have tried their best to demist the fuzziness in the terms by fueling a healing definition of both labels: literal and figurative.

1.2.1 Literal Language Use

Drawing closer to the meaning of the term “literal”, Gibbs (2001) has pointed out that: *“the literal meaning refers to what is denoted by individual words, as well as to what is said by the compositional meaning of the sentence made up of these words intended non-figuratively”* (22). That is to say, a sentence can be inspected from a

literary sight when it means what it affirms on the face of it, and it is not open to any other probable queries of further meanings. In the same vein, Tilley (1999) puts it simply: “*literal language is the language that means what it says, and says what it means*” (qtd. in Berrada 17). Not far from this lies the definition of the word literal deemed by MacComac (2006):

I define literal as the use of ordinary language to express concrete objects and events. When we employ ordinary words in their ordinary dictionary senses to describe objects or situations that are publically perceptible. We are speaking literally (73)

In the very fact, many theorists set on firm footing the notion that literal language is almost ordinary, normal, and not twisted from the syntactic and semantic rules that almost govern the language.

1.2.2 Figurative Language Use

Notwithstanding, spending a time championing the term literal brings another horizon of interest to the fore. This for the simplest reason that the language is almost replicate with a bulk of expressions which, in the main, deviate from the ordinary language, and tend to outsmart the readers’ mind. To this end, Martinez (2003) defines the figurative language as follows: “*figurative language refers to phrases or expressions in which the intended meaning is independent of and typically not directly computable from the literal meaning of the constituent elements*” (Martinez 1).

Literature, however, is a wealthy repository of certain expressions that violate the norms and agreements with a language that is almost allusive, disguised, delicate, and dropped dexterously in a hint. Its words are skillfully espoused to serve a figurative function which encapsulates the very true meaning of a sentence. Truly, countless examples can be brought to the fringe, and an instance in the case is the following sentence: “we are at a crossroads”. If the sentence is to be brought down to earth literary, the reader may twinge it as two persons who are on the way and they come to a crossroads. However, this sentence is incontestably exposed to a more tangible

figurative meaning, which delineates dexterously the scene of a couple who comes to an inexorable separation where each one has to take his destined way in life. This comparison keeps its genius fully enshrined, and underpins to the label figurative language. Unfortunately, there has been as yet no clear incontrovertible definition that would satisfy all the theorists who speculate about the nature of figuration. There are, however, two theories that approach the term “figuration” differently: the Traditional Theory, and the Twenties’ Century Theory.

1.2.2.1 The Traditional Theory

According to this theory, the term figure of speech comes to mean “*a literary adornment or a stylistic device*” (Thomas 459). The term figuration is nothing more than amber that pours charm and attraction on the fancy-dress of the language. More to the point, Berrada (2012) in one of his lectures entitled “Metaphor and Nonsense” has turned the sail to this assumption that pertains to the old philosophers and rhetoricians like: Aristotle (1924) and Richards (1936). They claim that all the figurative elements are prestigious exclusive type of the language usage. Furthermore, a ‘figure of speech’ is sometimes termed a ‘rhetorical figure’ or ‘trope,’ “*is a word or group of words used in some deviation from the strict literal sense of the word(s), or from the more commonly used form of word order or sentence construction*” (Thomason 126).

In the broadest sense, the figurative language is the outcome of a potent human power using embellished woven words to turn the dead alive, the abstract concrete, and the static language world dynamic and always on the move. Indubitably, it is as old as the existence of men on earth, by virtue that it is ubiquitous in many literary writings from the antiquity to the present. Owing much to this notion, the expression “figurative language” is restricted to special usage in poetry or rhetorical language¹ (Evans and Green 290). Along these lines, poetry has stricken in large part the fancy of the traditional view that deems it as an embalmer of the aesthetic power.

Nonetheless, on closer inspection, the tenet that this assumption is based on might go forcibly rivalled in time. Many linguists such as: Lakoff and Johnson (1980), and

Mark Turner (1998) have embarked on the notion that the figurative devices cannot be presumed as ornamental elements that structure the literary or the poetic spectrum for the simplest reason that much of our ordinary everyday language turns out to be figurative in nature. Albert N. Katz (1998) recapitulates this by stating that:

The creative interplay of language and thought is particularly evident in figurative language. The use of such language is not rare or limited to poetic situations but rather is a ubiquitous characteristic of speech (Katz et al. 3)

However, this assumption has been opposed by the 20th Century theory that has brought new conception to the figurative language.

1.2.2.2 The Twenties' Century Theory

Paradoxically, the definition of the figures of speech in the 20th C has been molded into another shape. Many scholars have replaced the term “figurative language” by the label “metaphor”, and this is namely ascribed to the modern realization of the fervently rising tide of metaphor manifestation in almost every literary piece, and in each verbal and non-verbal communications. In this vein, Sarah G. Thomason (2005) avers:

Today, the term ‘metaphor’ has replaced ‘figurative language’ with the special sense of a cognitive device used to explain how people categorize reality and store abstractions of that physical existence in their brain (3411)

Not surprisingly, such a burgeoning interest in metaphor equated to the whole figurative language has been a robust drive for so many linguists, educators, and philosophers who have printed “metaphor” in their works in bold. By way of illustration, there are may be many assets to consider from the explosion of books that deal with the topic of “Metaphor” such as: Lakoff and Jonson Metaphors We Live By labeled in 1980. With no doubt, this work has been followed by different other books that share a fair interest in the topic, such as: Recent Research on Metaphor (Hoffman,

1983), Metaphor and Continental Philosophy (Clive Cazeaux, 2007), Literature, Metaphor, and the Foreign Language Learner (Jonathan D. Picken, 2007), to name just few.

The Twenties' Century Theory goes as far as to maintain that the figurative lexemes tote a cognitive function, and they are so inclusive as to swathe everything. Thus, they are not peripheral to the language usage. Such assumption traces metaphor to non-linguistic domains of human thoughts, which is stemmed from the contention that metaphor is primarily a matter of thought (Berrada, "Demarcating Metaphor").

However, the crusading endeavour to give a knock-down definition to both terms does not seem to feed the zeal of different linguists and philosophers who stay athirst to fuel a commonsense distinction between literal language, on the one hand, and non-literal language on the other.

1.2.3 Literal Vs Figurative

For the best of some cognitive linguists' belief, demisting the properties and delimits of the labels literal and figurative must be pinpointed rationally and not taken for granted. This realm falls largely within three semantic and pragmatic views tackled by various researchers. To feed this view, Gibbs (1994) has pointed out: "*literal has been contrasted with the poetics, with nonconventional usage, with context-based meaning, and with language in which "truthfulness" or "falseness" cannot be ascertained*" (3). It is then worthwhile to consider every view independently.

1.2.3.1 Conventional Theory

This view carries forthrightly a lucid distinction that relies upon the idea that: "*while literal language is the conventional 'ordinary' or 'everyday' way we have of talking about things, figurative language is 'exotic' or 'literary' and only need concern creative writers*" (Evans and Green 289). However, the seeds of this view

have proved fertile in the traditional ancient time when the philosophy of language has been given momentum.

In a matter of fact, the Conventional Literality Assumption feels much indebted to the mastermind of philosophy ‘Aristotle’, who is the first to roll the ball that the figurative language is a sophisticated and ornamental contrivance that exuberantly furnishes any poetic or literary body. As opposition to this, the literary language is almost standard, normal, and the means of everyday talks and interactions (Cohen 56-57). Therefore, while literal language is precise and lucid, figurative language is imprecise, and is largely the crowning concern of literature and the domain of poets and novelists. This notion has thereupon found a bosom place in the stylistic theory² which shows a keen concern in language deviation from normal usage and linguistic pattering, particularly in poetry (Johnson and Johnson 311). Let consider the following example that refracts the disparity between literal language as a standard linguistic use, and the figurative language as equivocal anomaly. As in Wordsworth’s strange lines about the death of Lucy in “A slumber did my spirit seal”:

*No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth’s diurnal course,
With rocks, and stones, and trees* (5-8)

As any poetic piece, the reader is invited to attend the poet’s world and to dissolve the knots of his elaborately woven verses. Yet, His prodigious efforts to iron out the meaning of the lines may go hopelessly in vain. Wordsworth’s verses that portray the death of Lucy are couched in some figurative expressions that unquestionably impose themselves on the breath of the readers. For instance, ‘*She neither hears nor sees*’, if taken literally, it can be understood that a girl is blind and deaf. But this may harm the very true meaning of the statement that roves far beyond what is literal. In fact, the poet’s intention is to say that Lucy has passed away, this by using a metaphorical image that draws a comparison between a person who dies with someone who can neither see nor hear. This metaphoric language use would go unperceived, clear and

lucid, if it was expressed in much ordinary, standard and normal language. This theory has been reviled by other theories such as: Context-Free Theory.

1.2.3.2 Context-Free Theory

The semantic theory of literal and figurative language has risen up the view that literal meaning, as opposed to the figurative one, is quite independent and detached from any context that rules its interpretation. In this stream, Stern (2000) as one of the staunch proponents of the context independent theory assures that:

A literal (or one notion of a literal) interpretation is an interpretation that can be assigned to a word relatively independently of its context and, in particular, independently of networks to which the word belongs (317).

According to this view, the listener or reader to any utterance or expression intended literally needs no context to determine its meaning. Analogously, exploring figurative manifestations welcome a heed consideration to the background in which it is exposed. By elucidation of the fundamental tenets of the theory, the following examples are apt to display the autonomy of literality contrasting the figurative reliance on context:

- “The snake charmed me” (Conrad 12; ch.1)
- I killed a snake

The first example is an expression extracted from the polished gem novella Heart of Darkness crafted by Josef Conrad. When facing this bundle of words that are patently espoused to play a figurative function, the reader may find no flash of insight of its meaning, unless he looks back to the context of the sentence. Thus, it is only with contextually deep scrutinizing that one comprehends that the snake here incarnates, by way of comparison, the river of the Congo that Conrad is spelled by its charm. By way of contrast, the second example is obviously meant literally, and requires no effort from the reader/hearer to settle on its meaning. This view, however, can barely bear the challenge it has faced from different elite of linguists, particularly Searle (1979)

who asserts that even literal language is not free from context. For instance, in the sentence “he killed a snake”, one needs to know in which pragmatic context the sentence is uttered, such as ‘who’ and ‘why’. This fact has seriously jeopardized the crowning position that context-free assumption owns for many years (117).

1.2.3.3 The Truth-Conditional Theory

This view overlaps a current of thoughts that sets up a monarchy of truthfulness to the world of literality. That is to say, the advocates of this stream uphold the notion that most of the literal language that people tend to use is literally true. Analogously, the figurative language is a language that is neatly folded in the cover of falsehood. This tenet has been fortified by Grice (1975) who claims that: “*figurative language, much precisely metaphor results from a violation of the maxim of truthfulness*” (20).

Indeed, much of the figurative expressions are astoundingly flabbergasted as they break the semantic agreements and are torn apart from language veracity. Whether or not they are palpable and transparent to the readers, they are surely meant figuratively. when delving into William Wordsworth’s couple of verses: ‘*When I love looked everyday / fresh as a rose in June*’, it is noticeably felt that the second verse which draws a simile between the freshness that love sprinkles in the lover’s spirit and a summer’s rose is by inference not true. Nevertheless, it is worth accentuating that relying on the condition of truthfulness to mark the figurative language off from literal language cannot be fully reliable, because not all figures of speech are likewise literally false. Besides, negative and interrogative forms (in the case of metaphor) make the sentences less figurative, such as John Donne’s poetic line “no man is an island”. The same rule could be applied to Shakespeare’s striking sonnet “shall I compare thee to a summer’s day?” (Berrada 27)

In point of fact, purging literal language from the figurative is awkwardly embarrassing, as it stays so far a bone of contention between the researchers. However, the figurative language can be classified under many types.

1.3 Types of Figurative Language

The figurative language is a field that stands by itself, as it spills over with many components that are diametrically assorted in terms of shape and role. Thus, it has been made passively vulnerable to falling down under many types that are generally labeled “figures of speech”. This area of concern was first seen on the stage of old scholars of classical western rhetoric, who were the first to carry the torch of naming various figures of speech till they had been defined as: “*the smallest structural units of rhetorical stylistics*” (Thomas 324). They divided figures of speech into two main categories: *tropes* and *schemes*³, with the former being figures of speech with an unexpected twist in the meaning of words, the latter figures that deal with word order, syntax, letters and sounds of words (Huong 8). In the main, old rhetoricians classify tropes as follows:

Type of Traditional Figures of Speech (Tropes)	Definition
Metaphor	Implicit comparison in which (A is B)
Conceit	An analogy between two completely distinct notions.
Euphemism	Use of a pleasant word for one that is vulgar or obscene
Hyperbole	Extreme exaggeration
Irony	Sarcastic wit to mean the opposite of what is meant
Litotes	Understatement to magnify the significance of a statement
Metonym	A common feature is used to designate the whole entity
Onomatopoeia	The use of words to describe the sounds that they refer to
Oxymoron	An observation that is apparently contradictory.
Paradox	An apparently contradictory statement
Personification	The representation of a concept or an object as living entities
Simile	An overt comparison with words such as like or as
Synecdoche	The part stands for the whole

Table 1.1 Some Examples of Traditional Figurative Language (Tropes)
(Alm-Arvius 11)

For an obvious oversimplification, subsequent years were right for some linguists to discriminate sound pattern from the figurative territories. Their will grew much tempted to delimit the number of figurative language devices. By exemplification, Siswantoro (2002) divided figures of speech devices into nine kinds: simile, metaphor,

personification, apostrophe, hyperbola, antithesis, synecdoche, paradox and symbol (“Chapter II” 13). However, schemes were classified with sound pattern and sound symbolism. Meanwhile, Graham Little (1985) have divided figure of speech into three classifications, which have respectively based on comparison, association, and other figures of speech based on contrast and arrangement (164-166).

1.3.1 Based on Comparison

1.3.1.1 Simile

It is not surprising to notice simile shining preponderantly on different verbal and non-verbal language use. It is engaged along with the language to disperse sometimes a polished glitter on its face, as it is liable to make the meaning clearly unfurled. In the main, a simile is generally identified as: “*a directly expressed comparison between two objects using ‘like’, ‘as’ or ‘than’*” (Grellet 177). It is built of some constituent blocks whereby it functions. The *tenor* is the subject that is neatly matched up in feature to the *vehicle*. They are both tautly espoused for sharing special traits or a quality that is alike (*ground*). Undoubtedly, most of the literary works afford the reader many conspicuous examples about the use of similes. For instance, F. Scott Fitzgerald uses simile to tell the beautiful of the afternoon: “*The late afternoon sky bloomed in the window for a moment like the blue honey of the Mediterranean*” (32). Poetry likewise finds a solace in similes. For example:

Love is like the wild rose-briar,

Friendship like the holly-tree

The holly is dark when the rose-briar blooms

But which will bloom most constantly?

(Emily Brontë, “Love and Friendship” 1-4)

1.3.1.2 Metaphor

The word metaphor rings a bell since it is potently deemed the pivot of the figurative language and the writers’ pet. Understandably, human’s propensity to talk metaphorically is what has made metaphor a worthy topic of a careful consideration,

and maybe a reason which has driven it to fall an easy prey for many various definitions. In the first stab at defining metaphor, it has been regarded as an: *“implied analogy between two objects or ideas, conveyed by the use of a word instead of another so that the vehicle is substituted for the tenor”* (Grellet 177).

However, for over 2,000 years, metaphor fell largely within a one-eyed semantic view, which considered it as linguistic phenomenon explained by language-based principle. Caring enough, the traditional theory (Comparison Theory) pioneered by the philosopher Aristotle avers that metaphor is solely an implicit simile, that is, an implicit statement of comparison without using neither ‘like’ nor ‘as’, and it gives a name to an object to which it does not literally belong (Johnson 4). In the hub of this theory, Aristotle states: *“metaphor is used in reference to an object which it does not denote literally, but which has certain properties that its literal denotandum has”* (Wheelwright 74).

This master trope soon took the heart of many theorists whose inclination grew fast to approach the term differently. In more recent years, many theorists have dissipated the semantic view by placing metaphor as a pragmatic phenomenon. This work has been carried out by a camp of theorists such as: Searle (1979) , Donald Davidson (1979), and Grice (1989) who assure that metaphor is a vehicle geared up by the intentions of the speaker rather than by the 'meaning structure' of certain expressions (Leezenberg 97). That is, metaphor is not about meaning, but about use (Rakova 10).

An attempt to explore the jargon of metaphor necessitates considering different types of metaphor in English:

1.3.1.2.1 Linguistic Metaphor

This type of metaphor is assigned a worthy attention, and this is resided to the fact that much of the customary immanent expressions in any language flout the linguistic rules. Truly, the power of the metaphoric words to rebel against the maxim of language correctness drives many theorists to give it the title of linguistic metaphor with a property of its own. Thereof, Leech (1969) defines it as: *“being words or*

combination of words that seem incoherent in context as a result of unusual collocation or unusual reference” (15). However, any linguistic metaphor holds unarguably three basic components: topic, vehicle, and grounds. Many cases of linguistic metaphor hit right in the eye by virtue of their prevalence hitherto in every language (e.g., ‘you gave me a good idea’, ‘keep your mind on your work’, ‘I saw my future shatters before me’...etc). Other flamboyant linguistic metaphors are the jam of the writers’ plenitude of thoughts and intense imagination. Vociferously, poetry is crammed full of unusual linguistic metaphors, like that of E.E Cummings’s Poem “I Will Wade Out”.

E.g. I will take the sun in my mouth

And leap into the ripe air alive

With closed eyes

To dash against darkness (3-6)

The example that is put on display delineates some unusual references, like: “*I take the sun in my mouth*”, and unusual collocations, like: “*the ripe air*”. In a matter of fact, E.E Cumming is a famous American poet that uses very weird and strange style of writing. Most of his poems refuse to adhere to the linguistic rules of the language, such as: “All in green”, and “Is it at Moments after I Have Dreamed” (Cummings 22)

1.3.1.2.2 Conceptual Metaphor

What has been regarded as the most influential theory so far is the conceptual metaphor theory that takes to the heart of cognitive linguistics. This later establishes an epistemic enterprise to language by assuming a natural ally between the phenomenology of mind, human’s experiences, and words (Gavins 9). However, a score of linguists overflows, mainly Jerome Bruner, George Lakoff, et al whose work partakes of the cognitive fashion of the time. Thus, Lakoff and Johnson’s Metaphors We Live By (1980) legitimizes the theory of Conceptual Metaphors (CMs), which upholds the view that metaphor relates to an underlying metaphor system, a ‘system of thought’ (Mcglone 560).

Importantly, there is a conventional association between A as a source domain and B as a target domain using a formula of mapping (A is B). Admittedly, there are too many epitomes of (CMs) as: (TIME IS MONEY), (ARGUMENT IS WAR), and love is more often than not conceptualized to a journey (LOVE IS A JOURNEY). This is incarnated in the following overt expressions highlighted by Lakoff and Johnson (1980):

- a. Look *how far* we've come.
- b. We'll just have to *go our separate ways*.
- c. We can't *turn back* now.
- d. I don't think this relationship is *going anywhere*.
- e. This relationship is *a dead-end street*
- f. *This relationship is foundering* (Lakoff and Johnson 44)

There are even myriad examples about conceptual metaphors in literature. For instance, kids are generally conceptualized in terms of angels (KIDS ARE ANGELS), like in Virginia Woolf's "Babies should never grow up": "*..She would have liked them just as they are, demons of wickedness, angels of delight, never to see them grow into long-legged monsters*" (qtd. in Chamailard 9). However, sometimes the writer merges lot of metaphors in his works, which gives it a name of mixed metaphor.

1.3.1.2.3 Mixed Metaphor

As its name implies, is the garland of exuberantly twisted metaphors, which is painstakingly elaborated by different writers to tint a lush charm and an outstanding creativity to their writings. It is, by definition, "*a metaphor in which several different vehicles are mixed*" (Grellet 173). One of the remarkable examples of the mixed metaphor is folded in the Lord Byron's lines extracted from "To Caroline":

*Think'st thou I saw thy beauteous eyes,
Suffused in tears, implore to stay;
And heard unmoved thy plenteous sighs*

Which said far more than words can say? (1-4)

Lord Byron expresses the beauty of Caroline's eyes in an artistic mixed metaphor where he applies two vehicles to the tenor 'eyes'. First, he compares them implicitly to a cup which can be brimmed over or suffused by water (tears), then to a person who implores or begs someone to stay. The power of a mixed metaphor is felt in its ability to afford visual stimulation by mixing skillfully some images together. Thus, this can stir the reader's imagination, and sharpen their conceptions.

1.3.1.2.4 Dead Metaphor

A metaphoric type that is also labeled in literature "sleeping", "faded", or "dying" metaphor. It is, however, a conventional metaphor that has lost its emotional and imaginative potency through frequent uses. The massive use of different metaphors in our daily life interactions has left language palpably drained of any metaphoric significance, and has therefore passively reached a dead-end figurative function. In this premise, Lakoff (1981) contends that "dead" metaphor: "*is a linguistic expression that had once been novel and poetic, but had since become part of mundane conventional language, the cemetery of creative thought*" (2-3). For instance, expressions like: "foot of the mountain", "I can see what you mean", "eye of a needle", "he sheds light on the case", in the case of many, reflect plain utterances that may pass by the listener's ear unperceived.

1.3.1.3 Personification

It holds in its name much of its denotation; the word 'person' denotes that human characteristics are endowed or incarnated to an object or a certain concept. Gill (1985) defines personification as: "*giving non-human things human qualities*" (20). In the eye of literature, personification is a major character of a tenacious power, which is ubiquitous in every literary scene. Its figurative potency lies in drawing a world of

mysteries where the sun may smile, sky may cry, and merriment creeps to heart. Some examples can be extracted from literary prose and poetry:

e.g. “...a lovely and immortal flower, out of the rank luxuriance of a guilty passion” (Hawthorne, “Scarlet Letters” 126)

E.g. *Till some blind hand*

Shall brush my wings (Blake, “The Fly” 12-13)

1.3.1.4 Conceit

A prestige figure of speech which is an extended metaphor that draws an ingenious parallel between dissimilar situations or even things unlike. In this sense, conceit is startlingly spawned from a subtle ingenuity of style and fantastic flashes of wit; i.e. “*the ability to use a language in a clever and amusing way*” (Thornley and Roberts 60). However, conceit is emphatically suffused in poetry, especially the Metaphysical School Poetry which applies prodigious exaggerations in the use of clever and weird comparisons.

Unquestionably, the laureate wit John Donne and his contemporaries are the ones that hold a pregnant mind with wit. Donne’s “A Valediction: Forbidding Mourning” poem is brimmed over with conceits, and maybe the most noticeable one is that of the compass whereby Donne compares the two parts of self (body and soul) with two legs of a compass to embalm a spiritual love which cannot be ravished or eroded by separation: “*if they are two they are two so/as a stiff compasses are two*”. Soul is the fixed foot and the body is the ‘outer leg’ that traces a circle (Targof 15). This example is among many other examples that puzzle the readers with peculiar comparisons.

1.3.1.5 Analogy

Language maintenance depends so often on the use of analogy in literature. This figure of speech uses similarity or comparability between two things alike. It is said to be an extended or stretched metaphor that compares extensively things that share the

same features. To this point, it has been assumed that: “*analogies prove nothing, that is true, but they can make one feel more at home*” (Nordquist). However, one of the arresting characteristics of this trope is that it is evocative. It stirs readers’ sensory experience and emotional response by delineating a picture hard to forget. Thus, grasping the parallelism between two cases is the paramount tenet of analogy; it exploits all paraphernalia of the language just to let the hallmarks of one situation slightly duplicates another.

Analogously, when most of the non-literal devices lay on the foundation of comparison, others are based on association and semantic correlations.

1.3.2 Based on Association

1.3.2.1 Metonymy

It is not eerie that metonymy has been all eyes in the late of the 20th Century with some structural scholars, mainly Roman Jakobson (1956). His short paper “The Metaphoric and Metonymic Poles” proffers great consideration to the term. On mature reflection on this trope, many contemporary studies have given the eye to metaphor and metonymy in contrast and comparison for applying mental strategies and linguistic conceptualizations (Dirven76-77)

Metonymy was thereupon embraced by the recent conceptual theory which gave it more cognitive and associative function. That is, to the best of cognitive psychologists’ belief, “*metonymy is part of our cognitive/conceptual ability to link two related sets of entities so that the one can - or as in (1) must - stand for the other in the appropriate context*” (Dirven and Porings 42). It operates by substituting one word for another, because both concepts correlate within the same domain (Evans and Green 312). Among the most arresting examples of metonymy in the English language, there is “the crown” used for “the king”, “the throne” used for “sovereign”, and “blood” used for “relative”. Besides, metonymy is almost suffused in poetry, like:

E.g., I have thrown out yesterday’s milk

And opened a book of maxims (James Merrill, “The Broken Home” 1-2)

In the example just above, ‘yesterday’s milk’ is a metonymy for the nourishment of infancy. However, there are many examples of metonymy in all literary genres.

1.3.2.2 Synecdoche

Synecdoche is a metonymic figure in which the part is substituted for the whole, or a whole is substituted for a part (a part-for-whole or whole-for-part relation) (Serir 48). For more elicitation, the following examples portray how umbrella concepts switch other partial words, such as: ‘I breed *animals*’ to mean sheep, ‘*Brazil* won the tournament’ (Brazil means the team of Brazil). Conversely, other epitomes show how a part of word can alter a whole concept, like: ‘the factory needs more *hands*’ (hands here stands for the whole workers), ‘I am fond of *wheels*’ (wheels mean cars).

1.3.2.3 Symbolism

More often than not, many concrete words in English are badges of other concepts that are more abstract. This may touch a chord to many symbols, like: (bird, lion, rose, and flag) that stand respectively for abstract images (freedom, bravery, love, and country). In this regard, Martha Pardede (2008) has stated: “*symbol is a trope that combines a literal and sensuous quality with an abstract or suggestive aspect but it is not literal meaning but use that meaning to suggest another*” (“Chapter II” 19).

1.3.3 Based on Contrast:

1.3.3.1 Litotes or Meiosis

Is a rhetorical understatement that uses delicate, gentle, weak words, and fuels less information about a fact or actual event, in order to empower the gist of some expressions. This figurative usage, however, is frequently used with negative assertion wherein the see-through truth lies in contrast (Serir 46). The ultimate aim of litotes is to kindle readers’ or listeners’ interest, and to drive them to fill in the truth. E.g. she was not little happy in her marriage (meaning very happy).

1.3.3.2 Paradox

Some expressions in English prove to adjoin two self-contradictory images that seem at first grossly weird and inflated. In a little while, the mysteries shatter before the reader, the image takes shape and sense, and the truthfulness becomes the most characteristic. By way of definition, K. L. Knickerbocker (1963) avers that: “*paradox is a statement whose surface, obvious meaning seems to be illogical, even absurd, but which makes good sense upon closer examination*” (“Chapter II” 23). To exemplify, (sometimes in life we are called to do detestable things with great love).

1.3.3.3 Irony

Harry Shaw (1972) states it is: “*a figure of speech in which the literal (denotative) meaning of a word or statement in the opposite of that intended*” (208). In this premise, ‘irony’ is the relationship between what is said and what is meant that is utterly at odds. This gives the speaker the freedom to exaggerate or understate matters and to be sarcastic, sardonic, or cynical at will (Gill and Dunne 2008). Many examples may sparkle from everyday language and from literature, like:

- (1) He is from a religious family, and ironically when he is drunk is when he is much more religious
- (2) “*Who speaks so well should ever speak in vain*” (Alexander Pope, “The Rape of the Lock” 8)
- (3) “*He had come out of the war with five inestimable blessings--his head, his wife Maria's head and the heads of three out of their four children*” (Chinua Achebe “Civil Peace” 1)

1.3.3.4 Antithesis

Antithesis is well structured paradox. It is a device that places contradictory ideas in grammatical parallelism. Example: “Speech is silver, silence is golden”. This figurative device pours beauty, musicality, and a rhythm on the language.

1.3.4 Other Figures of Speech

1.3.4.1 Apostrophe

Finley Scott (1983) gives definition it as a figure is rhetorical in which the orator turned away from the rest of the audience to address one person who is not present or existent (20). Below are example lines of apostrophe:

- (1) *“Fear no more the heat o’ th’ sun”* (Shakespeare, “Cymbeline”)
- (2) *“With how sad steps, O Moon, thou climb’st the skies!”* (Sidney, “Astrophel and Stella” 1)
- (3) *“Oh wild wind, thou breath of Autumn being”* (Shelley, “Ode to the Western Wind” 1)

1.3.4.2 Hyperbole or Overstatement

Hyperbole *“is a bold, deliberate overstatement not intended to be taken literally; it is used as a means of emphasizing the truth of a statement”* (Kusumaningrum 3). Many writers show a predilection for exaggeration when they portray reality with great sense of creativity and inspiration. Their ulterior motive, in this process, is to stir the readers’ imagination, and to clean their way through appreciation and amusements. Many hyperboles, therefore, carpet literature whether in poetry or in prose. For instance, one of the poems that are jam-packed with overstatements is W.H. Auden’s “As I Walked out One Evening” that is enshrouded in ornamented hyperboles, like:

*e.g. I'll love you, dear, I'll love you
Till China and Africa meet,
And the river jumps over the mountain
And the salmon sing in the street (9-12)*

In the main, the figurative devices have the power to create imagery⁴ in the text, by picturing abstract objects, and by making things come alive to the readers’ minds. However, the concern in the following titles will be on the FLC in the EFL settings.

1.4 FLC in the EFL Classroom

It is commonly assumed that the use of literature in EFL classes may leave its deep trace on the learners from miscellaneous perceptions. Yet, teaching literature to the EFL learners has been blatantly dislodged from the EFL classrooms for its profusion of symbolic patterns of words which are generally labeled “figures of speech”. It is no doubt for this reason that some scholars have brought to the scene of education a new area of concern, that assumes developing students’ skills to cope with the subtleties of the non-literal expressions.

FLC has been, however, a dormant domain which has rarely commanded the attention of scholars, since the focal stress in educational instruction has been put on the development of learners’ ability to integrate and communicate successfully in the target language. That is, how to develop learners’ linguistic and communicative competence (CC). Analogously, Danesi (1992) bears on the view that introducing the figures of speech to the EFL classes is a substantial process which is aligned with the linguistic and CC:

The implications of this line of research for SLT are quite clear: the programming of discourse in metaphorical (figurative) ways is a basic property of native speaker competence. As a “competence”, it can be thought about pedagogically in ways that are parallel to the other competencies that SLT has traditionally focused on (5).

Prior to any entailment in this concept in the EFL classes, the question that imposes itself is: “What is FLC?” It is reasonable to elucidate its nature before engaging in any discussion about the way students can approach it.

1.4.1 What is FLC?

This label has picked the heart of the current preoccupation of a number of second language researchers. However, the term FLC has been coined as a friendly rivalry to Chomsky’s theory of competence, which stands up for the belief that human beings are born with an internalized system of grammatical rules that permit them to produce and

understand the meaning of complex sentences in a given language, and to Hymes' theory of CC (using language effectively in communication) (Jonson and Jonson 62-75). The word competence, however, is sometimes blurry, because it is used interchangeably with the term competency. Yet, there is almost great disparity between competence as a product, and competency as a process. In the main, "*competence is a description of an action, behaviour or outcome in a form that is capable of demonstration, observation and assessment*" (McMullan 285). Analogously, competency is person-orientated. It refers to the person's underlying characteristics, aptitudes, and qualities that lead to an effective and/or superior performance in a job (Woodruffe 30).

Far from the madding crowd of these assumptions, a camp of theorists led by M.R. Pollio (1974- 1980), and Danesi (1992) couple a fashionable collocation to the term 'competence' to designate the growing need for engaging L2 learners in the opacities of the language. In this vein, Pollio and Pollio (1979), by way of definition, note that:

Figurative competence can be defined properly only in terms of a person's ability to use, understand, explain and even prefer figurative diction and there is no a priori reason to expect these activities to depend upon identical or even similar cognitive processes (140).

Accordingly, there is no way to make a learner "figuratively competent", unless he/she has a full command of the figurative language use, which is endemic in the learning process. To say a full command is to hint to the learners' ability to recognize different metaphors, similes, hyperboles, and other figures of speech when encountering them in various discourses. Besides, students must give healing interpretations to the figurative language that heed a necessity of permanent working minds. By the end, and at a most basic level, students have to express how much they might be under the sway of the figurative power by describing the way they attend some embellished expressions with heavy hearts, with deplorable tone, with laughter

or with fear. The learners' feedback, thereupon, are based on either aesthetic nature or on emotion-oriented responses.

In this sense, researchers in this field have unceasingly pleaded for instilling the figurative language items in the L2 curriculum. Teachers and institutions have to provide the appropriate atmosphere, adequate materials, and a considerable impetus, which may allow L2 students' immersion in the figurative jargon.

our aim is to consider what foreign language learners for the most part need to understand and interpret figurative language, to review the empirical evidence concerning learning figurative language, and to develop a set of instructional and self-help ideas, which one may group under the umbrella term 'figurative language competence'
(Littlemore and Low 26)

Merging deeply into this concept, FLC is not a label that has sprung from vacuum or haphazardly, but it is the offshoot of a more prevailing concept, which is carefully folded under the name "Literary Competence".

1.4.2 FLC and Literary Competence (LC)

No one can but accede to the fact that literature is a ripe body that takes care of itself. However, the literary longing to escape from the language rules and agreements has left literature with but one option, to show off its stylish attire so as to seduce temptingly its readers. Yet, its gluttony to possess the sophistications of the language has corollary beset most EFL classes with elusive issues and has been looked at by the learners with indifferent eye and heedless minds. Facing this naked truth, most L2 researchers have devoted a good time trying to fetch for adequate way that may enable the learners to feel at ease with the literary texts.

To this end, the so-called LC is a concept that has been developed by a number of educationists, such as: Culler (1975), Lazer (1993), Brumfit and Carter (2000). In their part, LC is first and foremost the learners' ability to understand both implicit and

explicit meanings of words in a text, and to relate their understanding to the world (Neranjani 3-4).

The concept of LC was first coined by Jonathan Culler in his book *Structuralist Poetic* (1975). Culler was much inspired by Chomsky's theory of competence as opposed to performance. In this regard, he avows that literature owns a structural system which deviates from the language norms. Therefore, the readers need to go beyond "grammatical competence", in order to acquire a supplementary implicit knowledge of the literary norms that makes them adept at construing the literary meaning. In short, the literary works can be construed by a system of literary conventions which can be considered as a grammar of literature. By way of illustration, Culler (1975) stresses the point that:

To read a text as literature is not to make one's mind a tabula rasa and approach it without preconceptions; one must bring to it an implicit understanding of the operations of literary discourse which tells one what to look for (132)

Undoubtedly, many subsequent researchers have gone much absorbed by Culler's new concept of LC that delineates a new horizon to teaching literature in the EFL context. Coenen (1992), however, has carried the kindled torch of LC theory to the zenith of the way. She defines the concept of LC as follows:

A reader who is literary competent is able to communicate with and about literature. The content of this communication may be varied, but at least shows that the reader is able to construct coherence. This might regard coherence within a text to enhance comprehension and interpretation, describing similarity and variation between texts, relating text and world, relating personal judgment about the literary work to that of other readers. (qtd. in Witte et al. 5)

In this vein, learner is deemed competent in the literary jargon, if he has a fervent intimacy with literature and an access to its subtle and dexterous language. Basing on

this notion, Hill (1990) describes the traits of a literary competent student in some recipes:

- Competent students infer meanings of unknown words from the context
- Respond emotionally to the text identify with or feel sympathy for the characters
- Understand the characters “motives”
- Make critical or moral judgments
- Detect the relationship which exists between author and text and one part of the text to another
- Visualize mentally what is described in words (16)

Interestingly enough, the basic objective of LC hits upon the stimulation of learners’ understanding of the literary texts through an interpersonal system. Yet, for touching the apex of this objective, students have to be forged with a systematic mastery of the figurative language, including metaphors, personifications, hyperboles and other figures of speech. Their presumable understanding to these images helps in providing acceptable interpretations to the text. To fortifying this belief, Culler (1975) asserts that figurative language: *“lies at the basis of interpretation;” therefore, “training in rhetoric” is thought of “as a way of providing the student with a set of formal models which he can use in interpreting literary works”* (179).

Probing the core of this view, FLC is by inference an integral element of LC that imbues learners with great fervour towards the figurative language, and triggers their understanding and appreciation to literature. It is sequenced in a number of systematic processes that expose the figurative language as a central rather than peripheral to language functioning. Thus, L2 learners may relish agreeably the pleasure of learning the different figures of speech that are both enjoyable and valuable to their learning process.

1.4.3 Figurative Language Processing

One of the greatest challenges of the EFL learners is to master the subtleties of the second language use. However, setting an exploratory journey over the annoying sea of the non-standard language use has burdened many researchers with many intolerable questions. One of their vital enquiries is what are the focal stations that the readers embark on in their way to the very true figurative meaning? This problematic issue has minded to different separate disciplinary fields, such as: Developmental Psychology underpinned by Asch and Nerlowe (1960), Cognitive Linguistics (Lakoff and Johnson 1980), Meta-linguistics (Pratt & Herriman 1984; Gombert 1990), as it has found a broad place in SLT (Danesi 1986-1995; Pinto and Melogno 2011).

Indulging in the figurative language processing, many researchers have found that any reader, on front of package of deviant language paradigms, have to pass by different stages. Thus, they have to activate their cognitive skills to come up to right interpretations. In this scope, Levorato and Cacciari (1992) highlight the different FLC processing of the L2 learners as follows:

1. The ability to understand the dominant, peripheral and additional related meaning of a word, its position in a given semantic domain and its paradigmatic and syntagmatic relations.
2. The ability to suspend a purely literal-referential strategy. This is a prerequisite not only for figurative language comprehension, but also for most of the linguistic repertoire (for instance, polysemous words).
3. The ability to use contextual information in order to construct a coherent semantic representation and to integrate it with the lexical and semantic information carried by the figurative expression.
4. The ability to create and understand the figurative uses of a word, a sentence or a given domain as well as to retrieve the conceptual structures involved (qtd. in Píriz 03)

Somewhat figuratively, many aspects of the figurative language functioning, as well as the operation of the cognitive system of the L2 students in treating this compelling subject are looked upon as a peninsula, which is almost shrouded in mysteries. In an endeavour to demystify the implicit stages of figurative language

processing, Gibbs's model (1994) actually brings to light three processing stages—comprehension and recognition, interpretation, and appreciation (qtd. in Picken 46)

1.4.3.1 Comprehension

Gibbs (1994) defines comprehension in general as: “*the immediate moment-by-moment process of creating meanings for utterances. It is superficial processing of a kind that is inevitable when one is engaged in making sense of the ongoing flow of discourse*” (116). It is not to argue the point that comprehension is the very early stage of the figurative processing. At this stage, most researches stress that readers have to divorce the non-literal language from the literal one before mulling over any interpretation. To understand the basic tenets of this process, researchers have been entailed in knowing how students may come to distinguish between the literal utterances and the figurative ones in any piece of discourse, and if the comprehension of the figurative use is more challenging and time-consuming than interpretation. Accordingly, many investigations have been exploited in pondering sensitive measurements of reading or response times (RTs) of the learners. That is, to examine readers' online comprehension, like the eye movements, and time of identifying the figurative language when reading a text (Picken 47)

The online figurative comprehension of the L2 studies hinges around some models that agree on making an enclosure around both territories, literal and figurative. The most prevalent one is the pragmatic model of Searle (1979) and Grice (1989) that posits the assumption that distinguishing literal from figurative language is ascertained according to the intention of the writer/ speaker in any context rather than the semantic meaning of the sentence (qtd. in Leezemberg 101). More strongly influenced by this hypothesis, L2 students' ability to come to terms with the figurative usage is steered by three maxims:

1. Relevance
2. Truthfulness
3. No ambiguity (Gibbs 50)

Accordingly, if the writer or the speaker infringes one of these maxims, then something figurative would be going on.

Not apart from this hypothesis, Giora in (2003) launched a new theory which she named the Graded Salience Hypothesis (GSH). In this premise, Giora outlines the way L2 learners get an access to the figurative meaning of utterances conducted by the priority of the prominent literal meaning of words (e.g., conventional, frequent, familiar). She assumes that: *“if a word has two meanings that can be retrieved directly from the lexicon, the meaning more popular, or more prototypical, or more frequently used in a certain community is more salient”* (185). Accordingly, learners first recognize the denotative meaning⁵ of words which are more salient, and which they find themselves much at ease with. However, the learners savour every little moment of the online processing in investing most of their cognitive and conceptual skills to surmise the inexorable occurrence of different figures of speech.

The systematic operation of the figurative engine does not stop at the station of comprehension, but it moves swiftly to the next stage of processing, which is much exhausting, and thorny vicinity for best part of L2 students. To this end, learners have to cross the minefield of the figurative language, albeit reluctantly with knock-down interpretations which set them closer to the meaning of the full discourse.

1.4.3.2 Interpretation

Interpretation, as opposed to comprehension: *“is a conscious and leisurely process without specific time limit, it is then an off-line, conscious activity”* (Gibbs 116). In this sense, interpretation is an in-depth process which is outstandingly puzzling in the way that it sorts out the miscellaneous figurative constituents with a great caution. However, readers require no accurate time to offer a plausible construe to the figurative strings, by virtue of the complexity that almost wraps the computation of the non-literal statements. In the main, some L2 Studies aim at scrutinizing the figurative interpretation process from which one can recall:

1.4.3.2.1 Semantic / Pragmatic Studies

The off-line processing, in whatever scope, works in tandem with fundamental semantic and pragmatic paradigms that are clearly applicable to all types of the figurative string. In this premise, interpretation is geared by some cues whereby meaning can float into the learners' cognition, such as the lexical meaning of words and the extent of their appropriateness or incongruity in a certain context (Rakova 7). To put it in another way, the concerted attempt of the reader to understand the protean non-literal meaning attests unduly to a semantic rigour. Yet, his uncritical acceptance on this ground alone could be dangerous.

The advocates of the Context Theory, namely Stern (2000) and rakova (2003) support the fact that the relations between the students and the texts are implicit, that is, they are not activated directly by expressions of the surface. Berrada (2012) in one of his lectures entitled "Introduction to Text Linguistics" strengthens this belief by stating that: "*the words on the page are reliable clues, but they cannot be the total picture. The more pressing question is how the literary texts function in human interaction*". More often than not, the figurative meaning is traced by many pragmatic hints such as: 'when', 'how', 'in which context', 'for which purpose'...etc. When the answers start clutching at the straws, the meaning may somewhat blossom, thoughts flow, and the picture dawns upon the learner. By way of exemplification, some culled sentences are taken out of Somerset Maugham's story "Mr. Know-All" to layout the way semantic and pragmatic factors compromise to ease the nuisances in meaning.

e.g. "*He was certainly the best-hatred man in the ship. We called him Mr. Know-All, even to his face. He took this as compliment*" (Maugham "Mr. Know-All" qtd. in Marendet and Merle 281)

The excerpt tells a story about an intolerable man (Mr. Kelada) to whom everyone bears contempt. Yet, the readers cannot, by paying only semantic considerations to the sentences, measure the figurative layers in the text. They cannot understand why Kelada is a *paradox character*_ a knowledgeable person that all people hate, and if or not the narrator uses sarcasm hints to drench outright his story with ironies. The figurative images in this passage, such as: *the best-hatred man* (oxymoron, irony), *Mr.*

Know-All (metonymy), *He took this as compliment* (irony) are better interpreted if some meta-linguistic aspects as well as pragmatic aspects are to be mulled over such as:

- The context of the excerpt.
- The intention of the narrator, i.e. if the writer snubs Kelada by calling him ‘*Mr. Know-All*’, or he finds him a good character.
- Why Kellada takes no offence at being branded ‘*Mr. Know-All*’. Does he think himself so, or he just neglects their sarcasm?

These questions can lead the reader to the meaning of the story. In the hope of evolving the programming abilities of SL learners to cope with the toughness of the figurative interpretations in a particular context, many educationists insist on the role of fanning the fire of warming up activities, interaction, and anticipation in the class. These tasks help learners to read between the lines, and keep their eyes open to the stylistic, reflected⁶, and thematic meaning⁷ of the text. Notwithstanding, other studies assume that the readers cannot attain a full mastery on the literary meaning, unless most of the cultural aspects of the texts are highlighted.

1.4.3.2.2 Cross-Cultural Studies

In addition to the semantic / pragmatic studies that are likely to warm the learners to the intricacies of the language, some theorists have drawn a new horizon that climbs over the sphere of the figurative interpretation, which is culture. Many studies have been prompted to integrate culture into foreign language education, in order to make students able to better approaching the TL. Some theorists such as: Kramsch (1988), and Byram (1994) assume that language incarnates a central core in human’s culture. They are intricately interwoven, and there is no way one can tear them apart, because there will be always something missing in learners’ L2 proficiency if culture is marginalized. Importantly still, Byram and Grundy (1994) contend that:

The knowledge of a language's culture is thought essential to a full understanding of a language's nuances of meaning. Knowledge of a culture presupposes a competence which is essential to the grasp of language's true meaning. Thus, learning a language should be completed by a sustained and ethnographically structured encounter with the language's culture (20).

In the very fact, most figures of speech intrigue a conspiracy of meaning, and to fathom out what the conspirators are scheming for, it is important to look deliberately to the culture wherefrom words gang. Poetry, however, is the blurriest countenance of the literary genres, and is by no means trouble-free. Thus, knowing the culture that the poet tempts to mirror through his ardent imagination and muddling style gives a privilege for the learners to solve the knots of the different poetic figures of speech. One of the examples that typify the momentous need for eliciting the cultural traits of the text is “Prayers to Masks” moulded by Leopold Sedhar Senghor:

Masks! Oh Masks!

Black mask, red mask, you black and white masks,

Rectangular masks through whom the spirit breathes,

I greet you in silence! (1-4)

The first stanza holds a striking figurative use which is both an apostrophe and a metonymy, (*Masks! Oh Masks... .. I greet you in silence!*). What the poet really means by the label “mask” may keep the students’ minds floating in the air. The only way to ease their understanding is by familiarizing them with the basic tenets of the poet’s culture. To put it simply, teachers have to elucidate to the learners that the term ‘*Mask*’ carries a sheer weight in the African culture, because it embodies the glory of the African history and the spirits of their dignified ancestors whom the poet expresses his innermost profound reverence and awe. This leads to infer that the first verse carries an exuberant metonymic image that substitutes the ancestors’ spirits by the word masks that the poet worships in great respect (in silence).

All in all, the interpretation - oriented work buttresses an ensuing process which tends to drain pleasure from literature. In the heat of the moment, students might fanatically evaluate what they read throughout exploring the rich galleries of the figurative portraits.

1.4.3.3 Evaluation

At this stage, reader has to assess the genius of the language and its effect on his spirit and mind. Therefore, evaluation is oftentimes a protean process that works by activating the learners' personal responses and by harvesting aesthetic and emotional values. However, in literature class, one has to give appreciable appraisal to the literary language, which hauls out of the rituals and leads its own life.

Literature, at its best, or at its worst, is a fake that basks under the sun of truth, a window from which people crane out to gaze at the wonder of the world, a casket that holds the treasures of mind and heart. Being accepted as an art, the literary works are meant to be tasted and appreciated. However, to make literature flourishes in non-native soil, teachers have to check if their learners attach an importance to reading different genres of literature. In this vein, Heath indicates that: "*literature has no rival in its power to create natural repetition, reflection on language and how it works, and attention to audience response on the part of learners*" (Amer 776). Notwithstanding, most literary attributes are fraught with the danger of speaking figuratively, and maybe one of the easiest ways to open the gate to literature is to make the learners taste the flavour made by the figurative language, and to fire them up to evaluate the appropriateness of the language usage (Pollio et al. 203). Enthused by such an itch, two researches provide the main impetus for evaluation:

1.4.3.3.1 The Aptness Tradition

This approach is dominated by an attempt to develop L2 learners' artistic sensitivity and the contemplative judgments that are purely based on aesthetic grounds. In this trend, Gibbs (1994) offers a great account to this theory by asserting that "*a*

reader might especially appreciate the aptness or aesthetic value of such an expression as *'My marriage is an icebox'*" (Picken 54). This metaphoric expression is evaluated in terms of the aesthetic compatibility between the term 'marriage' and 'icebox' that depicts a cold unhappy marriage devoid from feelings.

There can be with no doubt true that if the language is poor in its stylistic provision, it may look pale and stark, and this is the thing that allows impinging the reader. On the other side, what adds weight to the literary style is the elegance of the writer in his linguistic choices via the use of an embroidered neatness of non-literary expressions. Accordingly, this theory heeds aloft call to the readers' responses to style, and to what extent the stylistic beauty of the language can prompt appreciation, expand the subtle vocabulary usage, and develop keen warmth for words.

1.4.3.3.2 Affective-Response Tradition

By way of contrast, this assumption, led by Sopory (2005) asserts that the evaluation of the figurative appreciation of the learners must base on the emotional effects. That is, the figurative value is judged by its potential to trigger the learners' emotional reactions (115-116). Owing much to this view, metaphor, personification, and other figures of speech in literature are not merely mannequins of fashion in literature, but rather an incentive that causes the heart to throb and the feelings to shake.

In experiencing the cognizance of the poetic figuration, the learners may feel rapture and mirth of their childhood after tasting personification in Byron's "Youth and Age": *"there's not a joy the world can give like that it takes away"*. However, they may be thrilled by a sense of compassion when exploring the metaphoric image *"And a pain still throbs in the old, old scars"* in the poem of "Sympathy" by Paul Laurence Dunbar, or can be even evoked by heartrending feelings when they go through the capricious separation of two lovers explained in Lord Byron's *"When we two parted / In silence and tears"*. No doubt, the beauty of the figurative images plays on the students' hearts, and it is the tool of the writer to let his feelings infect his audience,

because “*no tears in the writer, no tears in the reader. No surprise for the writer, no surprise for the reader*” (Holt et al. 2)

However, Kneepkens and Zwaan (1994) aver that the learners’ affective responses to the figurative images can be classified into two main emotion categories, A-emotions (Artifact emotions) and F-emotions (Fiction emotions). The first category overlaps the readers’ emotional responses that are kindled by the aesthetic nature of the literary text; whereas F-emotions are set off by the response to the fictional events in the literary text (23).

After exploring the basic three figurative processing, it is worthy for the teachers in the EFL environment to choose the adequate instrument that whet their students’ appetite for imagination, for figurative thinking and for utilizing their cognitive skills in the class. However, Poetry, as a stock of the figurative language, can be deemed as an accompanying instruction for accomplishing the end of this task.

1.5 Teaching Poetry to Enhance Students’ FLC In the EFL Context

Poetry is tended to be one of the lucid facets of literature which is lovingly crafted and allusively written. Yet, it is commonly assumed that this literary genre is dislodged from the EFL classes, since it is overweight with the peculiarities of the language that cause a wanton problem for the learners. Paradoxically, the less learners are left far from the poetic startling style, the more they feel their ability to approach its meaning precluded outright. Prior to any examination of the peculiarities that besiege the poetic texts, the question that flows naturally is: What is poetry?

1.5.1 What is Poetry?

Emily Dickinson has stated that: “*if I read a book and it makes my body so cold no fire ever can warm me, I know that is poetry;*” (qtd. in “Teaching Poetry” 64). Poetry is a genre, a literary form among others such as prose and drama. Undoubtedly, defining poetry is folded in its potent melodious tone and in its words genius to coax,

to thrill, to tease, to frustrate, and to hold its readers breath. In many ways, the compelling concept of poetry has been circumscribed by different writers, poets, and scholars who share somewhat a keener view that no poetic piece could be excelled but by a poet. In this vein, emphatic definitions have been paid much attention.

The Concise Oxford Dictionary's first definition of "poetry" is *'Art or work of the poet with elevated expression of elevated thought or feeling in metrical or rhythmical form'* (Coyle et al. 164). By way of inference, poetry is a hard-wired quality in the poet who possesses insecurities of methods, metrical smoothness, passionate heart, and a body that is shrouded in feelings. In the same vein, Wordsworth delineates poetry as *"the spontaneous overflow of powerful feelings"* (Ibid 66).

No one can argue the fact that poetry has its own identity, and enjoys its proper traits that strike you with new, unexpected impressions. Words, however, seem to hold the secret of the poetic peculiarity, buoyancy, and eloquence.

There are a number of reasons for this curious power that resides in the idea of poetry, and hence in the word. One is that language more than anything else is what distinguishes us as a species, and poetry has been generally conceded to the most comprehensive and demanding use, or manifestation, of language (ibid 165).

English poetry is escorted by softly harmonious sounds, and mellifluous cadence whereof the structural poetic mechanism is made active, ideas imparted, and feelings channeled to the heart of the readers. What gives the poem its individual stamp is mainly its care of the deep structure of the language (meaning). However, lines are sequenced in a corpus of slippery words that are culled from different resources to serve the rhythmical function of the verse, and to arrange in different configuration the rhyming lines ("Poetry" 2-3).

- (1) **Rhythm:** the repetition of stressed (-) and unstressed (U) syllables in the same line

E.g. Come, my | Celia, | let
us | prove
("Come, my Celia", Ben
Jonson)

(2) **Rhyme:** Lines ending with the same consonant or vowel sound.

E.g. With my lost saints—I love thee with the breath,
Smiles, tears, of all my life!—and, if God choose,
I shall but love thee better after death (Browning XLIII 5-7)

(3) **Sound Pattern:**

- ▶ **Alliteration:** when an initial consonant or consonant cluster is repeated in two or more words in a stretch of language, e.g., but like a sad slave stay and think of naught (Shakespeare VVII, 11)
- ▶ **Assonance:** the repetition of the same sound usually stressed vowel inside words or at the beginning of words—is not always as noticeable, e.g., o'er the ocean wild and wide (Longfellow, “The Bridge” 32)
- ▶ **Consonance:** the reoccurrence of a consonant inside or at the end of words, e.g., she had stiffened s already, almost cold (Stafford, “Traveling Through the Dark” 7)
- ▶ **Onomatopoeia:** Occurs when a word seems to sound like what the word denotes. This figure of speech is used to imitate the sounds associated with the objects or actions they refer to, e.g., “[Aredelia] found Starling in the warm laundry room, dozing against the slow rump-rump of a washing machine” (Thomas Harris, Silence of the Lambs) (Nordquist 2013).

The structure of the poem can be summarized in the following table:

Rhythm	Line	Rhyme
Iambic (U -)	Monometer(1 foot)	1- Feminine Rhyme: the rhymes syllables are stressed before the final syllable in the line (e.g. Gravity and macavity)
Trochee (- U)	Dimeter (2 feet)	
Spondee (- -)	Trimeter (3 feet)	
Anapest (UU -)	Tetrameter (4 feet)	2- Masculine Rhyme: rhymed syllables are the last in the word (two stressed words) (e.g. fear, hear)
Dactyl (-UU)	Pentameter (5 feet)	
	Hexameter (6 feet)	3- End Rhyme: appears at the end of the line
	Heptameter (7 feet)	
	Octameter (8 feet)	

		<p>4- Internal Rhyme: rhymed syllables within the same line (e.g. I who I lie)</p> <p>5- Slant Rhyme: (rhymed syllables seem the same but pronounced differently (e.g. hush, bush)</p> <p>6- Perfect Rhyme: rhyming vowel and consonant are exactly the same (knee and me)</p>
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Table 1.2 The Structure of the Poem (From “Poetry” 2-3)

1.5.2 The Role of Poetry Teaching in the EFL Classroom

Teaching English poetry in EFL classes may bring lucid profits from different perspectives. The central role that has to be emphasized is its contribution to language acquisition. It is a stout means that expands the linguistics background of the learner by offering subtle vocabulary usage. Besides, it exhibits a wealthy literary profile fully replicate with tinted words that are able to turn the unforeseen felt, the out of earshot audibly heard, and the foreshadowed corners turning bright. The richness and varieties of the poetic language touch different layers of the language particularly phonetics, lexis, syntax, morphology, stylistic devises, and discourse, which may demonstrate the richest possibilities for a language (Hu 636).

Furthermore, the hard-won meaning of the poetic language gives a new semantic access to the students, “*a poem offers a ready-made semantic field for the learners to enter*” (Mackay 53). On front of poetry, the students predict meaning, meditate, anticipate, and diagnose the words on the page. Moreover, poetry is a magnet that attracts readers’ five senses by its power to make their feelings quiver and to grip their imagination.

Poetry is the form we turn to instinctively at moments of intensity, whether it be to celebrate or grieve. Why? Because of its compressions and distillations, its different perspectives, its meditative pace. Because

of its link with our strongest emotions. Because of its power to console, which creates a sense of occasion. Because of its implicit demand to remember (Frost 1).

From another angle, poems contribute to the rise of the learners' CC, by bolstering their productive and perceptive skills that make them able to communicate and interact effectively in an appropriate environment. Tomlinson (1986) affirms that:

The main objective of using poetry in language lessons is ... to find a means of involving the learners in using their language skills in an active and creative way and thus to contribute to the development of their communicative competence (33)

Studying poetry as an authentic composite tends not only to develop the learners' CC, but also different other competences, such as linguistics competence, and the LC of the students.

However, poetry text is a source of content-rich reading material that fosters the students' empathy to the text by stimulating them to respond to the poetic discourse in their own way. Porcaro avers: "*in the construction of meaning, the interactive process between the reader and the text involves one's background knowledge and experience, as well as one's feelings and emotions*" (4). From the cognitive side, poetry can be seen as quick engine for developing the critical and cognitive thinking of the learners. Collins argues that: "*teaching poetry offers some fundamental cognitive and intellectual skills, and that reading a poem replicates the way we learn and think*" (63).

Poems are couched in many thematic dormitories. That is, students live through different themes that are carefully intertwined by the poet. His lines are apt to bring life by all its circumstances to the stage by conjuring up poignant pictures. Thus, learners come to get overwhelmed by the shifting sands of the poetic topics, such as: the theme of freedom in Maya Angelou's poem "I Know Why the Caged Bird Sings", the fervent feelings of a pure love experienced in "How do I love thee?" by Elizabeth

Barrett Browning, and the theme of vanity and pretence in Shakespearian Sonnet “When my Love Swears that she is Made of Truth I”.

Adding to all the aforementioned benefits of poetry in the EFL classes, this later is cultural emblem. Culture is almost omnipresent in poetry, since many verses are culled to mirror the poet’s own society. Thus, in order to make the poetic pieces admirable and understood in the class, most of the poetic organs have to be eviscerated to the students by explaining the background of the poet and the context of the poem. To encapsulate, “*students are not only learning English as a foreign language, but getting contact with a foreign culture*” (Hu 637). However, the presence of poetry in the class is said to have the ability to hone students’ FLC.

1.5.3 Enhancing FLC Through Poetry

The trade between poetry, figurative language, and FLC is triangular and exchangeable. Undoubtedly, the figurative language provides poetry with one of the most important commodities, which in turn, swaps with the EFL learners these merchandises to be transmuted into a might for mastering the figurative subtle use. To put it simply, poetry owes it all to the figures of speech that shine everywhere in its surface. Thus, learners are invited to stick the pieces of its puzzle, in order to have complete image of its possible meanings. On the way to fulfil this task, students experience a moment of incredible inner and mental power that enables them to understand, interpret, and appreciate the non-literal pieces of the language. Thereupon, the benefits of poetry in honing the students’ autonomy to deal with and even to construct fresh and clichéd images have been well-pictured by Kroll and Evans (2006):

Poetry can exploit language in all its richness and variety, from formal diction to colloquial idiom. Once students can be encouraged to see how we think poetically all the time in our daily lives, then the light bulb comes on, the door opens — the clichés crumble — and they can go on to fabricate their own metaphors, and hence those insights peculiar to them (42).

Substantially, many applied cognitive linguists pull the preoccupation to the poems' ability to develop the cognitive skills of the reader; it tames their minds to think figuratively. Leaders of this theory stress the fact that most of the poetic language requires extra strenuous mental efforts, which would grow later to a resident power in mind. Gibbs (1994) labels this mental clout as The Poetics⁸ of Mind whereby he maintains that most of "*our understanding and appreciation to the poem depends on our ability to think figuratively*" (12). Likewise, Littlemore and Low (2006) have thought up of the term "*figurative thinking*" to assert readers' reliability on the cognitive skills to understand the figurative images. What could be deduced thereof is that throughout poems, the learners can break the habits of mind, and they can realize that there is another face of the language which diverges from the literal. Then, their thoughts are set released to ramble in different figurative districts. This prompts learners' FLC.

On the other hand, the figure of speech in poetry plays a great role in the learning process, and metaphor is one of the most prevalent figurative devices. The metaphoric wand is able to match up the learners with the figurative world, and to make them enjoy themselves as foreign tourists in the native land of a sophisticated language. To this end, Cameron (2003) highlights the substantial role of the poetic metaphor in EFL language learning:

1. Metaphors are 'tuned', through the use of hedges, to help direct listeners' interpretation processes. In a process of estimating alterity, speakers select tuning devices to meet their perceptions of listeners' understanding.
2. Deliberate metaphors often occur in clusters of linked metaphors, presenting the same idea in different ways.
3. Metaphors are used with simultaneous ideational and affective functions.
4. Metaphors are used at a meta-cognitive level to organize discourse, often operating to frame events and episodes within events, and around topic shifts (267).

All in all, poetry as a fostering home of the non-literal language can work extensively as a diligent catalyst for educational change, for motivating the learners

with an immense inner compulsion to literature, for being thought-provoking, and for encouraging students' heuristic learning. Notwithstanding, there are too many obstacles that students encounter when learning poetry especially when crashing with its symbolic mechanism.

1.5.4 Problems of Teaching the Poetic Figuration to the EFL Learners

Poetry is said to be a labyrinth of non-literal expressions. It is notoriously baffling for L2 learners by its shadowy expressions that may pass unperceived. In the very fact, there is may be no poem being devoid from metaphor, or hyperbole, or any other bundle of the figurative language. However, if the figurative language is not weird to the language, why does it sound bizarre in poetry? Why does it preclude the flow of its comprehension? Does it suffice to point the finger of suspicion to the poem itself, or shall we be satisfied at knowing that nobody dares to stick at it, and we close the case? Is that healing anymore ...?!!

Let slip that there are many things to show than to hide, and maybe one of the flaws in understanding poetry lies in the non-literal devices. Newton assumes: "*figurative language in poetry is characterized as an Achilles Heel in reading comprehension*" (qtd. in Pollio et al. 203). However, most of the poetic figurative images are anomalous; they are so different of what is normal or expected. For this reason, students often complain about the uncertainties in determining their meaning that stay thoroughly misleading. Besides, there is a disparity between the images used in poetry and that employed in other types of texts. The language in the poem is more innovative, rich, and ingenious. This fact bothers the reader whose mind is not inured to construe opaque and unfamiliar sentences. What's more, most of the tropes in the English language seem to break the maxims of truthfulness. That is; most of metaphors and personifications are fictitious elements that might deceive or mislead the learners.

From another premise, many students would find the figurative language a bitter pill to swallow, and regard it as boring, monotonous, hard to be degusted and uninteresting. The demotivation of the students in the class is usually ascribed to the

dearth in their linguistic background, the lack in vocabularies, and their acquaintance with the TL which is lower than that of the native speakers. Besides, the L2 learners are: *“usually much more familiar with the literal meanings of lexical units than with their figurative meanings”* (Kecskes 9). Lucidly, some figurative expressions like that of Robert Frost’s “Nothing Gold Can Stay” verses: *“so Eden sank to grief /So dawn goes down to day/ nothing gold can stay”* are grueling, arduous, and very intricate compared to the literal language. Everybody might have understood, if the verses were worded literally, such as: ‘the precious moments in life and happiness will not last forever’. To elicit this point, Bortfeld sums up the most prevalent factors that preclude the learners’ understanding to the figurative spots of the language:

- a) They may be unaware of conventions governing when and how to use it
- b) They may be unaware of cultural connotations that need to be invoked in order to understand it.
- c) They may not have access to a repertoire of prefabricated, and readily understood, figurative multiword items. They may therefore try and understand each word separately (qtd. in Dimitrijević 404).

Teachers, on the other hand, lament of the frustrating learners’ interest in literature, and elucidate the heavy burden and onus they feel whenever they tend to explain the figures of speech and the way they work in various poetic works. Worst still, the thorny situation surrounding the teaching of poetry as a whole may let unpleasant influence on teaching the figurative language as well. This upheaval is sometimes ascribed to the tight embracing to outdated approach to teaching literature that excludes any involvement of the learners in the literary text. Most of the time, students are spoon-fed by their teachers who keep preaching them ample elucidations of the text. In this regard, Allie (2012) insists that this approach is obsolete and no longer efficient, since: *“the teacher, is like the protagonist in a ‘dramatic monologue’, is the only speaker and the students, being silent listeners”* (15). Unluckily, this teaching method might let the students lose their souls to become marionettes; every move they make is dictated by the teacher who holds the highest power in class.

However, though the traditional method to teaching literature stayed a grim actuality for years, there are other approaches that tend to set the learners close to literature, and to make poetry comes alive to the students' mind and spirit, but through different ways. The most prevalent methods are Stylistic approach, Reader-Response Approach, the Personal Growth Approach, and the Integrated-Approach.

1.6 Approaches to Teaching Poetry

1.6.1 Stylistic Approach

This approach abides by a language model to teaching the EL. It is inspired by Roman Jakobson stylistic theory that minds both the literary texts, and the language. In the very fact, this approach seems to hold the heart of many linguists, such as Leech (1981), and Widdowson (1992) who emphasize a similar approach suggesting the study of literary discourse from a linguistic orientation. It assumes close study to the linguistic features of the language in association with the literary discourse. The aim is to enable students to make presumable interpretations of the text itself, and to empower them with excellent language practice (qtd. in Lazar 28). According to Short (1996), poetry is a kind of mystic revelation. Therefore, this approach dedicates a chance to apply outright some linguistic clues for intelligible intuition of the literary meaning. Accordingly, the class may regulate a good mood to stimulate presumable understanding of the poetic texts by casting a wide net on the formal aspects of the poem (88). In this premise, some language-centered activities are engrossed in this EFL instructional perspective to evolve comprehension of the text such as:

- ✚ Eliciting the formal aspects of English— involving the levels of phonology, phonetics, vocabulary, grammar, and discourse
- ✚ Highlighting complete sentences in a poem with alternating colors
- ✚ Examining lexical repetition, and the number of turns
- ✚ Identifying sentence rhythms and tone
- ✚ Underlining the main verbs, and key words
- ✚ Extracting the figurative strokes including metaphors, symbolization, images, and allusion (Kellem 13)

This approach has been rivalled by different other approaches like the Reader-Response Approach.

1.6.2 Reader-Response Approach

The main figures of this theory are Wolfgang Iser, and Louise Rosenblatt (1978). This theory devotes itself to the act of reading by accentuating the reciprocal intimacy between the reader and the text. Therefore, the central tenet of this theory is to provoke empathy between the students and the poetic discourse; to encourage them to draw on their personal experiences, opinions, and feelings that sparkle most in and out of the poetic composite, and to relate their experience of reading to the meaning of the text. In a risk-free environment, “*readers move through text worlds, they continually revise or re-imagine their conceptions of these worlds relative to their knowledge of real worlds*” (Çubukçu 64). The focal objectives of this approach are to make students engaged in independent meaning making, which enhances their reading experience, and to provide meaningful (and memorable) contexts for new vocabulary and structures, thus encouraging language acquisition and expanding students’ language awareness (Kellem 14).

1.6.3 The Personal-Growth Approach

Poetry is deemed to be a milestone of developing learners’ cultural awareness by providing access to new socio-cultural meanings. This approach gives a shot to sharpening learners’ personal interactions and interpretations by focusing on specific cultural aspects of the poetic text. It places premium on creativity and critical thinking that are, accordingly, the corollary of self-expression. However, such an instructional method is much inspired by different applied linguistic theories such as that of Krashen’s (1983) Affective Filter Hypothesis; poetry learning takes place in an environment where learners are “off the defensive”, and Long’s (1985) Interaction Hypothesis that advocates the fact that students must seek clarification of the poem by being active conversational participants. In this sense, allowing no vent to the students

to releasing their innermost emotions and thoughts is stifling to their autonomy and harmful to the very learning process. Learners need to attach much of their personal experiences to the comprehension of the text, as Cadorath and Harris point out (1998):

Text itself has no meaning; it only provides direction for the reader to construct meaning from the reader's own experience. Thus, learning is said to take place when readers are able to interpret text and construct meaning on the basis of their own experience (52-53)

However, this approach incorporates different criteria in teaching:

- ❑ It follows student-centered method in teaching
- ❑ Students work either in groups, pairs or individually
- ❑ Teacher has to open an ardent discussion: teacher-students, then students-students interaction

1.6.4 The Integrated-Approach

Grossing over the way poetry is dealt with across the curriculum has been almost a matter of fragmentation and intermittent. As often as not, the patterns of the poem are torn asunder to be served up in scrappy dish, the thing that does not whet students' appetite. Some approaches like language-based approaches to teaching literature treat poetry and language as separate subjects, and others pull towards either. More recently, the integrated-approach has become a lauded method of instruction, which is also referred to as synergistic teaching.

This hybrid model is said to mix up different criteria and strategies, as it gives weight to both content and form of the text. More to the core, Divsar and Tahriri have defined it as: "*a linguistic approach which utilizes some of the strategies used in stylistic analysis, exploring texts, literary and non-literary from the perspective of style and its relationship to content and form*" (108). To say a hybrid approach is to refer to an educational model which implies scrupulously three pedagogical models in the teaching process:

- Language-Based Model: focuses on the form of the literary discourses mainly by giving considerable weight to the linguistic and aesthetic features of a given text. At this stage, the learners are sensitized to the richness of the literary language by converging on variety of elusive types and the reciprocate relationship between both linguistic form and literary meaning
- Literature as Content or Cultural Model: it puts a full interest on building meaningful construal of the poem by supporting systematic involvement in the cultural and contextual features of the text. This helps to fuel learners' ability to make sense of the poem when trying to attach its verses with their target culture and content, which disclose sometimes more than words can say.
- Personal-growth (Enrichment Model): it stirs students' appreciation and enjoyment to poetry, creating a desirable atmosphere by inviting students to put out all their resources into action, and drives them to interact with frisky challenging spirit (Lazar 27-28).

However, the figure just below elicits the tripartite dimensions of this model:

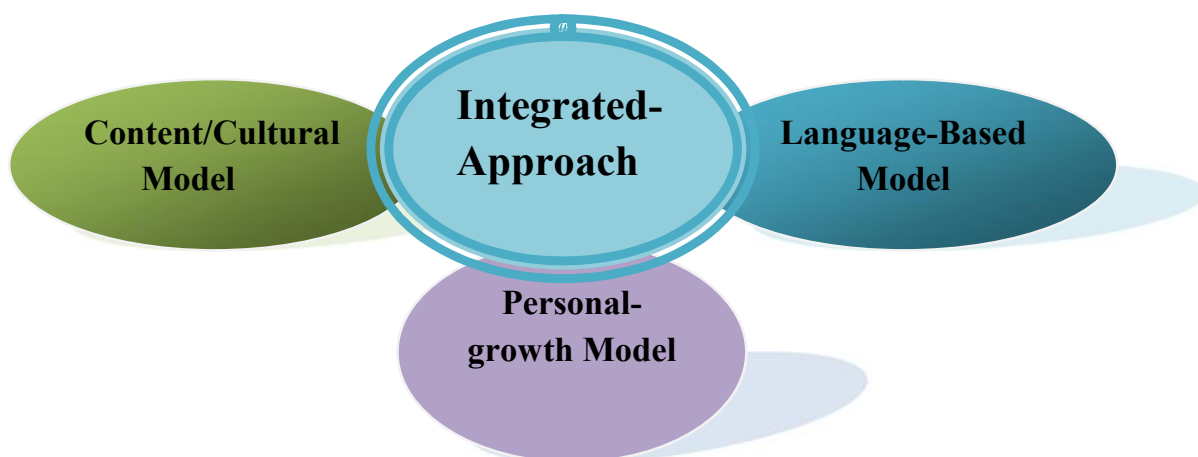


Figure 1.1 The Integrated Approach

1.6.4.1 Why Teaching Poetry via an Integrated-Approach?

The champions of this approach entice passionately its application in the EFL classes for its merits to give a holistic learning. At full blast, it holds an ability to *“integrate many elements in a systematic way so that literature becomes accessible to EFL learners and most beneficial for their linguistic development”* (Divsar and Tahriri

108). However, what entices some policy makers to apply this model in teaching are its virtues and advantages in the class, which are noted down:

- While circumventing fragmentation, this model leads to holistic understanding of concepts rather than giving disjointed knowledge.
- Integrating different levels would reinforce learners' skills in the language, and meets students of different strategies, needs, and interests.
- Sharpening communicative skills by evoking personal responses and participations.
- Cultivating learners' interest and creating a challenging classroom situation by launching competition.
- Boasting on learners' erudition throughout the stimulation of their readiness to welcome receptively new ideas and input.
- Loosening students' dependence on the teacher.
- Widening the breadth of their experience, imagination, vigour, and astuteness.
- Honing learners' cultural-awareness of the TL.

In order to sprint to contemporary fashionable method to teaching, the champions of this approach, such as: O'Brien (1999) delineates different levels of integration, techniques, and activities that are incorporated to meet cautiously the targets of this approach:

1.6.4.2 Levels of Integration

▶ **Methodology Level:** it amalgamates different teaching models such as: language, cultural and personal growth models to teaching.

▶ **Techniques Level:** it applies a lot of techniques, such as: verbal exposition, interaction, use of examples, questioning, reinforcement, stimulus variation, and assessment (portfolio, rating scale...etc).

▶ **Skills Level:** it considers all language productive and receptive skills when teaching poetry, viz. reading verses, discussing verbally the meaning, listening to native speakers' reading of the text, and stimulating personal writings of poetry.

▶ **Efforts Level:** focusing on more than one feature when imparting poems to the students, such as: cultural, sociolinguistic, and psychological aspects of the literary text (Ongong'a and Okwara 618-619).

More to the point, teaching poetry in the class invests a lot of techniques that one has to consider.

1.6.4.3 Teaching Techniques

Because poetry is held in contempt, reluctance, and fear, some instructors attempt to extirpate the old techniques in teaching; the thing that might make poetry comes alive to the students' mind and spirit. Therefore, the prominent role of the teacher shakes feebly the current interest, since the reliability of the learners on their teachers stirs up no more the heart beats of education. However, when setting a journey upon poetry, it suffices for the teacher to show to his students, as foreign tourists, a way to a safe place. That is, *“in an integrated approach, the teacher is not an assessor-cum-corrector but participant-cum-guide who tries to clear aside unnecessary difficulties or false assumptions leading to a wrong approach”* (Dutta 522). Basing on student-centered method to teaching, three phases are folded in this approach:

1.6.4.3.1 The Preliminary Phase

At this very early stage of teaching, students are supposed to be limbered up to take part in the comprehension of the text. Their preoccupation should be attuned to the linguistic facets of the poem, reflecting upon the choice of words that provokes musicality of verses, register, and phonological aspects of the language. However, this phase seems to incorporate some activities based on their compliance to the core, such as pre-reading activities:

✚ **Pre-reading activities:** are designed before starting off the process of reading.

The aim is to drive learners to conjecture and to conceive the first impressions of the text casting a net on the title, illustrations, warmers, key words, stylistic strokes...etc. Thus, learners are meant to listen and read the verses with a voice

colouring, to predict the theme of the poem throughout the title, and to underline key concepts that allow an intelligibility of the tailor-made course.

1.6.4.3.2 The Content-Cultural Phase

Poems are listed buildings that should never be pulled down; they hold the landmarks of antiquity, and blast from the past to mirror out the cultural thoughts and beliefs of the poets. Hence, this phase strives to impart certain aspects of the target culture and literature to the students. To fulfil this endeavour, some activities are included to sharpen deep indulging in the poem (While-reading activities):

✚ **While-reading activities:** tend to engage the students along with the poem, in order to make their hearts rivet in the depth of words, and to surmise the poet's themes and aphorism. To this end, some activities are commonly used such as contrasting and comparison, choosing the best paraphrase, interpreting figurative strokes and writing summaries.

1.6.4.3.3 The Synthesis Phase

This phase is likely to allow sufficient lee-ways for the learners to make their own design and to build rapport of the poem. They are supposed to evaluate the piece of literature in hand by dint of registering their feelings, and by putting their reflections into actions. This would allow them to become critical thinkers, risk-takers, and meaning-makers. More substantially, synthesis phase advocates the following activities:

✚ **Post-reading activities:** they welcome fanatically the learners' personal values, involvements, and appreciation to the text by asking them to reflect upon the theme, to produce a short poem, to memorize some uplifting verses, to evaluate the text and to keep a portfolio. Besides, Collie and Slater (1987) suggest some activities, like predicting, gap-filling, creative writing, role playing, and media-transferring. These tasks, accordingly, are apt to: *“add fresh momentum into the teaching of literature by stimulating students' desire to read and encouraging their responses”* (qtd. in Dutta 522).

1.7 Conclusion

William Bennett Turner (2010) uses astutely the term “figures of speech” as an iconic title to one of his books. While most readers could not think of anything else than the figurative elements of the language, the title is postured metaphorically to refer to valiant politicians who are skilled in speaking. This would prove, over and over, the inexorable presence of the figurative images in the language. This presence is almost ascribed to the human drive to disguise reality, in order to reach the approximation of truth, and to elude the likeness of words so as to bring language back to life. Therefore, some scholars depict many theories, such as conventional, context-free, and the truth-conditional view that give antidote to the disruption in railing off the figurative from the literal language.

Amid the mysterious sea of literature, metaphor, personification, analogy, among many, bound as slippery quick-sands around words, as they orchestrate the pieces of poetry. In the EFL classes, however, students bother to pay the English poems a visit. Thus, some applied linguists contend that learners’ language proficiency does not suffice to construe the meta-language usages in the poem; students need a figurative competence which is apt to hone their stunted skills par excellence. However, poetry is deemed to have the power to prompt students’ cognitive processes that allow them shifting swiftly from a surface level of understanding to a deeper involvement in the figurative jargon. To undertake a trial of efficiency, the next chapter will pounce upon most hypotheses highlighted so far in this paper of research. Many will be answered throughout some tools of investigation, to circumvent patchy results, and to snuff out the burning fires of the research curiosity.

Notes to Chapter One

1. **Rhetorical Language:** it refers to the Middle English rethorik (from Greek *rhētorikē* (*tekhnē*)). It is an art or study of using words effectively and persuasively, through the use of a language that is almost suffused in elaborate, pretentious, insincere, or intellectually vacuous style.
2. **Stylistic Theory:** this theory is lead by a group of scholars like Widdowson (1975), who emphasizes analyzing the aesthetic aspects of the literary texts. However, the Greek original of the word “aesthetic” means perception by the senses, especially by feeling. This theory has been widely embraced in the late 18th and 19th century.
3. **Schemes:** Schema became a technical term of Greek rhetoric, used prototypically to signify a conventional pairing of a form and a meaning or, more broadly, a form and a conceptual pattern. It refers generally to the sound patterns in the language, like consonance, assonance, and alliteration.
4. **Imagery:** is a set of pictures, images and literal objects that are alluded to. It generally delineates incidents, subjects, and ideas that recur in literature.
5. **Denotative Meaning:** the literal meaning that is generally taken from the dictionary.
6. **Reflected Meaning:** It is the meaning which arises in cases of multiple conceptual meaning (polysemy). The listener/reader determines meaning of a sentence according to the word which has a meaning with a dominant suggestive power. However, one sense of a word forms part of our response to another sense.
7. **Thematic Meaning:** It refers to what is communicated by the way in which a speaker or a writer organizes the message in terms of ordering focus and emphasis. Thus, various parts of the sentence can be used as subject, object or complement to show prominence, e.g. I like French/French I like.
8. **Cognitive Poetics:** is a new way of thinking about literature, involving the application of cognitive linguistics and psychology to literary texts. It is a key to understanding issues of literary value and status and meaning lies in being able to have a clear view of text and context, circumstances and uses, knowledge and beliefs (Stockwell 4).

2.1 Introduction

Not surprisingly, literature in general and poetry in particular have been given the eye in the EFL contexts for their potential to parade a trendy system of the language. However, teaching poetry to the Algerian students at the department of English (Tlemcen) is notoriously an intimidating process, because of its opaque poetic language and its extensive use of the figurative devices, which have left the students half-hearted to learn poetry and rendered the task of making it comprehensible and enjoyable somehow utopian.

This chapter assigns a full-time interest in describing poetry teaching situation at the department of English in Tlemcen, affording a painstaking consideration to the substantial role played by poetry to promote 1st year students' FLC. In order to hit upon the target of this research, the investigator adopts a mixed approach that oscillates between a quantitative and qualitative approach in gathering data. Fundamentally, three different data collection instruments are employed in this study: pre and post-tests are designed to appraise the effectiveness of poetry in developing learners' FLC through the use of an Integrated-Approach. A questionnaire to both, teachers and students that gauge the nuisances and challenge that 1st year students undergo in dealing with the poetic figuration. Eventually, an interview is administered to the teachers of literature, which aims at canvassing the manifold teachers' attitudes about the importance of exposing the figurative language to the EFL learners.

2.2 An Overview of Teaching Poetry in the EFL Contexts

Poetry as other literary genres exists to be enjoyed and appreciated. Teaching poetry in EFL classes has a story all its own. For almost two or three decades, literature in general and poetry in particular was the core of interest in EFL classrooms. Owing much to the traditional literary theory (aesthetic view), poetry teaching reached the crux of development and knew its heydays in teaching. Thus,

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many instructors insisted on padding the program with the ‘classics’ of English poetry that glittered so far with some names like: Shakespeare, Milton, Keats, Shelley, Thackeray et al – were held up as the best emblematic epitomes in teaching literature. Their writings expressed the national spirit of the period with all its cultural, aesthetic, religious, and political values (Khatib 165).

Yet, by the abrupt outbreak of a new literary theory, the so-called Structuralism¹ Theory (1950’s), literature prestige fell soon apart and eclipsed by the glory of linguistics that became the focal field of language program. Accordingly, the glare of poetry started to wane, till much of its value depreciated in the EFL classes on the ground that it made no contribution to learning a foreign language for practical purposes. On the ground of this belief, a chasm had opened between those who exalted the use of literature, and those who found it dull and not worthy to be taught to the foreign learners. Therefore, many educational scholars have avouched that poetry should be dislodged from the EFL/ESL language teaching, since it keeps the learners ineffectually in inertia, and its convolution of style causes a refractory peril to their learning development (Widdowson 55-56). Enforcing this belief, Topping states decisively: *“literature should be excluded from the ESL curriculum because of its structural complexity, lack of conformity to standard grammatical rules and remote cultural perspectives”* (“Poetry” 704).

As a refutable reaction to the aforementioned belief, some teflists, applied linguists, and different linguists who have been in favour of teaching poetry to EFL learners have interceded to regain the lost prestige of poetry teaching in the EFL classrooms. Many indulged themselves in elucidating the role of infusing literature (poetry) in the school curriculum from whom one can recall: Povey (1967), Brumfit and Carter (1986), Duff and Maley (1989), Widdowson (1992), and Lazar (1993) who became passionate advocates of the value of teaching literature (poetry) in EFL classes. Henry Widdowson in his Explorations in Applied Linguistics (1984) said aloft: *“literature and poetry in particular, has a way of exploiting resources in a language far beyond all expectations”* (qtd. in “Teaching Poetry” 63). Accordingly,

with these names, poetry status in teaching began to recover and this by accentuating the role that poetry plays in honing learners' skills and competences in learning.

2.3 Teaching Poetry at the Department of Foreign Languages in Tlemcen

Algeria, unlike other countries, has been much absorbed by the burgeoning attempt to establish literature in the ELT curriculum, in order to develop learners' language proficiency, to enable the learners to better communicate with the TL, and to get closer to the subtleties of the language that are almost entailed in any piece of literature. Therefore, literature was introduced in the department in 1988.

2.3.1 Implementing Poetry Courses in Literature Syllabi

This area of concern has been heeded a call in the EFL contexts. The appealing demand for integrating the literary discourses in the ELT curriculum has been planned on ambitious scale, this by virtue of the merits of literature recognized by different scholars and researchers such as O'Connell who avers that any literary attribute:

- Can be motivating and thought-provoking.
- Provides meaningful (and memorable) contexts for new vocabulary and structures, thus encouraging language acquisition and expanding students' language awareness.
- Can help develop students' procedural abilities to interpret discourse.
- Provides access to new socio-cultural meanings, offering opportunities for the development of cultural awareness.
- Stimulates the imagination, as well as critical and personal response, thus contributing to the major aim of educating the whole person (O'Connell 27).

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Poetry, however, as one of the vital organs of literature, has gained the laurels in the Algerian classes. Admittedly, its presence is much warranted by its required relationship with the language, though it earns a bad reputation of being indecipherable and newfangled, it carries on being of value to the language learner, by virtue of its capacity to impart innovative and fresh uses of the language. In this regard, Lazar (1993) argues that:

Poetry reorganises syntax, invents its own vocabulary, freely mixes registers and creates its own punctuation. Poetry draws creatively on a full range of archaisms and dialects, and generates vivid new metaphors. It patterns sounds and orders rhythms.... This clearly has some important implications for the use of poetry in the language classroom (98).

Undeniably, poetry is the soul that dwells in the literary body to build its motions and to express its thoughts and perceptions. Accordingly, it has been perforce implemented in literature courses in different grades, especially the 1st and the 3rd year. Students in the first year are supposed to delve into the techniques and the mechanism of English poetic canon, and to explore thoroughgoing for the first time the poems of the mastermind of English poetry, William Shakespeare, whose sonnets continue to hold an enduring value for centuries ahead.

Unluckily, poetry is dislodged from the 2nd year. But still some teachers of literature think of suffusing the curriculum with some authentic poems, such as: William Blake's "Chimney Sweepers" to show the variant revival of poetry in the age of Romanticism. This period cannot escape harking back to the glitter of romantic poets, such as: Percy Bysshe Shelley and John Keats.

Poetry is also executed in the 3rd year of university studies (option Literature & Civilization). In English-speaking literature module, two authentic poetic materials are implemented in the second semester to be prudently taught and discussed by the students. Those poems hold the attributes of the twentieth-century poetry (Modernism) with some names like: W. B. Yeats, and T. S. Eliot. However, the teachers who are in

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charge of teaching poetry courses are merely few (about 6 to 7 teachers). This refracts the fact that teaching poetry to the Algerian learners is not an easy process as one may think, but it is rather an Achilles Heel for both teachers and learners that necessitates a great deal of efforts. It stimulates daunting works and in-depth appraisal to plumb the poetic canon. To this end, the table below encapsulates the integration of poetry courses in the curriculum in the first three year of university studies

Level	Module	Syllabus
1st Year	Literary Studies	Semester2: Poetry Elizabethan Poetry: - Shakespearian Sonnets: “True Love”
2nd Year	Literature	Semester1: The Nineteenth-Century Literature Romanticism - William Blake’s “Chimney Sweepers” The Rise of the Novel
3rd Year (Literature and Civilization)	English-Speaking Literature	Semester2: Modernism Twentieth-Century Poetry - W. B. Yeats "The Second Coming" - T. S. Eliot "A Game of Chess" from <u>The Waste Land</u> .

Table 2.1 Poetry across the Curriculum at the University of Tlemcen

Substantially, the current research paper would give all its consideration to the 1st year curriculum, and to poetry courses that are designed in Literary Studies Module.

3.3.2 Teaching Poetry to the First Year Students

As tackled earlier, poetry is infused stoutly in Literary Studies courses. However, Literary Studies is a module that aims at furnishing learners’ minds with the raw and the basic luggage of English literature. The program gives the students a synopsis

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enlightenment of the diachronic evolvement of English Literature. It harks back to the old and Middle English Literature. Therefore, students are invited to follow chronologically the very move of literature in time (Middle English Literature, Elizabethan Literature, Jacobean Age, Romanticism...etc). Yet, just the two first periods are given the eye, whereas, the rest would be tackled in the 2nd and 3rd year. To this end, learners are meant to meet this module once per week, in order to be entailed in well-defined curriculum design.

Before portraying poetry texts designed for the 1st year learners, it is important to highlight the curriculum design of the first grade.

3.3.3 The Curriculum Design

In the 1st year of education at the department, beginners are supposed to be provided with solid foundation of the EL, by fortifying their knowledge about the skills, and mechanism of the EL. In this regard, some basic modules are implemented to teach science of the language (Linguistics, Grammar, and Phonetics). However, other subjects tend to hone students' skills in the language, such as: Oral Production, and Written Production, which as are incorporated in the language skills. Such modules are given high coefficient, because they reflect the basis of the EL. Nonetheless, some other modules are implemented to teach the culture of the TL; students are exposed to dig deep in the British and American Culture and Civilization. i.e., to learn English Literature & Civilization in separate subjects, like: Anglo-Saxon and Civilization, and Literary Studies.

Moreover, some other modules aim at developing students' skills in computer (ICT), or broaden their general culture through the use of different other languages, namely Arabic, which is their mother language. In the academic year (2013-2014), 1st year students have been introduced newly to some new modules, such as: Study Skills, Human Social Sciences and French. The table just below offers a snapshot of 1st year subjects of study:

Subjects of Study	Coefficient
- Oral Production	2
- Written Production	4
- Anglo-Saxon Culture and Civilization	1
- Literary Studies	1
- Linguistics	1
- Grammar	2
- Phonetics	1
- ICT	1
- Study Skills	1
- Human Social Sciences	1
- French	1
- Arab (General Culture)	1

Table 2.2 1st Year Subjects of Study

However, poetry seems to portray one of crucial syllabi in literary studies. The following titles will shed light on poetry in the 1st year curriculum.

3.3.4 Literary Studies Syllabi

The outset of the program affords a succinct disclosure about the history of English Literature putting light on the main luminous and rife literary trends that have been proceeding in times of yore to the time being. However, activating a chronological mind to gear the 1st year program, students are to be exposed to the old English prose that knows its spring by the stories of Geoffrey Chaucer and his contemporaries. However, the stagecraft, or the so called drama, is heralded throughout the establishment of one of the Shakespearian plays The Merchant of Venice, which tilts all sense of humour and hilarity to the theatrical literalism stage.

In the second semester, the time would be right for letting a vacant space to poetry that plays not little importance in drawing an apparent and complete figure of what English literature is, and the way it has grown up ripe and variable in the palm of years. In this stream, the table below may give a concise insight about the whole Literary Studies syllabuses and materials that are designed currently for the 1st Year learners:

	Syllabus Design	Literary Genre	Materials
British Literature	The 1st Semester:	Prose (Middle English Literature)	- Geoffrey Chaucer <u>The Canterbury Tales</u> : e.g. “The Wife of Bath’s Tale” “The Wife of Bath’s Prologue”
	An Introduction to British Literature	Drama (Elizabethan Plays)	- William Shakespeare <u>The Merchant of Venice</u> A Comedy
		Poetry (Elizabethan Poetry)	- William Shakespeare’s Sonnets “True Love” “Shall I Compare thee to A Summer’s Day?”
American Literature	An Introduction To American Literature	Overview of American Literature	

Table 2.3 1st Year Syllabuses of Literary Studies

In a matter of fact, implementing poetry texts in literature courses is not something done haphazardly, but rather holds target objective and pedagogical aims.

3.3.5 Target Objectives

Despite that the Algerian programme of high education gives poetry a wide berth since few poems are integrated in the curriculum, its humble care seems to hold a large texture of objectives. It is then vital to understand the educational ends and prospects that poetry teachers set for their class. Yet, sometimes the rationale behind teaching

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English poems to the students might be blurry or not predetermined. It suffices for some instructors to coordinate their targets to the umbrella objectives of ELT that are succinctly elicited by Chambers (2006) who avers: “*through education, we want our students to grow intellectually, to mature personally, to develop socially and to become more sophisticated emotionally*” (14).

Analogously, some might find something distinct in poetry; something that promises too much to provoke unprecedented drive in the learners, and to make poems one of their favourite subjects in the class. Hence, they come to feel: “*amazement at its beauty, amazement at its significance and amazement that it could take one’s imagination so far*” (ibid 16). However, before delineating the clear goals that poetry teachers want to achieve in the Algerian contexts, it is substantial to raise some reflections upon general aims. In this vein, Lazar (1993), as a passionate researcher in the didactics of literature, elicits that the common teaching-learning objectives of teaching poetry can be explained as follows.

- Integrating poetry into the syllabus aims at reinforcing students’ knowledge of the language.
- It targets to afford excellent language practice, since poems create their own world of vocabulary, restructure syntax, traverse by several registers, and play on a harp of a rhythmical cadence.
- It attempts to hone students’ productive and perceptive skills. That is, developing students’ knowledge of the norms of language use propels the learners to read and to write in embellished style, and it is a manner in which they can be adapted to achieve different communicative purposes.
- Making the students acquainted with the more 'deviant' or unusual use of language that are found in the flow of verses aspires to expand their language awareness and interpretative abilities.
- When using poetry in the classroom, teachers could therefore set their sight on provoking learners’ interest and love for literature, namely through experiencing vicarious excitement and emotional transport.

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- Helping students to pin down and why not enjoy! Many of the figurative uses, such as vivid new metaphors in poetry.
- Raising students' cross-cultural awareness of the language (99).

However, to embark on the main target objectives of teaching poetry in the department of Tlemcen, the researcher has accumulated much of these aims from poetry teachers at the university. To this end, they have worded with no reluctance that most of their educational goals are entailed in teaching with/about poetry. That is:

- They allow poetry texts to developing students' language proficiency by building their linguistic competence.
- Honing learners' reading skills.
- Fostering learners' autonomy and creativity by encouraging personal involvements and ingenious writings.
- Developing the literariness of the learners, by feeding them with the basis of English literature (giving an exposure about literature), and watching them growing more and more literary competent in time.
- Stirring learners' taste, perception, and love for poetry.
- Drawing the real mechanism of poetry. That is, giving a spectrum of how English poems work (rhyme and rhythm), sometimes by raising students' curiosity of the disparities and intersections between English poems and poetry texts that are crafted with their mother language (Arabic).
- Raising the intention to some poetic ingredients, like the figurative language, which requires from the learners extra energy of mind, and advanced interpretive skills.
- Evolving students' intercultural competence.

After highlighting many spots of the educational context of study, it becomes noticeably substantial to shift the attention to the methodology of research.

3.4 Research Methodology

The badge of success and power in any research is to know which method is to be adopted. On par with this belief, it is maybe noticeable to recall that:

The knowledge of methodology provides good training especially to the new research worker and enables him to do better research. It helps him to develop disciplined thinking or a 'bent of mind' to observe the field objectively (Kothari 10).

In an impulse to give a thorough appraisal to the topic under the lenses of investigation, the investigator has undertaken pertinently his research paper through the use of descriptive/diagnostic research studies, which are basically geared by the use of a Case Study method in gathering data. Doubtless, the Case Study method is warranted in many academic researches for its ability to make the investigator plunges headlong into his research. He may not just describe his need situation, but he may also diagnose a particular issue, providing credible conclusions, healing answers and allocating more specific treatments to different persisting symptoms.

Case studies provide a rich, in-depth description of a participant or a small group of participants, or a project and how it works. Case studies provide vivid imagery, pulling a variety of data gathered from interviews, documents, and observation into a cohesive whole. Patterns of experience can be highlighted (Simmons 29).

Therefore, the current study has appointed the 1st year students at the department of English as a Case Study, in order to test painstakingly the hypotheses of this paper of research, and for the hope of building propitious and plausible conclusions. However, the following diagram may illustrate thoroughly the design of this research.

The Research Design

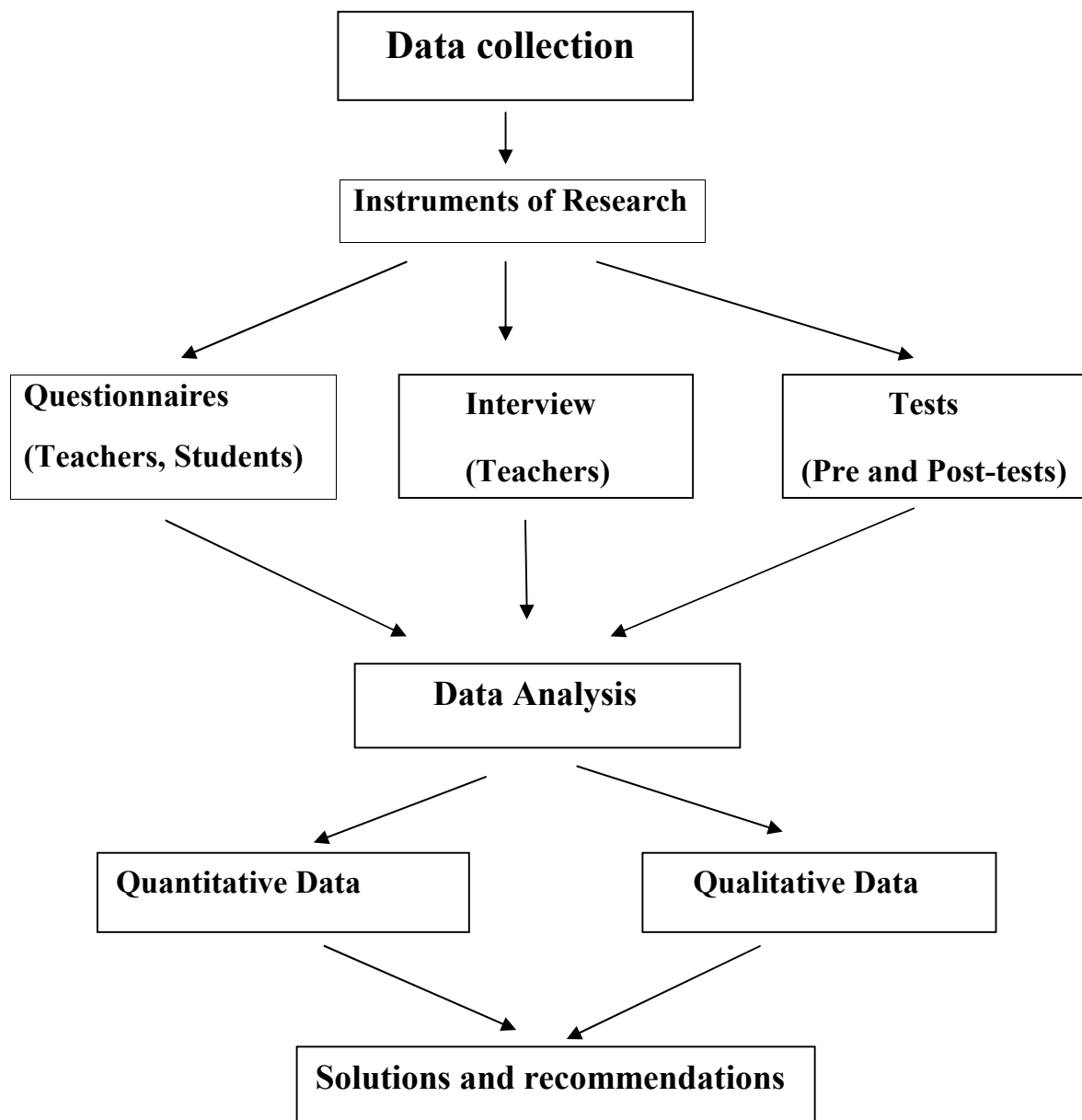


Diagram 2.1 The Design of Research

3.4.2 The Research Approach

A mixed method research design has been embraced to pilot this research, in order to assess the effectiveness of an instructional approach to teach the figurative language through the use of authentic poetic texts. Such an approach intermixes

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between a quantitative and a qualitative approach in gathering data from the sampling, as it gains by far some awarded merits for permitting the researcher to analyze the data both quantitatively and qualitatively. Indeed, though the intermingling of both approaches has provoked almost a row between some scholars, it has been viewed, analogously, as a rigorous process which lends far too much validity and credibility to data collection, and which: “allows researchers to mix and match design components that offer the best chance of answering their specific research questions” (Johnson and Onwuegbuzie 15).

Despite of the prodigious cleavage between the qualitative paradigm that operates in numerical data, and the qualitative paradigm that entails appraisal of the case under investigation, bounding the two have proved to have their might in immersing the researcher in the right setting of the research, and in giving much perception. In the main:

Using quantitative methods or qualitative methods in isolation limits what can be learned from the evaluation, what can be reported, and what can be recommended, with any confidence, as a result of the evaluation. Used in combination, however, the individual strengths of quantitative and qualitative methods can be maximized and the weaknesses minimized (Simmons 31).

It is most likely that this research needs both a quantitative and qualitative provisions for feeding its requirements and for developing generalizations. Thus, a mixed approach might adhere tightly to the objectives of the current research, which is systematically manipulated through the use of questionnaires, tests, and an interview. However, all these instruments of research serve to supply quantitative and qualitative data. Quantitatively, tests and questionnaires tend to grasp clear perception of the difficulties that encumber poetry teaching process (mainly the poetic figuration), and aim at measuring learners’ cognitive and productive abilities in tackling the issues of figurative language interpretation and recognition. At this point, researcher may get plausible numerical results, such as (the percentage of participants who can grasp the meaning of some metaphors or similes, number of expressions that frighten or

challenge students' understanding, number of informants that dislike poetry...etc). Notwithstanding, such instruments, especially the interview, help in reinforcing the research with qualitative data through the use of open-ended questions which are carefully trimmed to analyze the negative and positive attitudes of both teachers and students concerning the development of FLC in the EFL classroom.

3.4.3 Sampling

Any valid inquiry is what is carried out through a painstaking investigation that seeks utility, validity, and accuracy, leaving no vacant place to chance. Respecting the systematic procedures of any research, investigator would first select a sample representative unit to be a paradigm of a sample population which matches with his study. In this regard, sampling is deemed to be a fertile and indispensable strategy in data collection, which allows the researcher to draw inference of it, and gives estimates of general population. Fortifying this belief, Sapsford and Jupp (2006) point out: *“sampling will often be the only feasible method of obtaining data, quite apart from questions of time and cost”* (29).

For the purpose of conducting this study, the investigator has endeavoured cautiously to choose the adequate level of the respondents/participants that can possess both, the characteristics and the conditions that are necessary to make the research viable and much effective. Substantively, the selection of the informants and participants has been randomly done, that is; every student in the entire population has had an equal chance of being picked up and included in the sample. This method of sample selection is generally labelled Probability Sampling (simple random sampling), which is based on the concept of random selection (Kothari 60). In this vein, Sapsford and Jupp (2006) posit: *“random sampling is similar to tossing a coin, throwing a dice or drawing names from a hat and in some circumstances procedures such as these might be adequate”* (31).

Accordingly, the investigator has been steered by the research appeal for diversity. Thus, for the purpose of assessing students' figurative capacity, this method of sample

selection may fit to congregate a number of students of different cognitive skills, levels, and competencies that can result in a good representative sample.

However, for the sake of collecting insightful data that fit to the objectives of this research paper, the investigator has chosen cautiously his informants/ participants among students and teachers.

3.4.3.1 Learners' Profile

Researcher has chosen painstakingly his sample among 1st year students of English at the department of Abou-Bekr Belkaid. The choice of the first year students is mainly ascribed to the fact that many scholars, viz. (Cameron 1996, 2003; Johnson 1999, Piquer-Piriz 2005), among others, have shared a consensus that developing students' FLC should be taken into consideration from an early stage, and this may stand as a stout stimulus for their (FL) development. Piriz (2011) argues that:

Research carried out with young English as a Foreign Language learners has also shown that students at an early stage are able to transfer from the literal to the figurative realm when dealing with forms in the second language. Encouraging this natural ability could help in the process of learning a foreign language, especially in the development of the depth of learning of vocabulary, in the way that applied cognitive linguists have pointed out (85).

Moreover, researcher has embarked on the first year, because it is deemed the most adequate level to introduce the learners to the figurative realm of the EL. Besides, poetry is somehow missing, if not excluded from the 2nd and the 3rd grade at the level of university. For that reason, the 1st year has been deemed the most suitable level to weigh up the way poetry may contribute to the development of students' FLC through a linguistic, cultural, and personal involvement into the poetic figuration.

However, students have been embarked on to be both; participants in the tests, and informants that respond to the questionnaire.

3.4.3.1.1 Participants

Participants that take part in the current research are 1st year students at the department of Abou-Bekr BelKaid (Tlemcen), who are randomly selected to sit two tests (pre and post-tests). Their number is estimated of 40 students. They have been attending the courses of poetry that are planned in literary studies of the second semester almost once per week.

With this end of view, participants in the test are 20 to 23 years old. They are novel students of English who are proceeding in their studies, undergoing the transition from secondary school education to the highest educational institution. However, English that has been once their means of transport has been abruptly transformed into a final destination. They are still on the route of discovery, because nothing looks like. English Poetry, on the other bank of interest, is still exotic and a virgin concept in their cognitive system. They are travelling for the first time across the trek of the poetic discourses. They have maybe come with no luggage about what English Poetry is, how does it work, how come it speaks figuratively, and if it pleases or inflames the heart. Ironically, it is when students are unacquainted with a field of research that they draw presumably stereotypical images of it. Therefore, most students have great prejudice against poetry by virtue that is arduous and tough even in their mother tongue (since they have been learning the Classical Arabic Poetry at schools). This table sums up the participants' gender, number, and percentage:

Participants' Gender	Number of Students	Percentage
Female	29	72.5%
Male	11	27.5%
Total Number	40	100%

Table 2.4 Participants' Profile

Fulfilling the same task, some students of the same level are taken as informants to respond to the questionnaire.

3.4.3.1.2 Informants

The researcher chooses randomly 30 students that have been asked to respond to the questionnaire. The gender number and percentage of the respondents are fully elicited in the following table:

Sample Gender	Number of Students	Percentage
Female	22	73.33%
Male	08	26.66%
Total Number	30	100%

Table 2.5 Informants' (Learners) Profile

As the table portrays, most of the informants are females. They have been chosen almost randomly. However, since the current paper of research digs deep for more plausible data that can assist in supplying a perceptive and insightful analysis, the researcher takes his informants among teachers.

3.4.3.2 Teachers' Profile

The teachers of literature, most precisely, teachers who are involved in poetry teaching process, have been picked up as informants for gathering more data. Well, to say teachers of literature does not mean that they do not teach other modules, but they are the only ones to teach literature. In the very fact, the number of teachers who are in charge of teaching poetry at the department is very limited; they are merely about 6 teachers. They are trying to carry the torch of poetry to the students by lightening its foreshadowed sides and kindling their curiosity and interest towards its uplifting verses.

To accomplish the objectives of this research, 5 teachers of poetry have been selected to answer the questionnaire. However, only 3 are chosen as interviewees. The informants' grade and experience fluctuate noticeably from one teacher to another. Three are permanent teachers. They have heavy experience, good teaching career, and a high proficiency level in teaching literature. One of them has become recently a

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professor. Other holds a PhD degree, whereas the third has a magister, while two are part-time teachers; one has a magister degree, and still preparing her doctorate dissertation, while the second is a postgraduate student who still tastes the flavour of his second year of experience as a teacher at the department. The following table may give a picture-perfect description of the afore-mentioned profile of the informants (teachers) by projecting onto their gender, educational degree, and on their experience in teaching literature (poetry).

Teachers	Gender	Educational Degree	Years of Experience
Teacher (a)	Male	PhD	24 years
Teacher (b)	Female	Pr	19 years
Teacher (c)	Female	Magister	20 years
Teacher (e)	Female	Magister	6 years
Teacher (f)	Male	Magister	2 years

Table 2.6 Informants' (teachers) Profile

More to the point, only 3 teachers out of 5 have been chosen to answer the interview questions. By way of rationalizing this choice, the interview has been directed only to the teachers in charge of teaching 1st year students, and not to those who teach other grades. This would be done for the hope of obtaining reliable data that concerns only the research case study, and in order to be able to analyze all interviewees' responses. The table below may give a succinct view about the interviewees' profile:

Teacher (c)	Female	Magister	20 years
Teacher (e)	Female	Magister	6 years
Teacher (f)	Male	Magister	2 years

Table 2.7 Interviewees' Profile

To conduct deliberately the current research paper, the researcher has embarked on some tools of investigation.

3.4.4 Instruments of Research

For the sake of hunting compelling evidences that supply a good provision for testing the research hypotheses and lay a solid foundation for the current research, three research instruments have been practically utilized, viz. 1/ pre/post tests for participants to assess the development of the learners' FLC through the use of an integrated-approach, 2/ a questionnaire for both teachers and students to appraise nuisances and challenges that 1st year students undergo when dealing with the poetic figuration, and 3/ an interview for poetry teachers to explore whether they are aware of and/or would be disposed to devote time to figurative uses in their teaching practice. In this regard, it would be a constructive process to shed light on these instruments much deliberately and respectively:

3.4.4.1 Tests

Test is mainly one of the self-designed research instruments that have been planned to survey the competence development that strolls in clandestine atmosphere, to uncover intended facts, and to assess skills and abilities. In this regard, Simmons (2006) puts forward that test is: *“an exam that assesses knowledge or skill level. It can be essay, fill in the blank, true/false, and/or multiple choice formats”* (26). However, this research tool has been proved to be favorable in yielding quantified results that facilitate the process of assessing the sampling skills, or scrutinizing particular knowledge that touches specific issue. Thus, tests:

- Help identify level of knowledge or skill (achievement and accountability)
- Results are easily quantified
- Individual performances can be easily compared
- Help determine if intervention has made a difference in knowledge or skill level

(Colosi and Dunifon 2-3)

However, the test has been thoroughly conducted to diagnose the role of poetry in honing learners' comprehension, interpretation, and involvement in the poetic

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discourses, mainly in the figurative language uses that are rife in poems. What justifies the choice of poetry is the inescapable fact that the poetic discourses in the EFL classes still carry on to be considered one of the prevalent conundrums in the learning process, and this because of its unusual and elusive literary style. In parallel scale, figuring out the fashionable language use, which tinges with concern, may give a rewarding avenue to better access the poem. Such a view has been asserted by Kroll and Evans (2006) who allege that:

Poetry is a place where our intuitive or assumed understandings about written language and meaning can be questioned and/or nuances exploited; one of the key ways of arriving at meaning is through metaphor (Figurative Language) (9).

To examine the impact of using authentic poetic discourses in maturing learners' capacity to swing in the figurative language processing, the investigator has proposed a hybrid approach in teaching poetry to accomplish his test.

This eclectic approach has been proposed for its thorough linkage between the language, literature, and the reader. More to the point, it has been regarded as a stout stimulus for activating learners' cognitive mechanism that enables them to deal with the literal and non-literal concepts in different types of discourse. Fortifying this notion, Ongong'a (2001) states that: "*the integrated approach to teaching and learning has been lauded in educational literature as an approach which avoids fragmentation of knowledge and leads to holistic understanding of concepts*" (618). From another perspective, it is expected that such an approach can penetrate the garment of the literary text, revealing much of its aspects, burning down most of the fences and interfaces of cross-cultural differences, and ultimately announces the learners' declaration of independence by seeding in them a heuristic in-built power which makes them air much of their feelings and thoughts.

3.4.4.1.1 Tests' Design

First and foremost, performance tests³ have been designed from an axiom to reconcile between theories and practice, pacing from the known to the unknown. To this end, tests (a pre-test and three post tests) have been calculatingly framed to assess students' ability to deal with the figurative language before and after using an integrated-approach to teaching poetry. Confessedly, the investigator has utilized the pre/post tests to overestimate the efficiency of using poetry to enhance learners' FLC. In this regard, the use of tests have been exalted, since they help to securitize the quantifiable *"change in the participant's metric for answering questions from the pre-test to the post-test due to a new understanding of a concept being taught"* (Klatt and Taylor-Powell 2005 qtd. in Colosi and Dunifon 2).

However, the post test has been designed into three phases, and it has been inspired by Gibbs (1994) theory of metaphor (figurative) processing, that moulds the figurative language processing in three stages (Comprehension, Interpretation, and Evaluation) (Picken 83). However, Danesi (1995) defines learners' FLC as the ability to move safely through these processes, i.e. students must be alert to the presence of the figurative language in the literary text, and have to be able to make a cut between what is literal and what is figurative, and finally can squeeze from comprehension further entailments, and from entailments further evaluations (2).

Accordingly, the investigator has tried in his test to make an ally between the procedures of the Integrated-Approach in teaching poetry, incorporating different activities (multiple-choice exercises, open-ended exercises...etc), and the figurative processing

The Design of the Tests

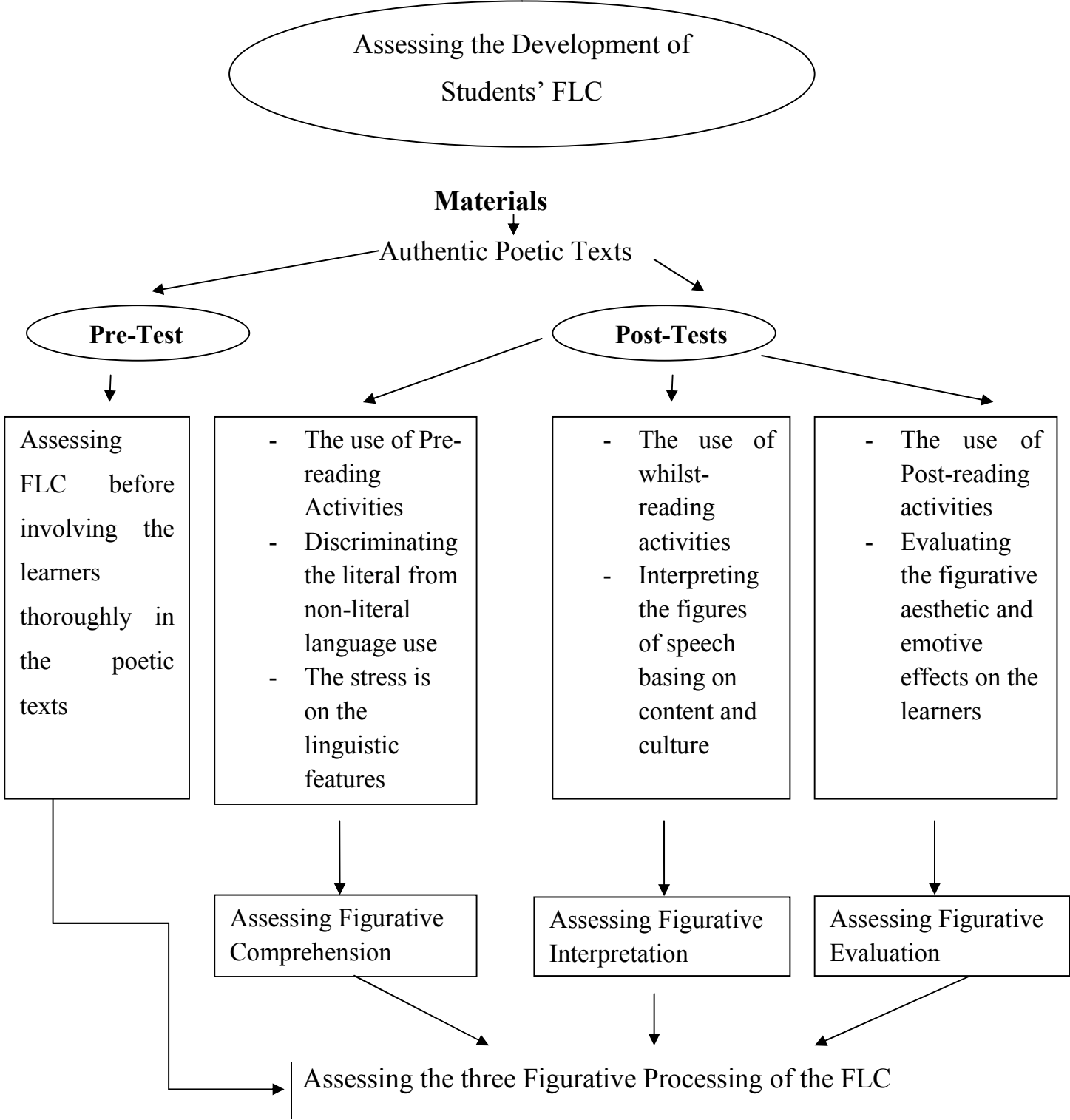


Diagram 2.2 Tests' Design

3.4.4.1.2 Tests' Procedures

To assess students' FLC that embalms the heart of this research, the investigator has suggested deliberately and intentionally four poems to be incorporated in these tests, that are respectively as follows:

- "True Love": William Shakespeare
- "Daffodils" : William Wordsworth
- "The Glory of the Day was in Her Face": James Weldon Johnson
- "A Red, Red Rose": Robert Frost

The first poem is a sonnet crafted by the mastermind of English Literature William Shakespeare entitled "True Love". Such a poem has been already implemented in the 1st year curriculum of Literary Studies. However, the three other poems are of choice of the researcher. In the very fact, the selection of these poems has not been haphazard, but rather casts a wider net on the most substantial points that should fit to the aims of this research. Actually, the poems that have been chosen are suffused by a fusion of different figures of speech that send its pulse racing, and rouse the inward interest of the readers from which metaphor is dazzlingly ever-present accompanied by other types of the figurative language (personifications, similes, metonymies...etc) .

Such poems orbits around various themes such as love, happiness, and loss. They encapsulate the calmly moving "feel" of the poem. These themes distil an overflow of feelings which are apt to captivate the heart and the eye of the students. Most of the learners may feel impressed by the enduring, stout, and constantly ongoing love that is untouched by the rise and falls of the time, which is generally expressed in the sonnet of "True Love", "A Red, Red Rose", and the poem of "The Glory of the Day was in her Face". Additionally, William Wordsworth's "Daffodils" may as well creep to the heart of the students, since it echoes the sounds of merriments that come from the poet's romantic trend, divulging the sense of relief found in the beautiful picture of nature. It is not to throw to neglect the fact that most of these poems operate in a mild cadence with the use of a delicate, and medium discernible words that go with the

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level of the 1st year students, since *“with poetry, as with other genres, students must begin with the familiar and emotionally relevant, and move from there to more complex forms and historically-distant works”* (“Teaching Poetry” 71)

On the other hand, these four poems have different cultural background, i.e. the first two poems are the attributes of English Literature, whereas the last ones are emblems of American Literature (Poetry). This has been planned for the sake of having variant cultural attitudes and assumptions. To this end, each of the tests will be deliberately portrayed in the next titles.

3.4.4.1.3 The Pre-Test

The pre-test has been framed to the participants in order to evaluate their ability to sort out the figurative language use before involving them thoroughly in the poetic texts through the use of the determined procedures and strategies of the integrated approach in teaching.

In the main, the pre-test has been delivered to the participants at the beginning of the second semester, which marks the end of teaching “prose courses” and the incipient process of introducing new literary genre to the students, which is poetry. To bear the burden of this transition, students have been immersed in the unfamiliar world of poetry whose mechanism puffs out different literary steams.

Participants, however, have been required to respond to the test, after most of the poetic structure has been beaten and stretched to look quite recognizable and pleasing to the students, such as (rhyme, rhythm, sound pattern, and the figurative language). In this process, students have been exposed to the different types of the figurative language, mainly by providing conventional definitions to the newly introduced concepts of metaphor, simile, personification, apostrophe, metonymy...etc. Additionally, these figures of speech have been elucidated by giving some appropriate examples for each.

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The pre-test is handled out in an allotted time of about 45mn. It consists of three activities which deal correspondingly with the figurative processing of the FLC. To this end, the first rubric consists of one exercise, which is set up to evaluate students' figurative recognition and comprehension, and this through the incorporation of 10 expressions extracted from the four poems (already mentioned in the procedures of the test). Students have to state if these expressions are literal or figurative (see appendix A).

However, the second rubric incorporates as well one exercise that lays a great stress on the process of interpretation. Thus, in order to test students' faculty to achieve the meaning of certain figurative statements, students have had to interpret 10 figures of speech by paraphrasing them literally. Well, in the third rubric which contains of two exercises, the consideration twists to the figurative evaluation. Thus, students have to respond to evaluate 08 figurative expressions by airing their feelings and thoughts concerning the emotive, cognitive and the aesthetic effect of these elements upon them. However, the second exercise invites the participants to associate between the figurative chunks and the poems that embark on the theme of love. As a remark, the figures of speech that have been infused in the test are mainly extracted randomly from the already selected poems, neither by eliciting the linguistic features of the poetic texts, nor referring to any content or cultural background that they belong to.

3.4.4.1.4 The Post-Tests

These tests, unlike the pre-test is piloted and distributed to the learners at the end of each phase of the integrated-approach. In this vein, post-test is defined as:

A test administered at the end of a program to measure the program participants' knowledge and/or skills in an area. It can be compared with results of a test administered at the beginning of a program to assess change as a result of the program (Divsar and Tahriri 109).

The current research has utilized respectively three post-tests:

3.4.4.1.4.1 The Post-Test of Figurative Comprehension

This test refracts a prerequisite stage for an in-depth interpretation of the literary text. It aims first at assessing students' figurative comprehension processing, i.e. it appraises the ability of the learners to discriminate between the literal and non-literal language expressions in the aforementioned poems.

Barely enough, such a post-test touches basically the "preliminary phase", which is the first stage of the integrated approach in teaching literature. It affords a fundamental priority to the linguistic features of the poetic texts, which help to evolve students' faculty to recognize multifarious figurative devices. This view has been profoundly expressed by different scholars, who elucidate the efficiency of the language development in the figurative comprehension. This phase: *"enables learners to access a text in a systematic and methodological way in order to exemplify specific linguistic features which enable learners to distinguish the literal and figurative language"* (Divsar and Tahriri 107).

To conduct this test, participants have been required to answer some activities in about 45m (see Appendix B). The test incorporates two exercises; the first invites students to extract two figures of speech from each poem, and to identify its type. However, the second is an activity that contains 12 'true-false' questions, where students have to state if some expressions from the poems are truly literal or figurative, they have then to state the type of the figurative utterances. However, students' attention to the figurative comprehension is stirred by the maximisation of the poetic foregrounding in the literary text. Jan Mukarovsky refers to foregrounding as: *"the aesthetically intentional distortion of the linguistic components"* (qtd. in Picken 97). Students' figurative comprehension is measured by the ability to realize the degree of foregrounding which signifies the deviant and surprising uses of the language in the poem.

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Accordingly, some procedural sequences are “placed before” the establishment of the post-test, placing the linguistic aspects of the texts on the fore with the intention of sustaining students to triumph over the snags of the figurative/literal discrimination. These procedures are detailed below:

- I. Teacher reads the poem by himself to the students focusing on the intonation and the pitch played by the instruments of rhythm and rhyme of the poems.
- II. Students have to get involved in some interactions (teacher-student interaction) in the classroom, in order to answer through a ‘talk it out’ strategy to some warm-up questions that stimulate the learners to envisage the picture, and to surmise the theme of the poem depending on some linguistic cues.
- III. Students take the four poetic passages home in order to read on the verses
- IV. Students search for the meaning of the tough vocabulary items used in the poems that might be unfamiliar and exigent to their understanding.
- V. They have to underline some key verbs in the verses and other substantial words.

Setting on the basis of these processes, this post-test has been subsequently designed to awaken initial compulsion of the elfin poetic figuration, and to unearth the impact of pursuing such steps on the development of the students’ intellectual and cognitive skills to segregate the literal and non-literal borders.

3.4.4.1.4.2 The Post-Test of Figurative Interpretation

This test aims at building students’ figurative interpretation utilizing the main activities and procedures of the second phase (content-cultural phase) of the integrated approach. Overall, the figurative interpretation processing takes the lion’s part in the current paper, as it portrays one of the perilous corners of the language foregrounding that puts the reader at stake of presuming interpretation to the teeming figures of

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speech. Worse, pinning the figurative utterances absorbs energy and consumes a lot of time, because indeed the inevitable use of *“a novel figurative language, such as creative metaphors, will always require additional cognitive effort to understand compared to that needed to the process of the nonfigurative speech”* (Gibbs, “Evaluating Contemporary Models” 2).

In this perspective, the current post-test has been administered to diagnose the efficiency of immersing students in an intense reading, namely by restoring the poetic figuration to a more focal position. To pursue this objective, students are plunged into the content of the poetic discourse, and are absolutely exposed to the worthy asset of exploring the cultural aspects and the background of the poems. In short, this phase heeds attention to the context of the language, and to the cultural features of the poems, because this as Gibbs (1994) asserts *“can guide role later in the interpretation process”* (53). He aggregates the fact that to be ignorant to the cultural connotations, poet’s trend and the context of the language can bring actually distracting interpretations to the text. However, researcher undertakes the following processes:

- I. Teacher gives much insights about the background of the poet (biography, trend, attitudes, culture...etc)
- II. Students are required to read on the poetic texts in contemplation and much deliberately to discover the variant dimensions of meaning
- III. Encouraging students-students interaction, in order to discuss the content of the four designated poems, and to uncover the different themes that couch in the moving verses of the poems.
- IV. Explaining some cultural features, connotations and cross-cultural differences

After carrying out most instructions prior to the test, a sheet of testing has been distributed to the students to be accomplished in 1h 30m in the classroom. The guidelines for the performance test (post-test) of figurative interpretation is sculpted into two activities, the first is a multiple-choice exercise, whereas the second invites the students to explain directly 6 figurative fragments from the poems using their own style (see Appendix C).

The first task is inspired in part by the theory of Gibbs, Nascimento, and Boers, (2004) who fortify the premise of using multiple-choice tasks to investigate the ability of the students to find out the more apposite and reliable analogical processing (interpretation) to the figurative utterances (Boers et al. 229). In the light of this premise, the 8 questions pertaining to the first task involve the participants in three optional answers; one signifies the correct interpretation, while the two other phrases present plausible distractors. At this juncture, distractors trick up students to some meaning flaws. One option gives a literal interpretation to the figure of speech (word-for-word interpretation), while the other portrays a nonsensical sentence, which is linguistically genuine, yet semantically deviant (semantic deviation⁴).

3.4.4.1.4.3 The Post-Test of Figurative Evaluation

At this juncture, this post-test is set to assess learners' ability to evaluate the whole designated poems and to refract the light on the way evaluation might be affected by variation of the figurative images scattered in the poems. However, to do so, students are set under some blazing fires to take the culminating challenge of building their own personal responses about the poetic striking language, and even about the poem as one literary body. Accordingly, they are much engaged in the third phase "synthesis phase" of the integrated approach that advances with an account for motivating the learners to more personal involvements and conventional affective evaluation of the text. The aim is to push the learners to budge apace from passive spectators to implied analysts, whose task is to scrutinize the effectiveness of the poetic discourse, which symbolizes a catalyst for bringing cognitive and emotional change to the learners.

On these bases, the post-test takes rightly its impulses from the theories of the figurative language evaluation of a coterie of scholars, viz. Cook, Semino, Steen et al. (1994) who emphasise the assessment of the aesthetic appreciation, as well as the emotional effect and the cognitive role of the figurative strings on the students' attitudes and reactions to the poem (qtd. in Picken 8). They postulate: "*development of an abstract figurative scale by which students come to learn how to evaluate the*

appropriateness of figurative usage” (Pollio et al. 203). To this end, the researcher has espoused this theory of evaluation with the theory of Woods who stratifies evaluation in five-point scale: Cognitive focus, Emotional focus, Representational/imaginative focus, Formal focus, Author focus, Genre focus (qtd. in Picken 121).

To pursue this attempt, this test is allotted in 40mn. It incorporates two exercises; the first is piloted in 8 figurative expressions that are meant to be evaluated from aesthetic, cognitive, imaginative, and emotional standpoints. However, the second exercise draws an ally of evaluation between the figurative expressions and the poems of the procedures basing on the comparison of the four poems. Somehow subjectively, learners are invited eventually to divulge their preference to one of the designated 3 poems that touch the subject of love (see Appendix D).

3.4.4.2 Questionnaires

For the sake of accumulating more substantive data, and to put off the drupe of some facts and attitudes, two questionnaires have been carefully chosen for both students and teachers. The choice of the questionnaire as a focal instrument in the current research is ascribed mainly to the fact that it is a flexible tool, which is easy to administer as it may answer some queries in a short time. However, though questionnaire has been deemed as: “*a lazy man’s way of gaining information*” (Singh 192), this tool of research, comparatively with other instruments, might yield true, credible and valid information from the respondents, since it gives the informants a secured route, and a sufficient time to express their thoughts. The common advantages of the questionnaire can be encapsulated in its ability:

- To quickly and/or easily obtain a lot of information from people in a non-threatening way.
- Can complete anonymously
- Inexpensive to administer
- Easy to compare and analyze
- Can administer to many people

- Can obtain lot of data (simmons 22)

However, the first one has been addressed to the 1st year students, whereas the second to the teachers of literature who assume teaching poetry at the departments of English (to whatever grade).

3.4.4.2.1 Students' Questionnaire

This questionnaire has been constructed for the purpose of refracting light on the main probable thorny difficulties that surround the process of teaching the poetic discourses, which present hitherto a serious complexity for the learners mainly when they come to grapple perforce with the tough figurative language ubiquitous in poetry. Additionally, it is purposely designed to accomplish well-articulated objectives that measure students' attitudes and assumptions about the potent effect of the figurative language on the learners and its significance in the EFL context.

To accomplish this questionnaire successfully, researcher has given the priority to the use of a structured questionnaire *"in which there are definite, concrete and pre-determined questions. The questions are presented with exactly the same wording and in the same order to all respondents"* (Kothari 101). Hence, the questionnaire sheet has been designed in a structured format that comprises 16 questions regulated and aligned with the aforementioned objectives, and addressed to around 30 informants (students).

Overall, the reasons for selecting such a tool must be pinpointed and brought down to earth. Actually, the use of students' structured questionnaire gains great currency for its capacity to carpets for well-regulated and defined answers from the respondents. Moreover, informants, for the most part, might feel freedom and autonomy on one hand, and less fears and embarrassment on the other hand when dropping down their responses, by virtue of the anonymity in gathering data. Last and not least, the lack of fluency, language proficiency and the shortage in vocabularies on the part of the students have urged the researcher for utilizing an instruments of

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research that eschews any verbal interactions with the informants (students) (e.g. interview), in order to avoid skewed and inaccurate data.

3.4.4.2.1.1 “A Pilot Study” of the Questionnaire

On par with the sensitivity and the intricacy of the topic of FLC and the poetic jargon, the first format of the questionnaire has been proved to be incompatible and tedious for the learners. Inevitably, the investigator has counted the appealing request for possible adjustments and assignments to the shape and the style of questioning the students. This method is conventionally labeled a “Pilot Study”. It is absolutely true that many scholars have insisted on the advisable process of using a “pilot study” for the questionnaire and this has been elicited by Kothari:

Pilot survey is in fact the replica and rehearsal of the main survey. Such a survey, being conducted by experts, brings to the light the weaknesses (if any) of the questionnaires and also of the survey techniques. From the experience gained in this way, improvement can be effected (Kothari 101).

The first format of the questionnaire was long, incorporating about 26 questions with difficult style of the language and some tough vocabulary items. After revising the questionnaire on the part of the researcher and some experts (teachers), the investigator has unearthed the fact that such questions run the risk of trapping inadvertently the informants in impenetrable obscurity and vagueness. Consequently, the size of the questionnaire has been trimmed down by reducing the number of the questions from 26 to merely 16 questions. Furthermore, all the difficult words and concepts have been either dropped or altered by easy items, such as (deem, cultural connotations, polysemy, literary competence, and critical literacy).

However, some questions have been completely dropped, by virtue that they do not contribute to the target objectives of the questionnaire, like:

e.g. How can you distinguish between the literal and the figurative language?

- Meaning of words
- The non-truthfulness of the expression
- The ambiguity
- Relying on context
- Relying on the cultural connotations

3.4.4.2.1.2 Types of Questions

Students' questionnaire overlaps different types of questions that espouse both the qualitative and the quantitative approach in gathering data from the data source, such as (open-ended questions, close-ended, and multiple-choice questions).

➤ Open-ended questions

Questions are tabulated in the form of (WH questions) which are designed to permit to latitude (free-form response) and infinite ways of phrasing the responses, rather than being adhered and attached to a certain alternative proposed by the investigator.

E.g. Explain how important is for the teacher to let his students express their feelings and ideas about the language of the poem?

➤ Close-ended questions

Such type of questions is trimmed carefully to encourage students to opt for one of the possible alternative answers. This type of questions has been fortified on the ground that it is effortless and easy to handle. In this vein, Youngman (1986) classifies close ended questions in six types (qtd. in Bell 165). Only two of these are utilized in this questionnaire:

- Yes/ No Questions

The questionnaire holds about five Yes/ No questions which aim at providing the investigator with quantitative statistics data.

e.g. Do you confront some difficulties to understand different poems?

- Yes No

- Item List

They are generally the questions that provide a list of items for the informants to opt for only one alternative. For example:

E.g. how do you assess your ability to deal with the poetic figurative devices?

Very Bad Bad Weak Average Good Very Good Excellent

➤ Mixed Questions

There is the use of a hybrid questions that intermingle both the closes and open questions. In this process, the informants are asked to pick one of the proposed possibilities, and then he is invited to comment on it or to justify his choice.

E.g. do you think that teaching the figurative language is a focal process to your learning development?

Yes No

Why.....

3.4.4.2.1.3 Justification of Questions

The questionnaire is stirred by a keen attempt to formulate plausible statistics about how poetry carries the weight of presenting the figurative strings to the learners, and how these figurative manifestations loom large in the EFL learning situations. To explore the questionnaire much closely, it is noticeable to probe on the main stations of the queries that it goes through.

The first bulk of questions (see Appendix E) are tabulated to gauge the layers of difficulties of the poetic figuration that at worse hinder the learning process of poetry in the EFL classrooms. In the main, the first question (yes/no question) aims at triggering the informants to one of the options that either divulges the students' likeness and appreciation to poetry, or mirrors out their hatred and contempt for it. Q 2 and 3 tend to seek if students actually find difficulties in understanding poetry, and what are the main factors that lead to such a deficiency. However, a set of subsequent questions

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(Q4, Q5) twist the researcher's concern to the figurative language omnipresent in poetry. Q4 aims at yielding data that either substantiate or deny the postulated claim that students consider the figurative language use as the most challenging issue in poetry. In this premise, informants would state the most prevalent figures of speech that threaten their cognitive ability to find out the meaning of the language. Then, students are asked to impart a self-assessment concerning their learn-ability of the poetic figurative devices, mainly through the use of item list question.

The subsequent questions of the questionnaire chase more information from the informants about the importance of the figurative language to their learning process. Taken to this extreme, Q7 invites students to cater for different attitudes about the status of the figurative language in the EFL classes and its contribution to their language development. The question that follows touches the influence of the creative figurative utterances, such as (conceptual metaphors, personification...etc) on the language development and on the students' different skills. However, Q9 and 10 aim to gauge if the figurative devices support the general idea of the literary text, and whether or not teachers in the classroom give a great import to the figurative teaching process. Subsequently, Q 11 attempts to query if the students feel zealous for craning out to poetry to get better view to the idiosyncratic images.

Giving weight to much practical part to developing the FLC, students are required to elicit the main processes that help them stepping towards a good interpretation of the language. Furthermore, researcher seeks to cater for a disclosure in Q 13 about whether integrating culture may yield propitious results in honing the FLC of the learners, and if propelling students towards personal responses and free evaluation holds likewise a fair significance in the classroom.

Last but not least, the very last two questions (Q 15, Q 16) stand for the hope of coming up with propitious suggestions, and compellingly promising instructional prospects on the part of the informants. Fundamentally, students' proposals aim to make the figurative elements, that covers a large proportion of the poetic language, apt to meet their desire, and somehow tangible. Ultimately, these suggestions aspire to render the process of teaching poetry easy, flexible, and why not pleasurable.

Notwithstanding, students' questionnaire might provide the researcher with good cues and new insights of the current research. Yet, we only know half of it, because all ideas and attitudes are disclosed in the eye of the students, however, it is really advantageous to look on the other part of the scale by giving compendious description of data expressed by the teachers of literature (poetry).

3.4.4.2 Teachers' Questionnaire

This questionnaire tends to seek input from the key informants (teachers) as real insiders in non native milieu. Yet, there are some teachers who do not teach the first grade. Accordingly, their responses would be inspired by some experiences in previous years. Most queries, however, would accumulate the multi-dimensional viewpoints about the layers of problems and intricacies that both teachers and learners encounter when dealing with the poetic language. Then, it is schematically designed to weigh up the different strategies and processes that are utilized by the teachers of literature at the 1st year level of university educational system. The aim is also to approach the connection between well-defined instructional methods, and the teachability of poetry that may contribute in enhancing students' FLC.

In the main, teachers' questionnaire contains 18 questions that are structured to serve threefold objective. A bulk of questions is likely to provide sufficient information about the educational background of the informants. However, the second part foregrounds the educational issues that surround the teach-ability of the figurative devices, particularly in poetry, and the strategies that are undertaken by the teachers in this area. The last two questions focus on teachers' suggestions and recommendations to enhance students' FLC.

3.4.4.2.1 Types of Questions

➤ Open Questions

They invite the teachers to impart the researcher with free and unforced responses. E.g. To what extent may the integration of culture help the learners to better approach the meaning of the figurative language?

➤ Closed Questions

E.g. what are the main processes that your 1st year students find difficult in analyzing poetry?

- The poetic scansion
- Sound pattern
- Figurative devices
- Content of the poem

➤ Mixed Questions

E.g. are the 1st year students capable of understanding the figurative language?

Yes No

Why.....

3.4.4.2.2 Justification of Questions

Schematically, at the outset of the questionnaire (see Appendix F), teachers are requested with cordial gratitude to specify their educational degree (magister, doctorate), years of experience in teaching the English language as a whole, of teaching literature, and of course in teaching poetry in particular. This wreath of questions helps definitely the investigator to get an apparent notion about his informants' level of proficiency that plays a great role in propelling the sail of answers to different directions.

The subsequent questions attempt to uncover the obstacles that teachers are prone to while teaching different authentic poems to the students. To this end, Q 7 invites the informants to reveal whether they consider the process of imparting the poetic language, style, and techniques to the learners as a tedious onus in their career, or an

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enjoyable task. However, (Q 8, Q 9) open a vent for the teachers to stress on the main difficulties that their students encounter when learning poetry, as well as the extenuating factors that affect their learn-ability of different poetic texts.

Interestingly enough, the investigator rotates his concern to the figurative language in poetry. Accordingly, Q 10 and 11 ask the teachers to state if their learners are capable to understand the figurative devices, and which of the figurative processing prohibits them the most from comprehension. Then they are required (in Q 12) to assess their learners' ability to deal with the figurative language use as opposed to the nonfigurative utterances in the literary texts (poems).

The third rubric of the questionnaire sheds light on the way the teachers project onto the poetics in the class by reverting to the traditional strategies or swinging to some contemporary fashionable methods in teaching. To give an appraising investigation about this point, Q 13 and 14 aim at probing the nest of strategies as well as methods that the teachers tackle in order to give an exposure about the poetic startling language with its extensive use of non-ordinary expressions. Then, researcher endeavours to disentangle different teachers' views concerning the role of culture as a precursor of language meaning. For this purpose, the informants are asked to put across their beliefs that either support or disapprove the integration of culture in teaching poetry, this on the basis of the extent of its contribution to determining the layers of meaning in the poem. However, Q 16 attempts to investigate if the teachers encourage students to articulate freely their feelings and thoughts about the poem, and the way these students may participate and integrate in the process of evaluation via various strategies such as 'student-student interactions'.

It seems, then, fairly crucial for the researcher to let the last questions (Q17, Q 18) devoting fully themselves to the process of promoting students' FLC. Consequently, informants are to cater for the possible range of processes that can develop learners' entailment in figuration namely at their 1st year. Following the track of promotion, teachers have to provide some suggestions and recommendations to stir learners' motivation and appreciation to literature, and to lay the foundation of literary competence.

However, the use of questionnaire has surely its pros and cons. Actually, this research instrument might dedicate a considerable wealth of data to the investigator by virtue of its easiness to manipulate, the time-effectiveness for use, the anonymity in accumulating information, that are all factors ought to make data feasible to generalize to population. Notwithstanding, questionnaires have their demerits that can trivialize its effectiveness in different researches. This can be elicited by the possible misunderstanding and incompatibility between the questions and the answers, and the inability to obtain supplementary or spontaneous responses. Consequently, the investigator has embarked on the interview as another research tool that fetches for greater depth of information from the informants.

3.4.4.3 Teachers' Interview

The research interview has been prudently conducted to screen, in standardised manner, teachers' perspectives and assumptions about the learners' FLC, and the role of the figurative language in the language learning development. However, it has embarked on the interview in the current research for its effectiveness in probing in-depth information using non-verbal exchange of questions and responses tailored in the scope of a certain query.

For the sake of piloting this research, the investigator has held a semi-structured interview with 3 teachers of literature, particularly poetry. Fundamentally, the interview is semi-structured in which some questions have been added while running the interview and sometimes the ordering of questions has been modified according to the respondent. However, researcher has opted for this format of interview to funnel multi-dimensional data with comfort, great flexibility and soothe latitude, as: *“it is very important in this type of interview that the interviewer is familiar and comfortable with the material so that the interview can proceed smoothly”* (Miller et al. 104).

3.4.4.3.1 Method of Administration

In this process, the contact between the researcher and the informants has transpired by dint of direct, oral investigation, under which questions have been initiated verbally. On the other hand, answers have been flexible and spontaneous on the part of the teachers. Such a method of administration is labelled face-to-face interview, and it is promulgated as advantageous and worthwhile in gathering information with reliability and credibility. In this vein, J Miller (2010) avows: “*face-to-face interviews lend a personal air to research, and allow the interviewer to intuit additional information from non-verbal responses and clarify the meaning of a question if necessary*” (117).

On this basis, 13 questions have been first predetermined by the researcher. They are steered by the signposts of the interviewing objectives. The interviews, however, have been accomplished in about 20 to 25 minutes depending on the respondent and his/her way of airing thoughts and assumptions, and the number of queries that have been inserted. Since so much may depend on covering all answers with great concentration and involvement, all respondents’ perceptions and responses have been tape-recorded, in order not to run the risk of squandering time, or forfeiting the attentiveness, or even missing inevitably some points while taking notes of the answers. Afterwards, all the data gathered has been backed up in the computer, and then it has been thoroughly put under the lenses of deep reflections and analysis.

3.4.4.3.2 Sequences of Queries

The interview slots in 10 questions worded in a schematized plan, and submitting to rational order. Yet, the ordering of the questions might likely to fluctuate every now and then, corresponding to the manoeuvre of the responses’ stimuli, to the cadence of interviewing, and to some questions that flash abruptly through the researcher’s mind. Some supplementary questions (about three questions) rose only while rolling the discussion with the interviewees, and had not been thought of at the outset.

The incipient part of the interview (see Appendix G) lays emphasis on the manifold teachers’ understandings of the concept of FLC, and the way they may approach its definition. Thereafter, the interview proceeds to gauge informants’ beliefs

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and attitudes about the importance of the figurative language to the EFL learner; i.e. if really teachers pay heed to the process of exposing the figurative language to the students (especially 1st year students), if they deem this inseparable part of language use focal to building learners' language proficiency, and how far they might look at it in earnest.

However, some teachers have been asked to explain the customary relationship between poetry and the figurative language, and to what extent teachers think that the non-literal expressions are the property of the poetic discourses. In an impulse to probe more information that touch the same concern, the researcher has queried about the reason why the figurative language is only passed by in some literature courses, and completely neglected as substantial organ in ESOL program. Subsequently, some questions flow naturally to inquire about the degree of learners' awareness of the figurative strings, and if teachers may succeed to foster learners' ability to plumb the different metaphoric (figurative) images, and to get the common sense of building interpretations. However, the last bulk of questions bids further suggestions, and gropes for solutions that might give the learners the ability, taste and enjoyment to explore the figurative jargons.

Somehow unsystematically, the flow of discussion has penetrated a vent to some supplementary questions to take part in the interview. Accordingly, some of the respondents have been requested to make their methods and objectives of teaching poetry clear, by divulging the points they focus on when teaching the poetic discourse. Besides, one has been invited to comment on the level of the learners in literature, and if he considers the programme of 1st year literary studies adequate to the level and the needs of the learners.

After shedding light on the research methodology and instruments, it is important to delineate the limitation of research.

3.5 Limitations of Research

Any researcher is goaded on by dubiousness and probabilities that grow in his mind, and an idea that he comes to prove in the end of the path. Yet, the road might be long, and hurdles may drag him all the way on the heat, with that, he cannot take every precaution that ensures a safe arrival. On top of all this, comes the fact that conflicts in the researcher's mind can be solemn, and it is disapproving if he talks subjectively, at any rate, he is not meant to take sides.

To go to the very heart of the current research limitations, some issues are to be reflected on. First, it is substantial to jog the memory about the sensibility and the impenetrability of this research. The figurative realm is awkward field of study; the fact of the matter is that all the researches which hit upon this topic are tackled by western scholars specialised in psychology and cognitive linguistics, and there are seemingly no available resources or studies in the FLC in the local settings. However, to say psychology is to recall that the figurative language is widely treated as a psychological/cognitive phenomenon, thus, it is tough to take on a multidisciplinary study to the language especially when the work is supposed to be accomplished in a particular number of papers. Besides, the figurative devices are numerous which make the researcher unable to cover in-depth study over every device.

More to the point, it is hard to give knock-down answers to all the research questions. Regarding the constraints and uncertainties of the study, unreliable and invalid conclusions might be expected. In this regards, the following limitations are accumulated:

(1) Tests:

- The poetic texts involved in the tests are not sufficient to give decisive conclusions
- The participants are of distinct abilities, needs, interests and strategies. Therefore, it is somehow inadequate to overgeneralize certain results on a large sample of population
- The scoring procedure of this research is exact, but sometimes the interpretation of the figurative devices depends on individualized conceptions. What seems to be true for some may sound dull and erroneous for others.

(2) Questionnaires and Interview:

- Most of the learners in the department share prejudices or biases of poetry which are often judgmental
- Some informants have been willing to reveal their opinions straightforward, whereas others are never forthcoming about their responses
- Some students give deliberately the wrong answers, and some do not bother themselves understanding the meaning of the question (random selection)
- Teachers in charge of teaching poetry in the department of English are just few. Accordingly, the sample is narrow, and the researcher has been obliged to take nearly the same informants for both: questionnaires and interview
- Informants (among teachers) prefer sometimes to give conventional and general opinions rather than real attitudes
- Interviewers have no time to think deliberately about their answers, this can lead to succinct and approximate answers

In the light of the aforementioned limitations, exact conclusions were somehow hard to achieve. Little did the researcher know in anticipation that he would have to kick away his ambitions to make his findings grow to educational orthodoxies. Nevertheless, the conclusions drawn so far can make the Algerian teachers and learners mind the figurative language in class, can urge the students to grow much able and zealous to construe some poetic and figurative images in the TL, and may drive some instructs to try out some new teaching methods and strategies (such as the Integrated-Approach) that can be set up as a rolling programme of reform.

3.6 Conclusion

The introductory part of this research features plenty of potentially theoretical orthodoxies. Yet, biases disperse everywhere of the track, and the alleged assumptions stir the itch for discovery. For this reason, the second chapter has introduced the researcher to the spirit of inquiry. It explains how the researcher dashes to fight on two fronts; to make his own experiment that either reinforces or suspend his dissonant knowledge, and to aggregate the ideas of the others to build ideas of his own.

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To compress the research concern to the University of Tlemcen, the first part of the chapter projects onto the overshadowed area of teaching poetry to the Algerian learners. It elicits at the outset the evolving of teaching the English poetry in the EFL classes that more than once has lost its soul to disruption, diverted from velvet to dull voice, and has clattered over the cobblestones. Amid the framing of time, its position should have been questioned. In the department, a generic view is pictured about ELT in Algeria, and the way poetry is confined as a stronghold in the 1st year curriculum, namely in literary studies. Somehow practically, the researcher has described his inspections to the enhancement of FLC via the use of a hybrid approach to teaching poetry courses, and how the freak guise of the figurative language may make students' eyes on blinkers. To set most hypotheses on firm footing, some instruments of investigation have been warranty assigned to the current research paper. The aim is to pace ultimately to some findings that carry us into logical conclusions and to obliterate prior judgements, because "*dogma in theory becomes axiom in practice*" (Johnson and Johnson 21).

Notes to Chapter Two

- 1. Structuralism:** an approach developed in various disciplines, including literary criticism, and associated with the anthropologist Claude Lévis Strausse, who analyzes the behaviour in terms of contrastive unites. This approach studies language as formal structural pattering rather than as social construct and it stresses linguistic discarding literature from the EFL classes.
- 2. Global Language:** A label headline that took the world by storm. It is the language that spreads worldwide in different fields, like: economics, politics, media...etc, achieving a genuinely global status by developing special role that is recognized in every country. Besides, some researchers suggest the likelihood of its continuation.
- 3. Performance Tests:** are the tests that are designed to test learners' ability to maintain a certain area of competence .e.g., the exams are part of the performance tests. Experiments, however, are conducted in an attempt to answer certain questions that the researchers or the teachers set so far for their class, or experiment.
- 4. Semantic Deviation:** semantics first denotes the study of meaning in language. It is conceived with meaning in general, and sometimes it is often confined to these aspects which are relatively stable and context-free. However, the concepts of semantic deviation refer to some statements or expressions that make no sense for the listener/reader because it flouts the semantic rules and dimensions.

3.1 Introduction

On the way of fetching for answers to the present research questions and hypotheses, the current chapter endeavours to accumulate the mass of data gathered and to put it basking under the sun of analysis and scrutiny. With the benefit of hindsight, the researcher aims at highlighting succinctly much of the research outcomes and results, and to cater thus for in-depth analysis and interpretations to the finding of the research, many of which are pursued through descriptive and inferential procedures in analyzing data.

Leaning on such process, the investigator allies subsequently between the tabulated raw data and the research questions in order to test prudently the hypotheses previously proposed. However, it is to be hoped that the appraisal of the score data of tests (pre and post-tests), and the responses of both teachers and students to the questionnaire and the interview would not fail to draw up relevant results, foregone conclusions, and thorough interpretations to the study so far.

3.2 Data Analysis

Successful research paper most often results from a good experience with the process of researching. Making it a good experience depends partly on finding a way to engage your topic, to make it your own, and to be motivated largely by your own curiosity (Ballenger 34)

No doubt, while stepping up to the process of analysis, the researcher would be supplied by concrete findings and evidences that enable him to analyze variables and corroborating the research hypotheses with much reassurance. Data analysis, however, is namely concerned with the process of distillation of all raw data into ripe information and final clues that are meant to be cautiously analysed and interpreted.

While analyzing the data investigation of the current research, the investigator leans actually on the use of an amalgamation between both quantitative analysis- data expressed in numbers and count (numerical statistics), and qualitative analysis, in

which he reports and displays all the informants' responses and reactions tentatively putting them into words.

Quantitatively speaking, most of the close-ended questions are coded and presented in numerical statistics. However, to break down the chains of ambiguities in delineating different statistic scores and outcomes, statistics data analysis is often reinforced by the application of tables, pie-charts, and bar-graphs. To meet this end, researcher has attempted to codify the data gathered, by dint of translating most of the findings into numbers and percentages, and subsequently portraying these numbers in a shape of charts and tables. In this regard, Porte (2002) has opined: "*the initial presentation of findings will often be by means of tables and graphs that help summarise the quantifiable findings in some easily-read forms*" (96). In the main, data analysis functions in the following mechanism explained by Taylor and Cihon (2004):

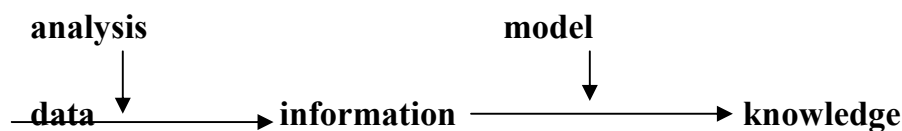


Figure 3.1 The Hierarchy of Data Analysis (Taylor and Cihon 1)

After handling the data stratification and coding, the research would then proceed in exploring over presumable analysis that consequent upon a recall of research questions and predetermined objectives. In the main, researcher tries to anchor the study outcomes to the research hypotheses, in order to corroborate the degree of similarities and to emit ramifications that eventually yield to deliberate evaluations and interpretations.

3.2.1 Analysis of the Tests

To pursue the task of exhibiting the most significant outcomes of the tests, the current research has covered the tests' results at the outset in a descriptive statistical analysis mould, in which most of the data gathered is presented chiefly in numerical statistics giving a weight to merely the group under appraisal. The researcher,

however, shifts in a clandestine and unperceived atmosphere to the use of an inferential data analysis whereby he tallies between the outcomes that are begotten by a particular sample and the whole population. In this process, it is definitely fundamental to build a tenable deductions about the parameters by way of reflecting upon the obtained statistics and the tabulated distributions of the results.

Importantly still, the scores of the 40 participants (from 0 to 20) have been stratified in the form of a *frequency distribution*; in which scores are arranged into 4 groups of interval classes [0 – 5 [- [5 – 10[- [10-15[- [15- 20[. However, the classes of scores are signified by the symbol (i). In the main, “*frequency distribution*¹ may be considered as a method of presenting a collection of groups of scores in such a way as to show the frequency in each group of scores or class” (Singh 272). Besides, such a method may make the signpost of data clear and intelligible for the reader.

At the other end of the scale, *frequency of occurrence* (n_i) has its fair share in the presentation of data, since it caters for the accurate number of students whose marks belong to a particular interval class. For instance, 6/30 students got scores among [10-15[out of 20.

For the purpose of trying out the research hypotheses, 3 statistical devices have been tackled respectively, viz. the *mean* (M) and *median* (Me) that serve to afford the measurement of central tendency², whereas the third device that is labelled *standard deviation* ($s.d$) or (σ) is apt to describe the measures of variability³ or dispersion between variables.

Interestingly enough, the researcher has embarked on such instruments of analysis so as to test the difference and associations between different variables, and to deduce plausible inferences via the comparison of the tests results (pre and post-tests). However, the table below may highlight attentively the merits of applying (M), (Me), and (sd) in scrutinizing tests findings:

Statistics Devices of Analyzing Tests	Definition	Advantages
Mean (M)	Is the average of scores of all the values of the items	<ul style="list-style-type: none"> - In the case where a reliable and accurate measure of central tendency is needed, we compute mean for the given data. - It can be easily employed for the computation of various statistics like <i>standard deviation</i>.
Median (Me)	Is the score or value 'of the central item which divides the series into two equal parts. That is, the exact mid-point of a series as 50% cases lie below and above it.	<p>When the exact mid-point of the distribution is desired, median is to be computed.</p> <p>Is not affected by the extreme scores in the series.</p>
Standard Deviation (s.d)	It is a set of scores that is defined as the square root of the average of the deviation of each from the mean.	<ul style="list-style-type: none"> - The most stable and reliable measure of variability. - It gives a notion about how the scores of the students are scattered and dispersed.

Table 3.1 Mean (M), median (Me), and Standard Deviation in Analyzing Tests

(Singh 291-292)

To this end, researcher tends to investigate the effectiveness of the integrated approach to teaching poetry in fostering learners FLC through developing the figurative processing skills. Therefore, he might apply some descriptive measures to analyze the designated tests.

3.2.1.1 Pre-Test and Post-Test of Figurative Comprehension Results

The analysis of the tests of figurative comprehension weighs up the disparity between the results of the pre-test, which exposes the cull of figurative expressions for the students without engaging them in any entailment of the linguistic aspects of the poetic text, with the results of the post-test that hinges basically upon a thorough explanation of the language features of the poem. The rationale is purely to assess learners' ability to entangle in the figurative comprehension, which bases on the scale of drawing a patent cut between ordinary and non-ordinary language use.

➤ Pre-Test Results

In the first rubric of the pre-test, the scores range from 0-20; i.e. 2 points are delivered for each correct answer. On these bases, the outcomes show that 23 participants (a proportion of 57 %) have got a mark below the average. Among this proportion, 14 participants (35%) have got a score of 5 to 10, recording by this the highest rank of frequency of occurrence of the class median $[5 - 10[$. However, 17 students' scores (43%) are above the average. Yet, the upper mark does not exceed 15.5. these results are portrayed in the following Table:

class interval (score) (i)	frequency of occurrence (n_i)	Mid-point (x_i)	f_i	N_i ↗	$(n_i x_i)$	$(n_i x_i^2)$
$[0 - 5 [$	09	02.5	0.22	09	22.5	56.25
$[5 - 10[$	14	07.5	0.35	23	105	787.5
$[10-15[$	12	12.5	0.30	35	150	1875
$[15- 20[$	05	17.5	0.12	40	87.5	1531.25
Total Σ	N = 40		1.00		365	4250

Table 3.2 Pre-Test Results of Figurative Comprehension

Σ : Total

(i): size of class interval

x_i : Stands for the mid-point of class interval computed $[(\text{upper limit} - \text{lower limit}) / 2]$

To provide an accurate measure of central tendency, researcher has calculated the (M) respecting the following rule of computation:

$$M = \frac{\sum (n_i x_i)}{\sum n_i} = \frac{365}{40} = \mathbf{09.12}$$

Accordingly, these findings reveal that participants' mean of figurative comprehension pre-test is below the average. In the same stream, the median has been as well calculated for the purpose of supplying the exact mid-point of the distribution which is much desired to show the most persistent marks:

■ **Median (*Me*):**

$$M_e = L + \frac{Rg - N_{i-1} \uparrow}{n_i} h \quad \rightarrow Rg = \frac{\sum n_i}{2} = \frac{40}{2} = \mathbf{20} \text{ Class Median}^5 \text{ is } [5 - 10[$$

$$M_e = L + \frac{Rg - N_{i-1} \uparrow}{n_i} h = 5 + \frac{20 - 9}{14} (5) = \mathbf{08.92}$$

The results indicate that most of the marks obtained enclose the average of 08.92; that is, the frequent scores gained are 08 and 09 out of 20. However, in order to ferret out the dispersion of marks, and how scores spread out, the standard deviation is cautiously reckoned. It is noticeably crucial to impart the fact that the smaller the average of dispersion is, the better it is, because this means that the marks are not far from the mean. Whereas, the opposite means that the marks are not proportional, and are scattered in non-systematic way permitting a prodigious rift between the highest and the lowest score. To this end, the standard deviation is found out through the following equation:

■ **Standard Deviation (s.d)**

$$s.d. (\sigma) = \sqrt{v_x} \quad \rightarrow V_{(x)} = \frac{\sum n_i x_i^2}{\sum n_i} - M^2 \quad (v_x \text{ stands for the } \textit{variance})$$

$$V_{(x)} = \frac{4250}{40} - 9.12^2 = 106.25 - 83.17 = \mathbf{23.08}$$

$$s.d. (\sigma) = \sqrt{v_x} = \sqrt{23.08} = \mathbf{04.80}$$

Fundamentally, it is a focal process to weigh these results against the grads of the post-test, in order to closely monitor the effectiveness of exposing the linguistic features of the poetic texts in fostering students' figurative comprehension skills.

➤ Post-test Results

Unlike the pre-test, the post-test of figurative comprehension comprises two exercises. The first one is about 8 scores, 1 point is dedicated to each correct answer. That is to say, if the participants are able to extract two figures of speech from each 4 poems, they would be granted a full mark of 8 points. However, 12 scores are afforded to the second exercise wherein students are invited to state if the 12 picked expressions are trully figurative or literal by putting (True or False), then mentioning the type of the figurative device. Therefore, the total tally of the scores might be 20.

Mush absorbed by this systematic procedure in scoring, the researcher has come up with the following results:

class interval (score) (x_i)	Frequency of occurrence (n_i)	Mid-point (c_i)	f_i	N_i ↗	$(n_i x_i)$	$(n_i x_i^2)$
[0 – 5 [	04	02.5	0.10	04	10	25
[5 – 10[	11	07.5	0.27	15	82.5	618.75
[10-15[	16	12.5	0.40	31	200	2500
[15- 20[	09	17.5	0.22	40	157.5	2756.25
Total Σ	N = 40		1.00		450	5900

Table 3.3 Post-Test Results of Figurative Comprehension

Armed with the information in the above table, it is apparently clear that 25 out of 40 (62.5%) participants have got a mark above the average, whereas the scores of 15 students (37.5%) fluctuate somehow below. In this vein, 16 students achieved a satisfactory scoring that oscillates between 10 and 15, dedicating by this the highest rate in the frequency of occurrence.

However, an attention is subsequently heeded to measuring the central tendency of the frequency distribution, viz. arithmetic mean (m) and median (M_e), and the dispersion following the same parameters thereof.

■ **Mean:**

$$M = \frac{\sum (ni \cdot xi)}{\sum ni} = \frac{450}{40} = \mathbf{11.25}$$

■ **Median (M_e):**

$$M_e = L + \frac{Rg - N_{i-1}}{n_i} \cdot h = \mathbf{11.56}$$

■ **Standard Deviation (s.d)**

$$s.d. (\sigma) = \sqrt{v_x} = \sqrt{20.94} = \mathbf{4.57}$$

The statistics indicate that the mean of the scores goes above the average, and that most of the participants' marks snuggle closer to the score 11 to 12. Besides, what we can infer from the results of standard deviation is that the average of dispersion between the variables is average, as there is no big cleavage between the upper and lower scores, the thing that reveals the fact that the post-test has been successful, though it is not a sheer success.

For comparison purposes, the following table displays the descriptive statistics of both tests incorporating mean, median, and standard deviation.

Tests	Mean (M)	Median (M_e)	Standard Deviation (s.d)
Pre- Test	09.12	08.92	04.80
Post-Test	11.25	11.56	04.57

Table 3.4 Comparison between the Two Tests of Figurative Comprehension

The very appearance of the results of the tabulated descriptive data discloses from the first sight the noticeable significance of the post-test prior to the pre-test findings. Accounting for the difference of mean, the reported results tilt the scale of weight in favour of the post-test, since the difference between the thereon mean is plain to the eye (difference of -2.13). Overall, most of the participants have failed to achieve pleasing outcomes in the pre-test. Paradoxically, while most of the thereof poems have been well explained, the language used has been fully curved, and the meaning of most difficult items has been unearthed, a satisfactory percentage of the participants has succeeded in crossing the borders of the mean steering their ability to stack up against themselves.

Giving the eye to the standard deviation, the table shows no big distinction between the measures of variability between the two tests. Yet, there lies a slight difference which can elucidate that the average of disparity of the post-test is smaller and better than the pre-test, by virtue that most scores of the items gained are adjacent to the each others. Better still, the upper score is higher than that of the pre-test (two participants got 18/20 in the pre-test, while the upper mark in the pre-test doesn't exceed 15.5).

3.2.1.2 Pre- and Post-test of Figurative Interpretation Results

➤ Pre-test Results

The rubric of the figurative interpretation incorporates one exercise, which involves the students in the figurative interpretation bases on the scale of paraphrasing the meaning of 10 proposed figurative statements using their personal style. In the main, the exercise is about 20 scores, 2 points are allotted for each correct construal which draws near a plausible meaning of the figurative devices.

The results of the test exhibits a great fiasco in interpreting the figurative language that has been reckoned by most of the students as very intimidating area. Expectedly, 31 students (77%) of the total participants have failed to sail through the test. However, only 9 (23%) of the students have hardly succeeded in attaining the average. The table below would succinctly portray the statistic data of the frequency distribution of the findings:

class interval (score) (x_i)	frequency of occurrence (n_i)	Mid-point (x_i)	f_i	N_i ↗	$(n_i x_i)$	$(n_i x_i^2)$
[0 – 5 [	15	02.5	0.37	15	37.5	93.75
[5 – 10[	16	07.5	0.40	31	120	900
[10-15[	08	12.5	0.20	39	100	1250
[15- 20[	01	17.5	0.02	40	17.5	306.25
Total Σ	N = 40		1.00		275	2550

Table 3.5 Pre-Test Results of Figurative Interpretation

Merging still in the scrutiny of the results, arithmetic mean (M) and median (M_e), and the standard deviation have been correspondingly computed.

■ **Mean :**

$$M = \frac{\sum (n_i x_i)}{\sum n_i} = \frac{275}{40} = \mathbf{06.87}$$

■ **Median (M_e):**

$$M_e = L + \frac{Rg - N_{i-1}}{n_i} h = 5 + \frac{20 - 15}{16} (5) = \mathbf{06.56}$$

■ **Standard Deviation (s.d)**

$$s.d. (\sigma) = \sqrt{v_x} = \sqrt{16.56} = \mathbf{4.06}$$

The already portrayed data reflects but a collapse of the students to cater for logical analysis of the figurative statements. Apparently, the mean which has been squeezed from the obtained scores (6.87) is very poor and far under the average. However, the average of the median (6.56) reveals that most of the participants' marks orbit around the point 06 and 07, which can recap only one point that students, except few, have been unable to anticipate a plausible interpretation to the figurative devices in the pre-test.

➤ **Post-test Results**

The analysis of this test tempts to gauge for the nature of findings attained, in order to appraise whether or not the deliberate engagement along the cultural and contextual aspects of the poetic tests may bring forth any improvement at the level of interpretation. To recap, the current test encompasses two exercises; the first requires the participants' contemplation on 08 figurative images, whereupon they have to tick their right meaning among three proposed choices. 01 point is dedicated to each correct answer which makes a tally of 08 scores.

However, much altitude is given to the participants in the second exercise where they have to restate in prose the interpretation of 06 figures of speech given the proper

type of each. Accordingly, 0.5 point is afforded to the figurative type, and 0.5 point for the explanation of the meaning using correct language.

After accumulating the scores, researcher has come by these results:

class interval (score) (x_i)	frequency of occurrence (n_i)	Mid-point (c_i)	f_i	$N_i \nearrow$	$(n_i x_i)$	$(n_i x_i^2)$
[0 – 5 [	02	02.5	0.05	02	04.4	12.25
[5 – 10[	15	07.5	0.37	17	112.5	843.75
[10-15[	17	12.5	0.42	34	212.5	2656.25
[15- 20[	06	17.5	0.15	40	105	1837.5
Total Σ	N = 40		1.00		434.4	5349.75

Table 3.6 Post-Test Results of Figurative Interpretation

The above table points out that 23 students (57%) have succeeded in achieving the average of the frequency distribution. However, 17 (43%) students have failed to reach the average. 17 marks oscillate between the score of 10 to 15. Better still, 6 of the participants' scores are slotted in the class interval [15-20[with an upper score of 17.

Reinforced by these results, arithmetic mean (M) and median (M_e), and the standard deviation (s.d) are to be reckoned.

■ **Mean :**

$$M = \frac{\sum (n_i x_i)}{\sum n_i} = \frac{434.4}{40} = \mathbf{10.86}$$

■ **Median (M_e):**

$$M_e = L + \frac{Rg - N_{i-1} \uparrow}{n_i} = \mathbf{10.88}$$

■ **Standard Deviation (s.d)**

$$s.d. (\sigma) = \sqrt{\frac{\sum n_i x_i^2}{\sum n_i} - M^2} = \sqrt{15.81} = \mathbf{3.97}$$

After computing the measures of tendency, it appears clear that the participants at this stage have been able to reach the average with a mean of 10.86. However, the median reaches 10.88, which imparts that most of the scores accumulate around the point 10 and 11.

➤ **Comparison**

Tests	Mean (M)	Median (M_e)	Standard Deviation ($s.d$)
Pre- Test	06.87	06.56	04.06
Post-Test	10.86	10.88	03.97

Table 3.7 Comparison between the Two Tests of Figurative Interpretation

The experience provides much evidence that the post-test results are more significant than that of the pre-test. Lucidly, the mean of the pre-test (6.87) is lower than the mean of the post-test (10.88) by a difference of (-3.99). Moreover, the post-test proportion of deviation is lower than the pre-test, which means that the post-test scores are more homogeneous and satisfactory.

Such descriptive data analysis charts the potential of the students to plump the figurative lexemes of the language, and this might be warranted by the same bulk of the students who first have struck with an iceberg of difficulties in interpreting some metaphorical images among other types of the figurative language. However, in the post-test, such obstacles seem to thaw out to some extent.

Luckily, in the post-test, students have found a room for improvement, since their competence of interpretation creeps gradually towards a slow progress. This is not due to chance, but through a thorough understanding of the cultural background of the poems, and by espousing this deviant language use to its mother context applying some procedures of interpretation.

3.2.1.3 Pre- and Post-Test of Figurative Evaluation Results

This study is related to the processing of evaluation which gives learners much autonomy to release their feelings and to emit their perspectives concerning the aesthetic and emotional appreciation provoked by the poetic language of the texts. Such an interest is likely to be examined through the use of two tests (pre and post); the first portrays some poetic expressions to evaluation in a free-context environment, while the second incorporates some evaluation-oriented tasks using group work

discussion and classroom interaction that are prevalent strategies used in the integrated-approach. The aim is to find out if there is any change between the findings of the tests of what concerns the affective aspects of the figurative devices, and their positive effects that get carried over to the evaluation of the poems.

In the main, the scores are distributed to the students on the bases scale of a plausible evaluation of the figurative selected devices and the poems of the procedures. Therefore, the pre-test is about 20 points; 12 points for the first exercise and 08 for the second. 1.5 point for each figure of speech evaluation (students have to justify their choice). However, the post-test is as well about 20 scores, 10 points for evaluating the already picked figures in terms of richness of meaning, aptness of conceptualization, importance of reading, creativity, imagination, and the emotive potential of such virtual images. Fairly enough, the second exercise involves the students in the evaluation of the procedural poems on a five-point scale. 2 marks are devoted for each convincing (persuading) answer, thus, the task invests the same number of scores (10 points).

➤ Pre-test Results

Subsequent to the congregating of mush data attained by the participants in the pre-test, the evaluation of the figurative conceptualization has been negative and random, as most of the participants have been negligent to the mechanism of the non-literal lexemes and their meaning. In this stream, the table below may summarize the leading descriptive analysis of the frequency distribution of data gathered:

class interval (score) (i)	frequency of occurrence (n_i)	Mid-point (x_i)	f_i	N_i ↗	$(n_i x_i)$	$(n_i x_i^2)$
[0 – 5 [	09	02.5	0.22	09	22.5	56.25
[5 – 10[	12	07.5	0.30	21	90	675
[10-15[	15	12.5	0.37	36	187.5	2343.75
[15- 20[	04	17.5	0.10	40	70	1225
Total Σ	N = 40		1.00		370	4299.5

Table 3.8 Pre-Test Results of Figurative Evaluation

Apparently, 53% of the participants' scores have been lower than the state average, whereas the rest of the students (a proportion of 47%) have reached the

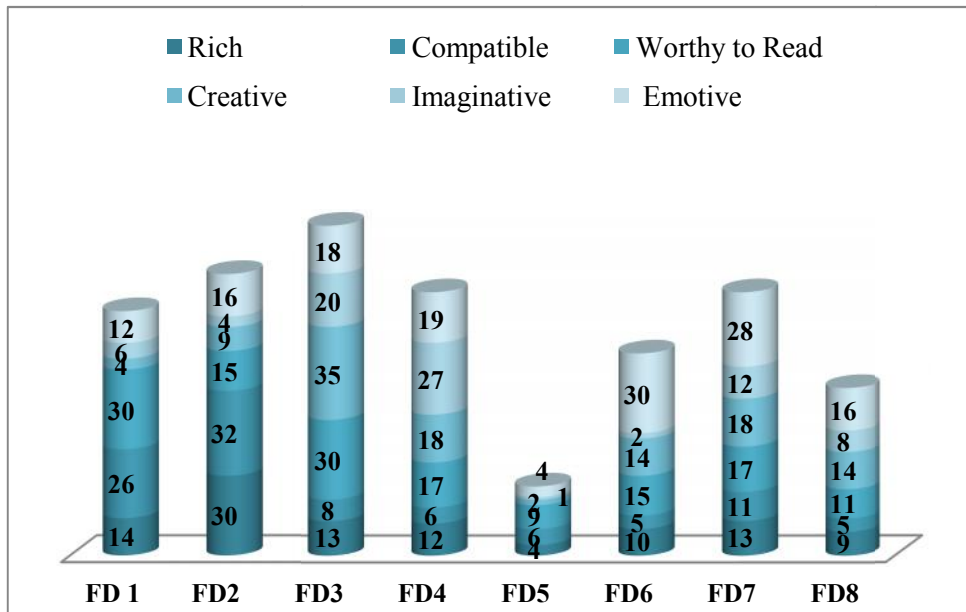
average thriving on perusing the selected figures of speech even to a humble extent. they have shown positive feedbacks of aesthetic and emotive nature. Substantially, when computing correspondingly the measurements of tendency and the measure of variability, the following outcomes have been stumbled on:

Test	Mean (M)	Median (M_e)	Standard Deviation (s.d)
Pre- Test	09.25	09.58	4.56

Table 3.9 Results of Pre-Test Measures of Tendency and Variable

The table just above portrays the findings of the pre-test that are not that pleasing. Indeed, the total mean is below the average (09.25), and the vast majority of the scores are 9s and 10s. This could explain extensively that most of the participants could not evaluate the figurative chunks properly. Their judgements have been most of the time random and somehow irrelevant to the meaning. An instance in the case is the metaphoric image “*Love alters not with his brief hours and weeks*” used by Shakespeare in his sonnet “True Love”. The evaluation to this metaphor has been frustrating as it gained the lowest scores of evaluation on the part of the participants; most of them have deemed it as poor and not worthwhile to read, since it does not furnish their mental mapping or even retouch their innermost feelings. One of the participants expresses forthrightly: “*I cannot build any meaning corresponding to such expression, it is really vague*”.

From the other side of the scale, some expressions, such as: “*it is the star to every wandering barque*” has been in the bosom of evaluation. It has been hosted in appreciative tone for being fresh and insightful. Students have found that there lies among the words a great compatibility between true love (tenor) and the star (vehicle) that guides the forlorn people in the gloomy depressing heart of the sea. Moreover, it has been regarded as creative and really emotive. For a concise illustration, the bar-chart below sums up the students’ aesthetic and emotive evaluation to each figurative device (FD) selected in the first exercise; it explains the number of the students in each figurative evaluative scale, it gives the number of the students choosing each figurative scale



Bar-Graph 3.1 Evaluation of the Figurative Devices

As the graph displays, students' valuation knows many ebbs and flows depending most of the time on the type of the figurative expression, and on their degree of perspicacity. To this end, the participants show great discernment for some metaphors such as: *"the beauty of the night was in her eyes"* that has been considered as the richest and the most compatible metaphor. On their part, this element matches beautifully between the stunning colour of the night and the eyes colour of the girl. While the metaphor invested by Shakespeare "True Love" *"it is the star to every wandering barque"* has been proved to be the worthiest reading and the most innovated metaphor of all. It draws a picture of true love as a star glimmers in the galaxy and steers lost people to the right path in the depth of seas.

Unluckily, the second exercise of evaluation is at low ebb because the participants have failed to incarnate these figurative uses in a poetic body of love. Indeed, 75% of the participants have left this question blank, and the rest have spoken about the poems that touch the theme of love in broad sense. However, the related second analysis is concerned with the findings of the post-test that would be compared and weighed up with the already undertaken test.

➤ **Post-test Results**

After using some forms of statistical processing, 67.5% of the participants seem to accomplish or exceed the state average by catering for evaluations and propitious responses to the expressions trimmed figuratively by the poets. Notwithstanding, 32.5% students' scores are below the average. Overall, the frequency of distribution is put on show in the table below:

class interval (score) (i)	frequency of occurrence (n_i)	Mid-point (x_i)	f_i	N_i ↗	$(n_i x_i)$	$(n_i x_i^2)$
[0 – 5 [	05	02.5	0.12	05	12.5	31.25
[5 – 10[	08	07.5	0.20	13	60	450
[10-15[	21	12.5	0.52	34	262.5	3281.25
[15- 20[	06	17.5	0.15	40	105	1837.5
Total Σ	N = 40		1.00		440	5600

Table 3.10 Post-Test Results of Figurative Evaluation

The table portrays that 5 of the participants have marked the lowest scores enclosed in the class interval [0 – 5 [, 8 students have been enclosed in the points 5 to 10. From the bright sight, 21 students have achieved acceptable level of grades by reaching satisfactory scoring that swings in the class interval 10 to 15. Better still, 15% of the participants have approached the zenith of scoring by showing enthused drive in expressing in appropriate style and acceptable language their evaluation to the chosen figurative uses, and in providing plausible association that casts a positive effects on the evaluation of the designated poems.

To accomplish the comparison between the results of the pre and the post test, arithmetic mean (M), median (M_e), and the standard deviation ($s.d$) are to be worked out.

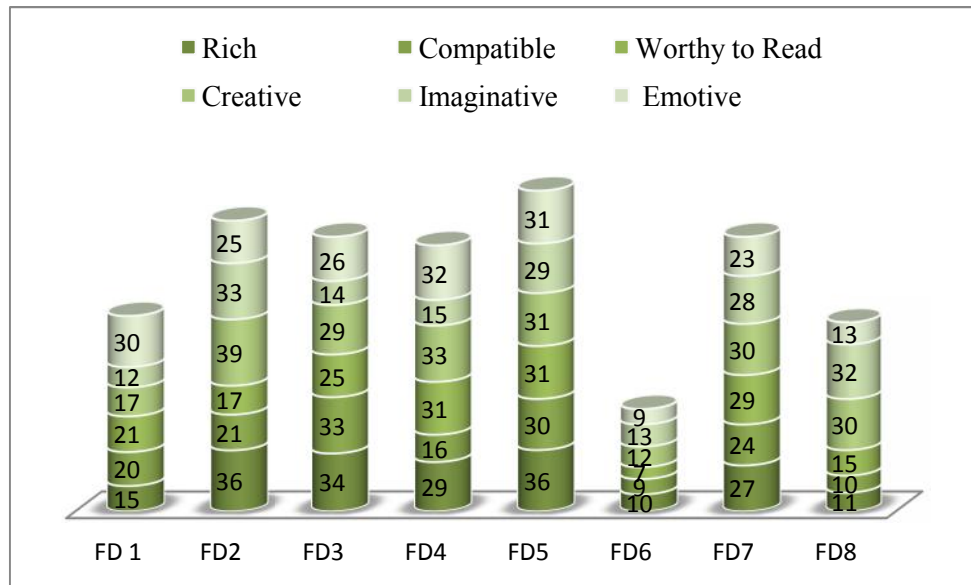
Test	Mean (M)	Median (M_e)	Standard Deviation ($s.d$)
Post- Test	11.00	11.66	4.35

Table 3.11 Results of Post-Test Measures of Tendency and Variable

From the very appearance of the table, the students seem to have appreciated the experience of reading the poems of the procedures conditioned in most by the aesthetic

lure and the emotive magnetism of its language that breaks the literal rules and sets proper norms for itself. Though this process besets with elusive issues, participants have come to reach pleasing results in the post-test by achieving the mean of 11.00. Fundamentally, the median average is 11.66, which elicits that most of the scores gained swing between 11s and 12s, and this portrays how learners stacked up against the previous results. Students' enthusiasm is bolstered up through class discussions and a thorough interpretation in students-students and teacher-students interactions intended to discuss meaning and to enrich the learners' ideas of evaluation.

The first exercise in the post-test refracts an in-depth evaluation of the figurative devices on the part of the participants. In the main, most of them have profusely welled up their feelings and explained their motives and admiration to the crafted figurative images. Of course, choices may diverge remarkably from one student to another by virtue that there is no standardized answer that might bring a resolute evaluation to figure of speech. Delving in the learners' answers, there have been valuable evaluations about the ornamented style of some images, such as the metaphoric figure "*in her voice, the calling of the dove*" extracted from James' "The Glory of the Day was in Her Face". Indeed, this expression is welcomed with ardent bosom by the students who consider its style very innovative and prodigiously rich in meaning. They like the image in which the poet compares the soft and the harmonious voice of the girl to that of a dove while twittering over in the skies. However, to give much insight about the responses to the first task, the following graph is maybe vital; it explains the number of the students in each figurative evaluative scale.



Bar-Graph 3.2 Evaluation of the Figurative Devices

Tackling the second part of evaluation, students restate in prose their appreciation to the different poems, which touch the fervent feelings of love manipulating constellations of love vocabularies. Fundamentally, 55% of the participants exalt James' poem, attributing such a preference to his skilfulness in breaking the monotonous use of words and images that release his inward sentiments. James' verses portray an oxymoron that couples feelings of love and bliss with deep anguish and sadness for a lover's death. One of the students worded: *"the poem evoked in me unexpected feelings, I really felt happy when he describes his great love to that beautiful woman, but at the end I felt very sorry when I had learnt she died"*. However; another student describes his emotions when he explores the poem as the following: *"it really makes me feel like the poet's spirit has been broken"*.

While 25% of the students prefer Robert Burns' poem "A Red, Red Rose" that delineates hyperbolically a profound love using a bulk of words picked up from nature. On the other side, merely 20% like Shakespearian sonnet "True Love", and this ascribed noticeably to the tough language use, and to the weird figurative images that challenge the readers' minds.

➤ **Comparison of Results**

To compare the descriptive results of both tests thereof, the following table tends to portray the descriptive statistics of both tests incorporating mean, median, and standard deviation.

Tests	Mean (M)	Median (M_e)	Standard Deviation (s.d)
Pre- Test	09.25	09.58	04.56
Post-Test	11.00	11.66	04.35

Table 3.12 Comparison between the Two Tests of Figurative Evaluation

The thereon findings display striking differences between tests mean of (-1.75), which vouchsafes that the first experience has been unfortunate for most of the participants, whereas the second experience has shuttled forth students up to standard estimate. This explains inclusively that the students have overlooked many substantial areas in the process of evaluation, because there has been no real commitment in the basic strategies of evaluation, such as group discussion and anticipation.

Meanwhile, the use of an integrated approach as a pedagogical framework to teaching poetry has yielded significantly better results in provoking strong attachment to the text and the language in parallel. Students have felt that the poetic language is not the monopoly of the writer anymore, but an area whose worth and affluence of meaning can be noticed throughout ardent reactions and deep interaction with the text. Indeed, the ‘Synthesis phase’ uncovers students’ understanding and sensitizes them to find the chemistry between the language and the poetic discourse.

Armed by the results of the table, the difference between the measures of variability is about -0.21. Apparently, students’ scores in the post-test seem to be more homogeneous, and not far from the standard mean, while the pre-test standard deviation is slightly dispersed and scattered.

3.2.1.4 Results Interpretations and Discussions

In the very fact, the tests are not but a means that is likely to steer a course between the 1st year learners and the figurative language use, which is at the hub of poetry. When assuming the appraisal of the way the mechanism of FLC functions, much has been unearthed throughout confining steep attention to the learners' ability to integrate into the figurative facets of different poetic texts.

The very first instructional method to assess learners' learn-ability of the figurative chunks shows that students are not yet at the right position to plumb the depth of the anomaly of the non literal language use. Neither their language competence, nor their readiness to deal with the literary texts is yet ripe to entail the multi-dimensional meaning of the poetic language. In terms of comprehension, many expressions stand a lot at the mid of a confusion as a good part of the participants has shared clichéd view when looking at the corners of the language. Indeed, the process of discriminating the two parts of the language self (literal and figurative) stays fuzzy and intimidating, since researcher has turned the blind eye to the linguistic aspects of the language, and to the context that encloses the poetic language use.

However, any poem invests myriad ways of infinite possibilities of reading, for it employs specific type of the language. Thus, if detached to the cultural background and to genuine context of the language, students would be devoid of the sophisticated perception of the English language. An instance in the case is the metaphoric image infused in the sonnet "True Love", "*it is the star to every wandering barque*". Most of the learners have failed to find the conceptual mapping between the star and love and the wandering barque, have resulted in deviant interpretations and implausible explanations. This is due mainly to the disequilibrium between their humble language proficiency and the convolution of the poetic language style.

As far as evaluation is concerned, the results of the pre-test have revealed that interpretation has an effect on the process of evaluation. In the main, many learners have sat numb with the arcane of the figurative poetic expressions, by virtue of the fact that they have not plumbed their meaning at all. Besides, while there is no real involvement in the process of evaluation via the use of some techniques and strategies,

students lack the positive reception and taste to the deviant language use integral to the poetic vision.

In an impulse to ferret out more crucial facts for the convenience of the current research, researcher seeks for the students' responses to the questionnaire.

3.2.2 Questionnaire Addressed to the 1st Year Students

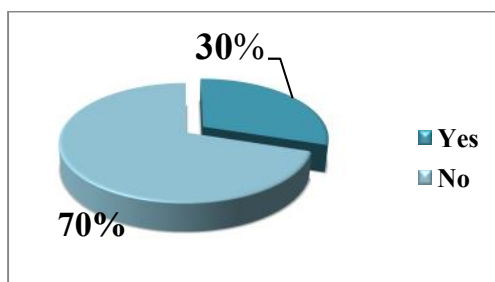
After embarking on the students as genuine witnesses engrossed in the realm of the rhetorical poetic language, most of their responses and reactions have been keenly unfolded.

3.2.2.1 Students' Responses and Suggestions

The first bulk of queries are driven by a yearning to uncover the vision to poetry in the non-native homes. Therefore, the first question is trimmed to probe into the students' appreciation or abhorrence to poetry. Most of the informants heap loathingly poetry with scathing disapproval. About 70% per cent of the students enunciate a great aversion and disfavour for poetry, attributing this in the most to the difficulty of its style and its triviality in the EFL milieu. Analogously, 30% per cent have expressed their positive outlook for the authentic poetic texts. These results are elicited in the following table, and in **Graph 3.1**:

Students' Appreciation to Poetry	AF	RF
Yes	09	30%
No	21	70%
Total Number	30	100%

Table 3.13 Students' Appreciation to Poetry

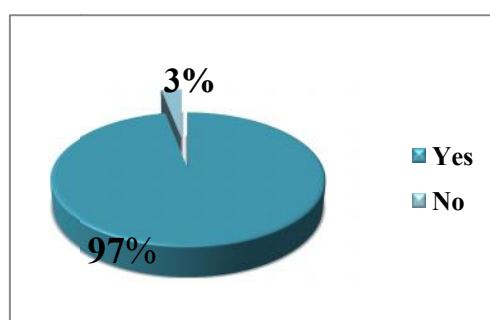


Pie-Graph 3.1 Students' Appreciation to Poetry

However, when students have been queried whether they find a difficulty to learn poetry or not, 97% per cent of the informants have averred that they face up to solemn nuisances in learning poetry. Whereas, only 1 student asserts that there is no hitches at all in dealing with this literary genre. These results are displayed in the following table and pie- chart 3. 2:

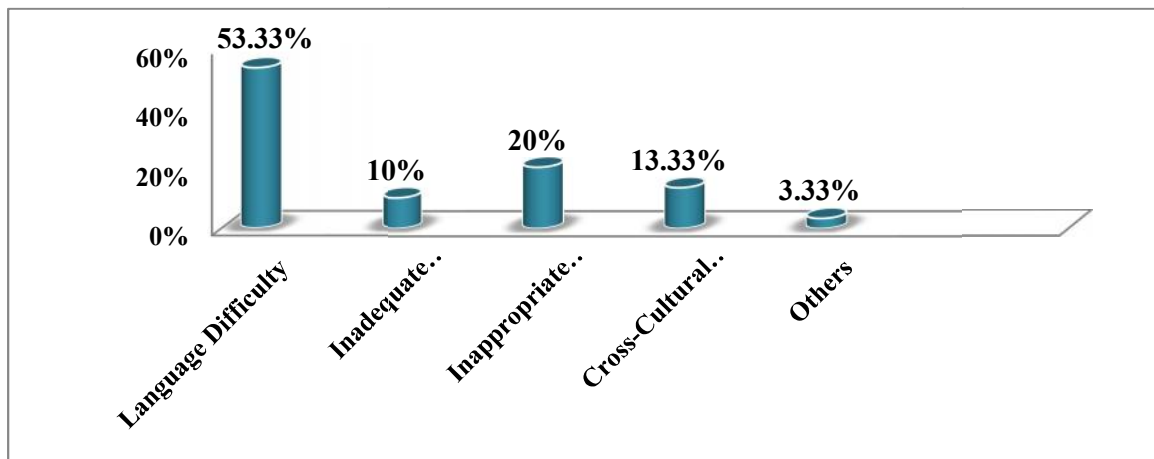
Students Difficulty to Understand Poetry	AF	RF
Yes	29	97%
No	01	3%
Total Number	30	100%

Table 3.14 Students' Difficulty to Understand Poetry



Pie- Chart 3. 2 Students' Difficulty to Understand Poetry

The third question affords gripping account to the main substantial factors that attribute the deficiency in the learn-ability of poetry. In the main, 54% per cent of the informants spelled out the fact that language opacity, such as (the tough poetic style, words polysemy, the linguistic deviation of the figurative expressions) are the chief drives to the learners' ineptitude to deal with poetry. However, 20% per cent assert that the defect and apathy towards poetry is stemmed mainly from the inapt selection of the poetic materials in the literary courses. Notwithstanding, 4 informants (13.33%) avow that such a difficulty is propped to their incapability to assimilate the cross cultural divergence between their own culture and that of the TL. Hitting the same query, 10% of the respondents indict teachers for adhering to some methods in teaching that are likely to be poor, improper, and harmful to the teaching process in the EFL/ESOL situations. Last and not least, one of the students poses another challenging issue to the fore. On his part, poems are considered tough because learners lack the exposure to literature. This could be portrayed as follows:

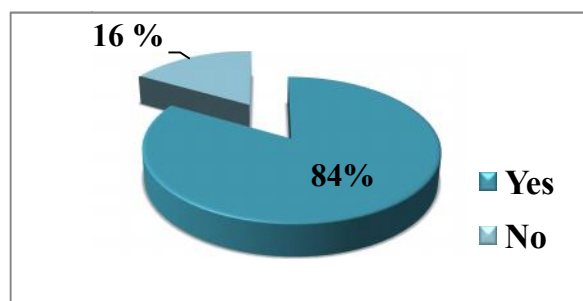


Bar-graph 3.3 The Main Factors of Students' Deficiency in Poetry

The fourth question casts an appraising query about if the figurative language use is the most challenging issue to understanding poetry. Approximately, most of the students (87%) assert that the figurative language incarnates a *bête-noir* in poetry. However, only 4 learners' responses have been negative. The table and the pie-chart below would afford an insight about Q4 responses.

The Figurative Language as the Main Challenging Issue in Poetry		
	AF	RF
Yes	26	84%
No	04	16%
Total Number	30	100%

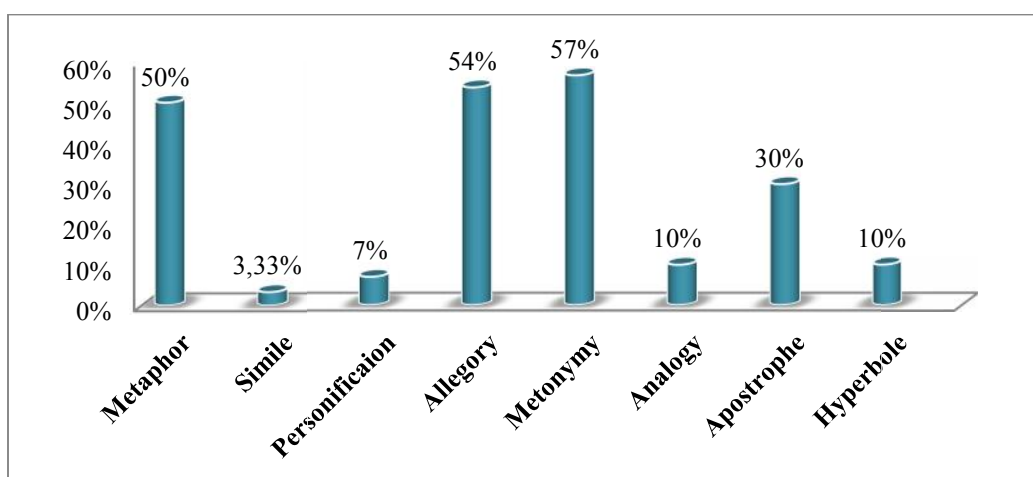
Table 3.15 The Figurative Language as the Main Challenging Issue in Poetry



Pie-chart 3.3 The Figurative Language as the Main Challenging Issue in Poetry

Since the non-literal language incorporates a lot of types of the figures of speech, Q5 tends to put light on the main figurative language types that cause an impediment

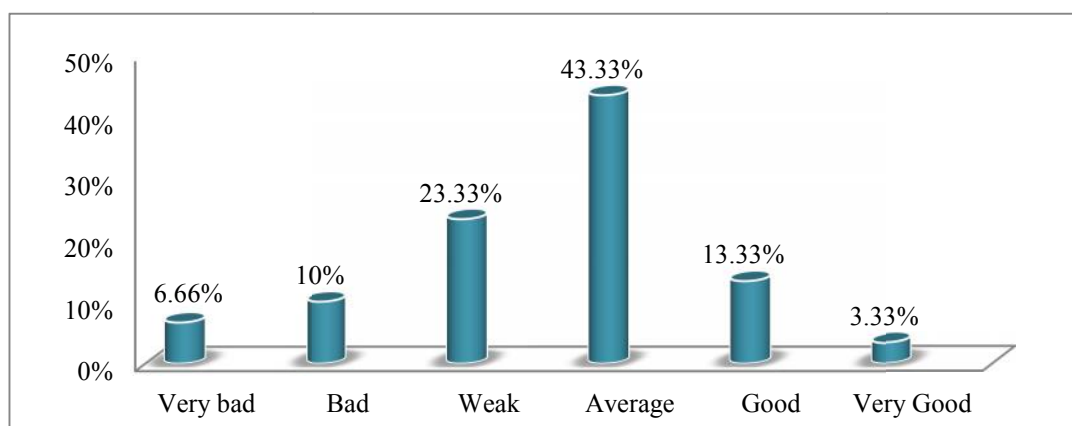
for poetry learning process. While exhibiting the responses of the students, 17 students out of 30 have embarked on metonymy as the most exigent figure of speech. However, 16 informants have chosen, by common consent, allegory to embalm a tough puzzler for the learners. Metaphor is another striking example of non-literal language use, which has gained 15 ticks by the learners; the thing that proves over and over that metaphor is a dialectical issue that damages the monotonous perception to the language. In the same process, learners have afforded low rate to simile and personification. Only 1 student has alleged that simile poses a problem of understanding, while 2 indicate that personification disturbs students' image formation and conceptual skills. When dedicating latitude to the learners to add other figurative devices that they believe they are arduous, they have stated analogy, apostrophe, and hyperbole to be resolutely affixed to the list of the daunting nonstandard language chunks.



Bar-graph 3.4 The Most Difficult Figurative Devices for the Learners

Launching the meta-cognitive strategy in gearing the queries, Q6 pilots the learners to self-assessing their quality of success in coping with the figurative language. 13 students (44%) have avowed that their FLC is average. Interestingly, 24 % have admitted that their ability in such a field is frail and weak. Reversely, about 14% of the informants have stated that they are good in understanding the poetic figuration. While 10% percent of them have confessed that they are bad, and 7% percent aver that their

figurative skills are dreadfully bad. Fortunately, one of the informants' self-evaluation is auspicious by stating that he is very good in dealing with the figurative lexemes.

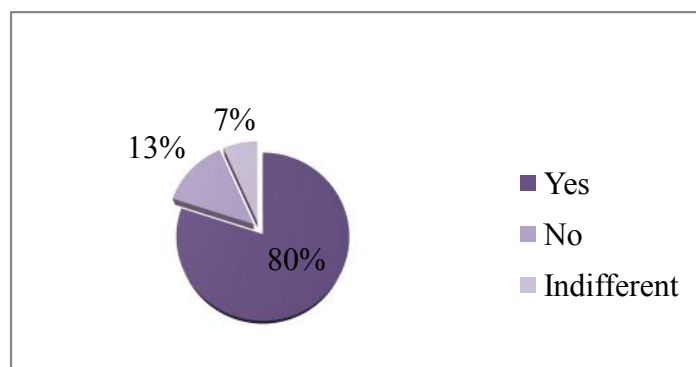


Bar-Graph 3.5 Students' Self-Assessment of the Figurative Learn-ability

If the figurative language poses a serious quandary of meaning for the 1st year learners, might it be important or peripheral to the EFL learners' language development? When tackling this arena of concern, the preponderant ratio of the informants (24/30) enunciates, with satisfaction, that getting familiarized with the non-standard language use is very outstanding process to their learning improvement. Putting the figurative use on a pedestal, most of them set on firm footing the fact that this type of the language runs even abundantly in the natural channels of communication, as it holds a good part in different discourses. Thus, allowing a vent to this language type looks very promising in mitigating the intricacies that besiege the language, in evolving students' literariness, and yet in building learners' competence of different kinds. However, 04 informants deny any importance to the figurative devices in the non-native context. Having no idea in the point, 2 learners have preferred indifferently to keep being unresponsive. This may be displayed as follows:

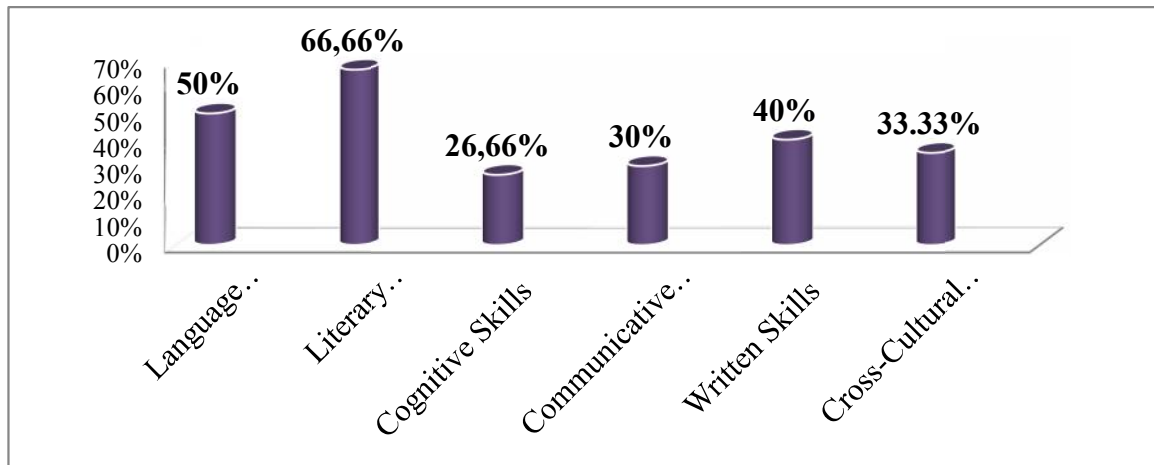
The Importance of The Figurative Language For The 1st Year Students		
	AF	RF
Yes	24	80%
No	04	13%
Indifferent	02	07%
Total Number	30	100%

Table 3.16 The Importance of the Figurative Language for the Students



Pie-Chart 3.4 The Importance of the Figurative Language to the Learners

To draw closer to the effectual role that the figurative language plays in the EFL classes, Q8 tends to accentuate the essential skills that are enhanced via teaching the figurative lexemes. To this end, 20 respondents believe that zooming in the figurative use would in most socialize the students to the whole world of literature, and would automatically activate their LC. Not apart from this, the half number of informants has common attitudes that are reminiscent to the class of the required rapport between the language and its prestigious usages. Accordingly, figuration is held accountable for building learners' linguistic competence, and for enabling them to filter through the necessary expertise to run the language (language proficiency). Analogously, 12 learners stake out that knowing the figurative use of the language is ought to purify the written style of the learners by dint of inspiring them with flavours, impressions and ideas that make them refurbish their writing techniques. Besides, 10 informants express the view that learning figuration would open a window through which they can crane to the culture of the TL, and can even construe the cultural references of the language. Interestingly enough, 30% of the students avow that the study of the metaphorical formation might contribute in the betterment of communication, evolving the interactive use of the language in genuine settings. Last and not least, 8 of the informants affirm that spurring the figurative thinking, in educationally relevant ways, would shade into ripened mental processes. Most results are displayed in Bar-graph3.6

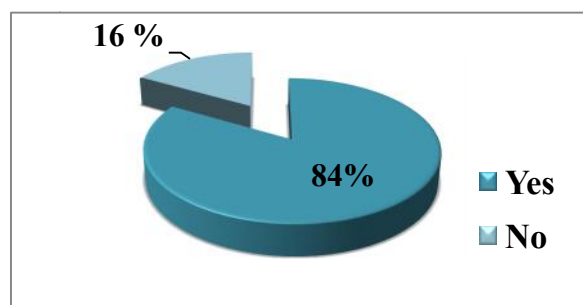


Bar-graph 3.6 The Role of the Figurative Language to the Learners

However, Q 9 tends to gauge if the understanding of the figures of speech in poetry helps the students to grasp the general idea of the text. 20 informants have insisted that construing the figurative images supports the whole understanding of the whole poetic text. Notwithstanding, 10 informants have indicated that they can understand the meaning of the poem without understanding every figure of speech.

The Contribution of the Figurative Meaning in Understanding Poetry	AF	RF
Yes	20	70%
No	10	30%
Total Number	30	100%

Table 3.17 The Contribution of the Figurative Meaning in Understanding Poetry



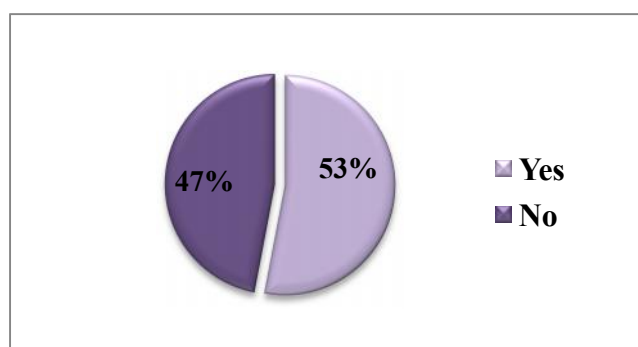
Pie-Chart 3.5 The Contribution of the Figurative Meaning in Understanding Poetry

If the figurative language is such important, does the teacher give it a weight in poetry courses? In answering this question, 53% of the students have maintained with relief that their teachers base on teaching the figurative devices to promote their

understanding of the poem, when the rest (47%) of them have indicated that such an area almost falls outside the remiss of the teachers.

Teachers' Emphasis on the Figurative Language	AF	RF
Yes	16	53%
No	14	47%
Total Number	30	100%

Table 3.18 Teachers' Emphasis on the Figurative Language Development

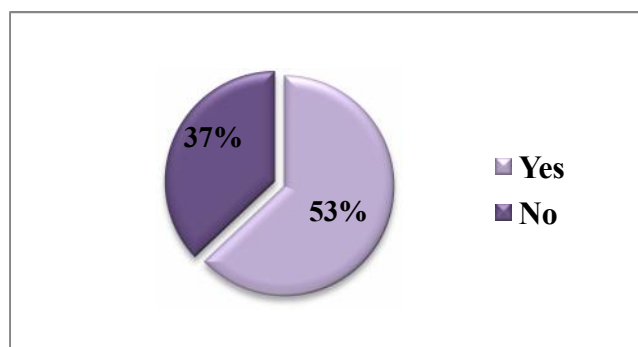


Pie-Chart 3.6 Teachers' Emphasis on the Figurative Language Development

If the figurative language development may foster manifold areas of competence, it is worthy then to probe whether or not 1st year students are passionate tasters of the poetic figuration. To this extreme, 19 of the learners set out that they are enthusiasts to be imparted new knowledge of the language, which is likely to galvanize their demure disposition and stabilize their floating thoughts. Having maybe conflicting look to the same arena, 11 of the informants reveal, meanwhile, that they are uncomfortable and demotivated to learn the figurative devices, because of their thorny fences of meaning that threaten the smooth running of poetry courses.

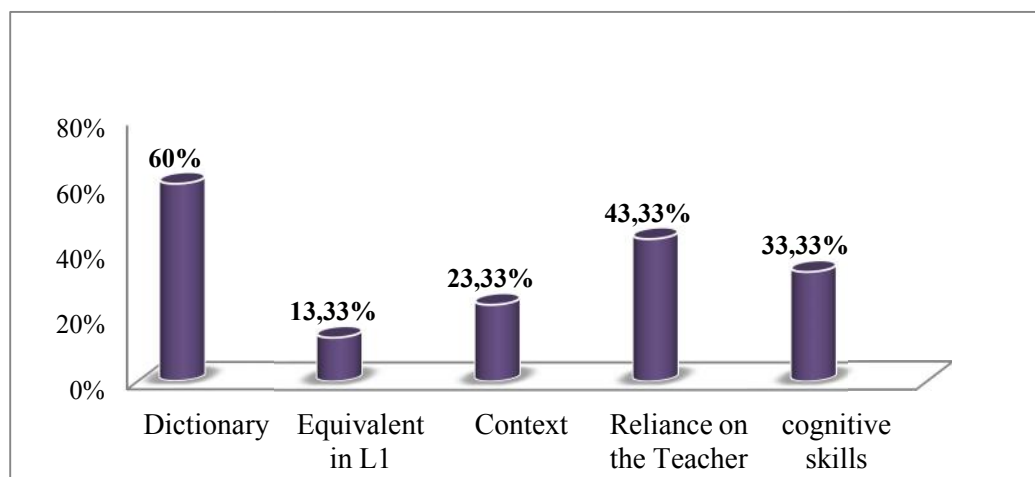
1st Students' Motivation to Learn the Figurative Devices	AF	RF
Yes	19	63%
No	11	37%
Total Number	30	100%

Table 3.19 Students' Motivation to Learn the Figurative Devices



Pie-Chart 3.7 Students' Motivation to Learn the Figurative Devices

With the persisting need of the research to absorb more data that touch in most the practical side of teaching the poetic figuration, Q12 is designed for an attempt to dig deep into the strategies used by the students when crashing head-on with the non-literal devices. In this stream, the results of the responses reflect obviously that the primary source of the students' understanding is the dictionary; 18 informants express straightforwardly their heavy reliance on the polysemous meaning of different tough poetic words explained in the dictionary. 13 students, however, hinge on the teacher whom they consider a preacher of the poetic virtues. 10 of them expose utility of the cognitive skills and mental processes in fetching for the possible construal of the figurative devices. Context, however, seems to arouse learners' manifold perceptions of the figurative uses, since language is orphaned far from its context. In this view, 7 informants aver that the first shelter which makes them subsist to afford different clues of meaning to the figurative symbols lies in the contextual background of the language. Besides, small clutch of students (4) insist that if the unequivocal meaning of the language persists to undermine their ability to understand, they may even explore the similar corners between the TL and their mother language, fetching for a begotten meaning which is the legal fruit of the interbreeding of the two cultures (target and mother). Most results are exhibited in Bar-graph 3.8.

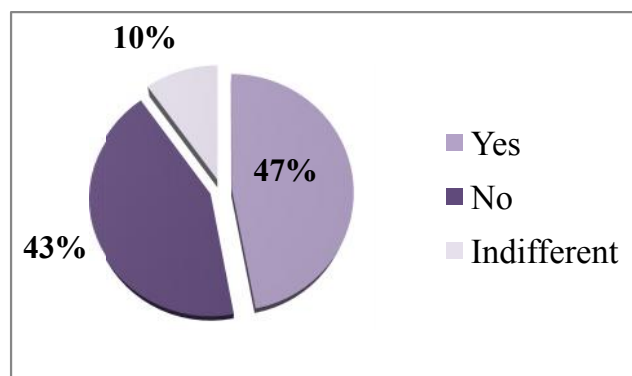


Bar-Graph 3.7 Learners' Strategies to Understand the Figurative Language

As culture persists to be the pet of the current studies, for it has a word in every subject, the thirteenth query tends to measure how important is for the learners to be armed with some cultural aspects in learning poetry. In recording the worded informants' responses, 47% of the answers uphold the view that raising the cultural awareness in the ELT classes is a pertinent process to fathom out nebulous areas of meaning of the TL. Whereas 43% of the informants have worded that integrating culture in poetry courses is an anathema. Thus, loading the language classroom with a rich seam of culture is much like sucking it into futile exercise that does not foretell any good prospect for the future of the poetic language in the non-native settings. However, the rest of the students (about 10%) show an apathetic vision to the question, expressing neither a vanity, nor an import to culture. They have been simply indifferent.

Integrating Culture in Teaching Poetry	RF	AF
Yes	14	47%
No	13	43%
Indifferent	03	10%
Total Number	30	100%

Table 3.20 Integrating Culture in Teaching the Poetic Figuration

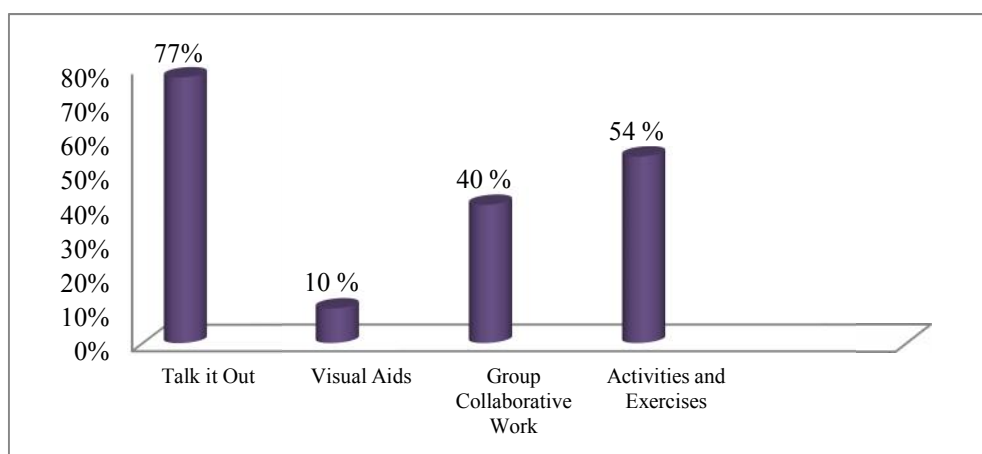


Pie-Chart 3.8 The Integration of Culture in Teaching the Figurative Language

Interestingly still, Q14 fishes for the significance of allowing learners interacting and expressing their feelings and ideas in fostering learners' understanding of the figurative language. Almost all the respondents speak up to the point that the poetic language appeals them to attend some emotional and motivational circuits that are meant to render the task of venturing in poetry somehow enjoyable. Besides, some informants, in all fairness, depict their ulterior motives to negotiate their attitudes and assumptions in conjunction with the teacher. Indeed, they have described such a moment as a time when they can dare to gamble on a versatility of meanings, something that is ought to founder some spikes of emotion and aesthetic values around the poem. This for the best of their belief, might even deepen their understanding of the poem, and is ought to give them much latitude for the expression of the self, for being critical readers, and for enhancing more competence in literature.

The last bulk of questions cast a wider net on the possible ways and methods feasible to enhance the FLC of the 1st year students. When congregating the informants' responses about the strategies they believe are beneficial in the process of learning poetry, 23 learners prove to emanate great predilection to the talk it out strategy (negotiating the meaning orally) vis-à-vis the other proposed strategies. Accordingly, such a way seems to help the students to act their thoughts and perceptions via external actions inward. The performance of feelings is patiently monitored by the teacher who is in charge of adding or cutting scenes in the classroom, all may be adequate to the foreign language stage. To put it simply, learners favour to negotiate meaning with the teacher (teacher-students interaction) and with each other

(students-students interaction), because this may help them to approach the right meaning of the poem through reconciliation between different anticipations and perceptions. Moreover, 16 informants sympathize with the view of using some activities in teaching poetry, such as the figurative-oriented exercises. However, 12 students show also a communal sense of collaboration. That is, they would like to work in group community where they are able to team up searching for unified way of accessing the poetic text. However, merely 3 learners prefer the exploitation of innovated techniques in teaching poetry; i.e. the use of visual aids in explaining the symbolic expressions (such as the pictorial and conceptual metaphors). In this vein, the graph bellow may give insights about the preferable strategies to teaching poetry:



Bar-Graph 3.8 Strategies to Enhance FLC

The last question is likely to unlock the gate for different open-ended responses on the part of the learners. In the main, students have been asked to suggest some methods and techniques that are apt to smooth over the intricacies in crushing with the poetic figurative language. Thus, they have come with the following suggestions:

- To simulate a native like classroom where learners should be exposed to the cultural features of the TL
- To start teaching the easiest figurative devices from the secondary school
- The figurative language teaching should be an integral part of the total university program
- To extend the readership of English poetry

- To encourage a contemplative reading of the poems, so readers may go deeply into the tricky meaning of the nonstandard language
- To memorize some of the renowned poems that are crafted by well-known English poets
- To learn more new literary language and expressions that help in understand the figurative images
- The use of technology
- Writing poems with their own style

3.2.2.2 Interpretation of Students' Responses

No doubt, poetry still enthral the EFL classroom. Yet, aren't they a lot questions that put its repute on a stake? And many learners who walk with little hope to contrive its regime complexities? Well, even it is hard to put the blame on one of the possible disincentives; students' responses compromise on the figurative language use whose opacity is deemed completely disheartening to the academic pursuits. This confirms the hypothesis stated so far in the general introduction of this research. Expectedly, students have described plainly that their ability to contrive the difficulties that couch in poetry is pitilessly scorched by the fire of some metaphorical, metonymical, allegoric, and other figurative lexemes of the language.

Though this area has not been given yet the all-clear, learners believe that their competence to interpret the figurative chunks is average. Whereas others do not trust their ability in this area that is usually labelled "a minefield". So can we deduce from the thereof convictions that if the teacher consumes efforts to evolve the students' understanding and acuity of the figurative uses, this would break out the mould, fray the poetic threads, and furnishes the analytic minds of the learners for better perception of the conceptual mappings in the poem, and may contribute ultimately in smartening up learners' skills to understand some poems of different tastes.

Moreover, the anthology of learners' attitudes, as far as it can tell, reveals the importance of teaching the figurative language to the foreign learners of the language. This underpins the idea that conceives the non-literal language as something tightly

intertwined with the language. In this stream, the learners' answers confirm that developing the FLC is very substantial process to the foreign language learners, by virtue of the fact that it is able to foster, arouse, and strengthen the inner resources of individuals about the way they perceive literature (LC). Additionally, students might be made cautious of the various appearances of the language use that contributes lately in the foreign language learning development.

After highlighting the virtues of the figurative language learning development in the EFL settings, a question may flow naturally querying about the techniques and methods that may render the enhancement of the FLC possible. When answering such a question, students have worded the merits of developing language proficiency, of raising the cultural awareness of the TL, and describe the comfort and security they feel in a free classroom atmosphere where they are unbounded to stream their inward thoughts, feelings, and realizations of the poetic texts.

3.2.3 Questionnaire Addressed to the Teachers of Literature (Poetry)

Reminiscent of the current research hypotheses, this questionnaire targets painstakingly at gauging the attitudes of the teachers of literature towards the possible difficulties that hem in poetry courses designed in the 1st year curriculum, giving much consideration to the poetic figurative images. Besides, it aims at scrutinizing the potent of teaching poetry to promote the FLC of the 1st year learners in the foreign language classroom. To fulfil this task, all the teachers' responses have been deliberately unfurled.

3.2.3.1 Teachers' Responses and Suggestions

To accumulate an insightful knowledge about the educational background of the informants, the very first six questions reveal the following results displayed in the table below:

Teachers	Gender	Degree	Years of Experience			Speciality
			ELT	Literature	Poetry	
(a)	Male	PhD	24 years	24 years	21 years	Literature
(b)	Female	Pr	19 years	15 years	13 years	Dialectology, Sociolinguistics, Methodology
(c)	Female	Magister	20 years	16 years	16 years	Literature
(e)	Female	Magister	6 years	4 years	3 years	Sociolinguistics
(f)	Male	Magister	2 years	1 year	1 year	Didactics of Literature

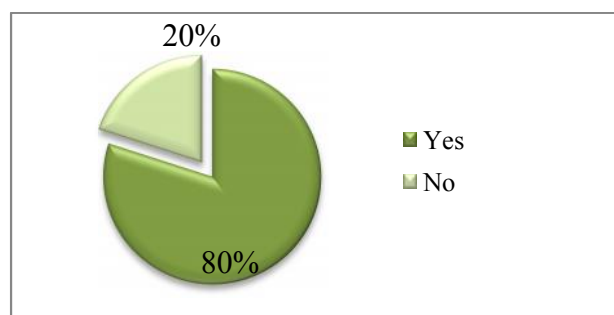
Table 3.21 Teachers' Educational Background

The very appearance of the table portrays two momentous notes; the first is that the number of the informants is very humble (only 5 teachers), and this because there is only few teachers of literature at the department. Whereas the second is that most of these informants are experienced and articulate teachers of literature.

However, Q7 is designed to gauge if teachers undergo the experience of teaching poetry to the 1st year students. To this end, 80% of the teachers bolster the view that they really find a great complicatedness in this process. However, one of the teachers' answers has been partially negative, and this has been put down to the fact of not having a module of literature in the 1st year.

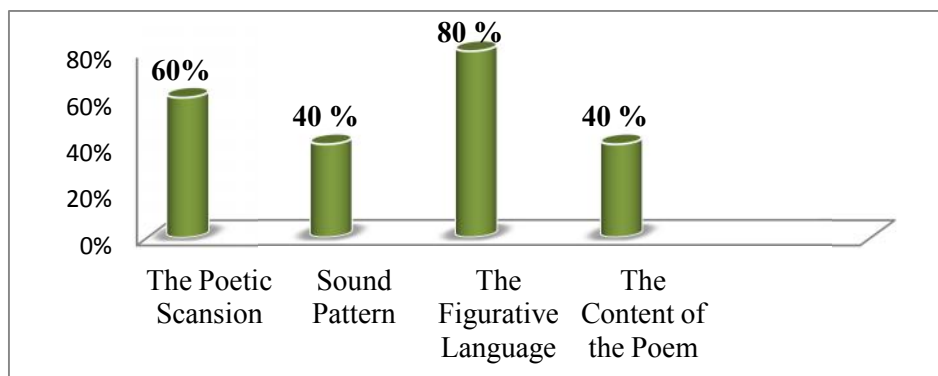
Difficulty in Teaching Poetry to the 1 st Year Learners	AF	RF
Yes	04	80%
No	01	20%
Total Number	05	100%

Table 3.22 Teachers' Difficulty in Teaching Poetry to the 1st Year Learners



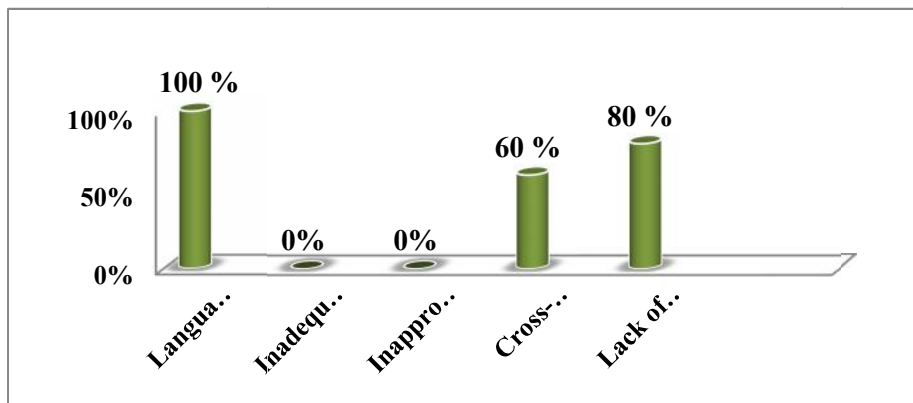
Pie-Chart 3.9 Teachers' Difficulty in Teaching Poetry to the Learners

The subsequent question puts stress on the main processes that keep boosting up the learners' angst when dealing with poetry. All the teachers have concurred that the figurative language is the most daunting ingredient that renders the process of reading poetry strenuously exhausting and impenetrable. However, 60% of the teachers bring the poetic scansion to the fore of complexities, because students are not yet well-equipped in splitting the words within a verse up into syllables-timed items, and in putting stress on these syllables which are the cup of tea of phonetics. On the other hand, sound pattern and the content of the poem have been staked up by two teachers.



Bar-Graph 3.9 The Difficult Processes in Learning Poetry

When most of the deficiencies in poetry have been exhibited, it becomes a requisite to investigate the main factors that aggravate such difficulties. In this process, all the teachers without exception have singled out the opacity of the language as being the Achilles Heel in reading poetry. Having the possibility of ticking more than a choice, 4 teachers avow that the difficulty that encloses the experience of teaching poetry is put down partially to the lack of motivation on the part of the learners. However, 3 of the informants have concurred with the point that stresses the deep cleavage between the mother and the target culture of the learners. This impinges constantly upon their ability to perceive the figurative images that are too much symbolic so far as to astound. However, the two other options have been negligently marginalized by the teachers. The results are delineated in the graph bellow:

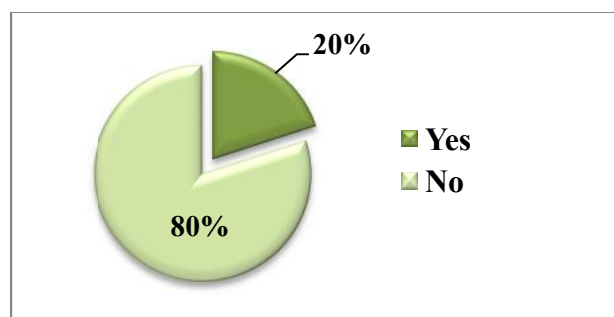


Bar-Graph 3.10 The Main Factors of Students' Deficiency In Poetry

Subsequently, the teachers have been invited to state whether their students are capable or not of understanding the figurative language suffused in poetry. 4 of the informants have affirmed candidly that their students are unable to cope with the non-standard language. Moreover, respondents ascribe such a deficiency to the students' humble level in English, to their shortage in imagination, and lately to the difficulty of perception. Whereas, one of them has avowed that learners can pin down the figurative meaning provided the figures are well explained.

Learners' Ability to Understand the Figurative Language	AF	RF
Yes	01	20%
No	04	80%
Total Number	05	100%

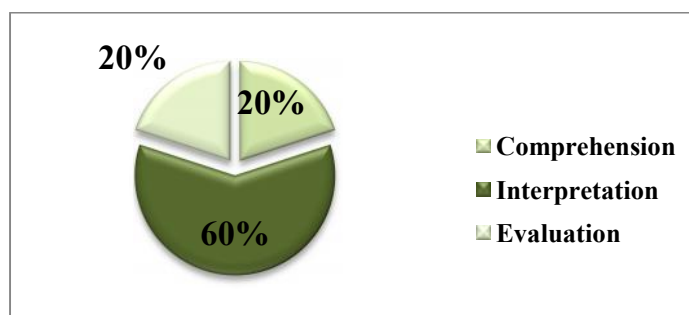
Table 3.23 Learners' Ability to Understand the Figurative Language



Pie-Chart 3.10 Learners' Ability to Understand the Figurative Language

When putting stress on the figurative processing that puzzles students understanding, 3 teachers have averred that interpretation is the most difficult process.

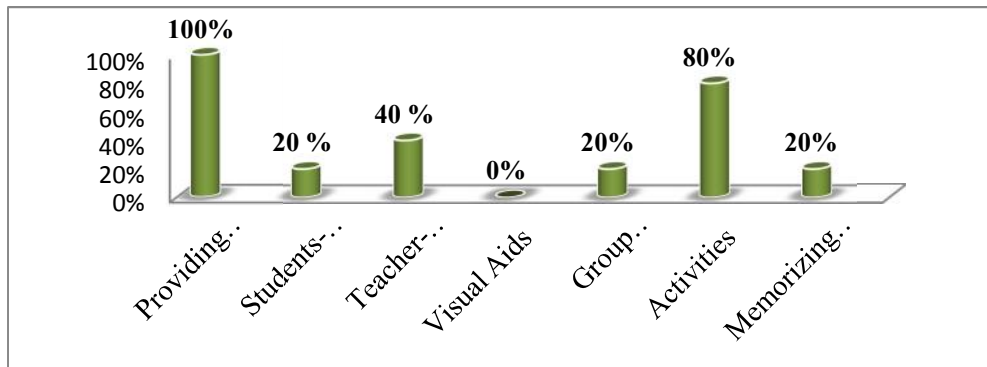
1 teacher, on the other hand, has mentioned comprehension, when the last informant thinks that evaluation is the most daunting figurative processing to the learners.



Pie-Chart 3.11 The Most Difficult Figurative Processing

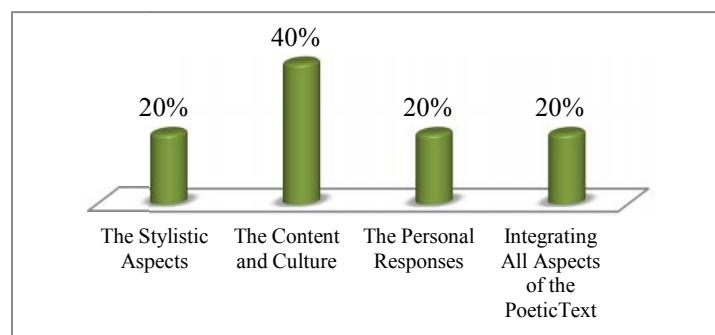
Then, Q12 is likely to invite teachers to evaluate their 1st year students' learnability to the deviant figurative chunks. In the main, all the teachers' assessments have agreed upon the choice of "Average", though this stays a ratio, as some students are rather good while other are definitely weak.

However, Q13 endeavours to query about the strategies teachers generally use in the class when teaching the figurative devices. In this vein, all informants reinforce the process of providing the definition of the different figures of speech to the learners. Furthermore, 4 respondents avail the use of some activities and exercises that are designed to test learners' ability to iron out the complex impenetrability of the figurative meaning. Notwithstanding, 2 teachers advocate teacher-students interaction in order to unfurl the polysemous meanings couched in the language. Only 20% percent of ticks have been devoted to the rest of answers, which denotes that teachers rarely support launching (group collaborative work, students-students interaction, and memorizing some poems). Besides, some other techniques of teaching the poetic figuration have been plainly brought to the fore, viz. encouraging the extensive reading of poetry, and doing homework. Most of the aforementioned results are highlighted in Bar-Chart 3.12.



Bar-Chart 3.11 Techniques of Teaching the Poetic Figuration

Subsequently, Q14 sheds light on the main methods that teachers apply in their teaching process. In the main, 1 informant has worded that he opts for the stylistic method in teaching poetry; he gives a heavy weight to the stylistic ornaments of the literary text. Whereas, 2 teachers have emphasized the content and the culture of the poem, which as best considered the preoccupation core of the Reader-Response Method to teaching Literature. Notwithstanding, one of the teachers finds it quite vital process to hearten learners towards personal entailment of the text. However, one of the respondents' attitudes ran athwart the previous methods. He advocates the integration of all aspects of the literary text to the learners who have quite less than sophisticated perception of the literary mechanics of the language.

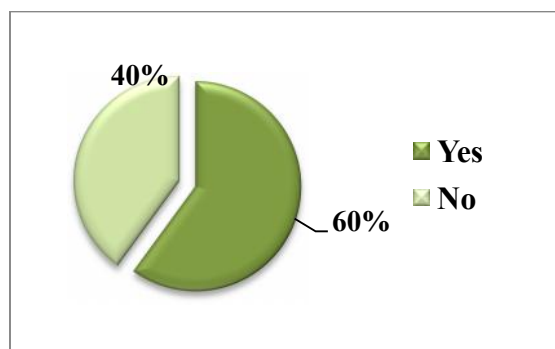


Bar-Chart 3.12 Methods to Teaching the Poetic Figuration

Curiously enough, teachers have added some extra strategies, viz. the use of activities and classroom discussions, furthering learners' feedback and responses in the class, restating the poem into prose to better attain the meaning, and providing an in-depth analysis of the poem.

As culture carries on to play on the guitar of every cadence of the language, Q15 tends to shed light on the substantial role that culture plays in helping the learners better approaching the meaning of the figurative language. Most informants seem to be spin doctors in lending rapt attention to culture, which is much relevant to poetry teaching process. Though all their responses take after each other, they have been worded in different ways. To their eye, language in any poetic discourse is strikingly deictic, and it is ought to hang up the reader to the spatial and temporal culture of the poet. Thus, integrating culture helps in perceiving the target world, and in demystifying the different guises of the figurative language. More to the point, the figurative language relies on idiomatic expressions that are special to every language. Accordingly, knowing the cultural aspects of the language is vital for decoding some idiosyncratic images.

Do teachers let their learners autonomous to make their own interpretations to the poem? When answering this question, three teachers (60%) state that they really encourage students' own interpretation. One of the teachers' unswerving verbatim words: *"I do not provide any "explanation" right away but allow students to guess, merely guiding them towards possible interpretations and never imposing any answer"*. Antagonistically, 02 informants (40%) set forth that students are not yet geared up for the heuristic learning, thus, it is hard for them to cross the circuitous route to the figurative meaning.



Pie-Chart 3.12 Learners' Autonomy in Interpreting the Figurative Language

The last couple of questions are designed to drive teachers to stipulate some strategies and techniques that might crash down the prejudices about the figurative

opacity, may pledge a smooth running of the poetic course and appeal for a delirious future to FLC in non-native homes.

In this process, 4 respondents have singled out the use of authentic materials and the focus on the language of the poem as the most fundamental techniques that may evolve learners' FLC. However, 03 teachers have advocated encouraging learners' creativity. Furthermore, 02 of them have maintained that the focus on the context of the poem, and stimulating learners' personal responses and attitudes are both heartening to the FLC pursuits.

After stippling some strategies that lay solid foundation to students' FLC at their early university studies, teachers, relying on their classroom experience, have put forward the following suggestions that stand for the hope of developing FLC:

- Extensive Reading.
- The student's linguistic competence has to be considered when selecting literary works. In this way, the process of reading becomes enjoyable and fruitful. One of its fruits, inevitably, is FLC.
- In addition to the poems on the curriculum, it is likely important to allow students the opportunity for creative writing; i.e. composing their own small poems to enable them to use figures of speech they made out by themselves.
- Making exercises and practice.
- Facilitating the hard poetic words and the tough lexical items.
- Create taste for the literary world.

3.2.3.2 Interpretations of Teachers' Responses

No doubt, the concept of figuration spawns a language of its own and makes its way swiftly into the realm of poetry. Yet, the presence of the non-standard language in the EFL classroom had paid so far to question. In the main, the incipient results of the questionnaire unearth the fact that the figurative language turns the EFL ground asphalt, keeps the teachers enclose in the walls of difficulties, and more practically, causes a heavy burden on their teach-ability. This is apt to prove once and again the

credibility of the hypothesis stated in the early beginning of the current research. The teachers' responses reveal that the primary weaknesses of the EFL students in poetry are put down mainly to the figurative devices that make their way swiftly into the poetic jargon. Indeed, the language of the figurative language is conceptual, innovative, and so deviant, thus, less penetrable and perceived by the learners. On closer inspection, teachers still believe that their 1st year students are incapable of dealing with the non-literal language images that are not structured so far from random, and this is due to their deficit in the language proficiency.

Stepping up from theories to practice, teachers seem to exploit a spectrum of different methods and strategies having to do with the process of teaching the figurative language that permeates poetry to the EFL students. Accordingly, they attempt to harness students' figurative potentialities via instilling the proper definitions of the figurative devices into learners' conceptual commonsense. Besides, a wreath of activities and exercises that are figuratively oriented seem to be well implemented by some teachers, who hope to pursue up-and-coming realm of the figuration in the EFL classroom. To let students roll with the punches, teachers stick mostly to the stylistic and the traditional method in teaching poetry in general. They have really faith that the aesthetic language is what should be given the eye in poetry for better accessing its sophisticated meaning. Paradoxically, there is peculiarly no sheer method that could be embarked on by all the teachers, since there is fuzziness in what teachers atone for, what they are able to preside over in the real spectrum, and what they think is true.

Owing much to the English proverb "circumstances alter cases", teachers in the last rubric chew on some suggestions that could bring some zestful circumstances that could anticipate a breakthrough in the Algerian EFL settings. Therefore, evolving learners' linguistic competence, stimulating extensive reading, homework, encouraging creative writing, and clothing the literary world with zest and taste are best regarded as catalysts for changing the waning image of poetry in non-native situations and for fostering FLC of the 1st year students.

3.2.4 The Interview

3.2.4.1 Teachers' Responses to the Interview

Much of the teachers' perspectives and attitudes about the learners' FLC, and the role of the figurative language in language learning development have been circumspectly accumulated.

Question 01: What is your perception of the concept FLC? Is this the first time that you come across such a concept? One of the teachers has stated that it is the first time that he/she hears about this concept. He adds: *"I have heard a lot about literary competence that denotes learners' ability to deal with some literary discourses, to understand literary connotations, and the hidden literary meaning. Yet FLC is quite new concept for me"*. However, the two other interviewees have portrayed their familiarity to the term, elucidating that this concept is still on the vogue, and it may be understood as the learners' ability to understand the figurative images of the language. One of them thinks that this term: *"can be even equivalent to the metaphoric competence which is a label in its heyday at the time being"*.

Question 02: Do you think that fostering 1st year students' (FLC) is a focal process to their learning development? Why? Why not? Teachers have voiced the significance of the figurative language to the 1st year EFL learners. Two of them have worded that the enthronement of the non-standard language in a prestigious position has been fairly explained by its omnipresence in the language. It personalizes, then, a massive part of the language and that 1st year is the basis key for the learners to understand what they read, as it could be a stout stimulus for stirring literary appreciation, taste, and a predilection to literature. One of the respondents confirms that:

Of course, enhancing FLC is very important, how could we converge on the literary world without tools and without recognizing the main instruments of literature. The mastery of the figurative language is an integral part of literary competence. Our problem is how to make our students literary competent and I think the responsibility is a shared one among the students and the teachers

Notwithstanding, the other respondents' attitude ran athwart the previous views who have argued: *"the figurative language is peripheral, limited, and merely special use of language. We should emphasize the language first and not literature"*.

Question 03: As you know, native speakers do communicate figuratively following the inherent value of using many idiomatic expressions and some metaphorical images, how can you help the learners to approach a native like competence? According to two interviewees, it is never easy to approach a native-like competence, because there is almost a great disparity between a speaker who uses his mother language, and some others trying to learn a language at different ages of their life. Yet, they have asserted that the integration of some figurative uses in the class, in addition to developing learners' linguistic and communicative competence work together for more intelligibility of the language and for making students better speakers of the TL. However, on the part of another teacher, it is impossible to make the learners grasp many metaphorical images or even some idiomatic expressions, simply because they are countless, innovative, and new to the learners' mental mapping. He avers: *"the images that we can find in some poems are totally different of what we have in another poem, though the theme is maybe the same"*. Nonetheless, exposing the learners to as many as one might of the frequently used figurative images help them realize easily the meaning, and even they can try some poems by themselves.

Question 04: Do you give great importance to the figurative language during literature course? When responding to this query, one of the teachers voices *"In the curriculum, they give us only one hour and a half per week, and we are almost choked by the programme. So my focus is on the author, on the whole theme and content of the literary text"*. However, the other respondents, with a communal spirit, avow that they put a stress on the word "figuration" when gearing literature course. They really give weight to the figurative images when teaching poetry. One teacher has added some comments under different mottos; he asserts that the figurative language: *"is the backbone of literature courses"*, *"is a poetic ingredient"*. Therefore, they focus on the figures of speech in a separate mini-lesson, and when tackling a text, they elicit the

meaning of some figures of speech or they drive learners to discover the meaning by themselves.

- *Question 05: Is the enhancement of the FLC one of your focal objectives?* Two respondents' answers stress the fact that enhancing learners' ability to deal with the non-literal images in poetry is one of their crucial targets in the class. This, they have argued, may make the learners construe the theme, and the meaning of the poem, and may stir learners' motivation and strengthen their confidence to take risks, and to be autonomous learners. However, the last teacher asserts that his only objective from teaching English poems is to develop learners' competence in the language. That is, *"to encourage them to sink deep in the literary language, which reflects a substantial facet in the EL"*

Question 06: Do you think that the poetic texts are the only available materials that help promoting students' ability to deal with the figurative chunks? I mean, do you believe that the figurative language is the property of poetry? One of the teachers thinks that literature is the mother land of figuration, particularly poetry, and *"there is no way we can teach the figurative language apart from a poem"*. As opposed to this, the other teachers believe that poetry is not the only resource of the figurative language. There are many areas where students can encounter this type of the language, like: short stories, novels, different types of discourse, television, movies, magazines...etc.

Question 07: Why for the best of your belief there are no figurative-oriented courses implemented in the university educational program? According to the first interviewee, the language breadth is prodigious and vast, and they cannot focus only on figurative-oriented courses, because the figurative language represents only a small area of concern. The second teacher believes that teachers at the university should focus on the communicative and linguistic praxis of the language, and on different productive and perceptive skills. Yet, the figures of speech are nothing more than ornamental facet of the language, and it is not crucial in communication which is one of the most substantial objectives of the foreign class. From another perspective, there is no time to devote figurative-oriented courses in the university educational program.

Thus, this area of concern is dealt with in literature lectures, because most of literary works depend so much on figuration.

Question 08: To what extent students might be made aware of the mechanism and the function of the non-literal expressions in literature at their first year of their university education? All interviewees agree upon the idea that students are not ready to pin down the mechanism and the function of the non-literal expressions in literature, especially at their first year. One of the teachers has added:

Literary discourses employ a lot of images that are hard even for the teachers to understand. The conceptual mechanism of some metaphors, analogies, and paradoxes place the learners at risk. However, they are intermediate in understanding some of the devices that are simple or not that clichéd.

Accordingly, they insist on teaching literature in general and poetry in particular. Learners may improve at least some kinds of literary competence that enable them to approach the figurative language with some confidence.

Question 08: Do you think that it is important to devote task-based activities with well designated objectives to teach poetry? All the teachers' responses have been positive. They all deem task-based teaching as a yielding method to teaching poetry especially the figurative language, because students need a direct involvement in certain activities that enable them to play with concepts, substitute words, complete images, elicit more responses, and even produce creative writing that could be a wonderful way to take part in the poem. Besides, one of the interviewees has emphasized group and pair work strategies in teaching, which he considers: "*a shortcut way to understanding, and to share new perception of knowledge and thoughts*"

Question 09: At last, how can we make our students figuratively competent? The answers to this question have been congregated in the following notes:

- Providing tools to identify the figurative language.
- Add more poems to the curriculum.

- Encouraging creative writing, because they can understand how poems work only when they are themselves producing poems so that they can challenge the smartness of the poet.
- Enhancing literary competence.
- Giving an exposure to literature.
- Using simple texts.

- Extra Questions:

This question has been addressed to one of the interviewees. It aims at gauging if the poems designed for 1st year students are compatible to their needs, level, and wants. Well, the interviewee's answer to this extra question has been frankly 'No'. He thinks that some sonnets like that of Shakespeare are far beyond learners' understanding. In his proper words: *"Yeah of course, in poetry, if you deal with Shakespeare, you feel that this is not a literal language, you are not reading prose, and the meaning is implicit, that what make it really difficult"*. To this point, the respondent uses a beautiful comparison when he words: *"a bad selection of texts is somehow similar to a spoiled food. If it does not seduce our appetite, how can we eat it?"*

Question 12: how do you teach your students poetry? This question has been addressed to two teachers during the interview. The answers differ from one teacher to another. One states that his method is eclectic. Whereas other sites the following steps:

- Introducing the poet and his literary movement
 - Main poets of the time
 - The musicality of the poem
 - Guiding the students to find the figures of speech by themselves
 - Basing on the content
 - Working together on the meaning
 - Encouraging creative writing and personal responses
- Question 13: *does the selection of poetry texts that are prescribed in the 1st year literary studies courses fit the level and the taste of the learners?* In the best of the

interviewee's belief, the poetic texts of the 1st year of university studies meet neither the learners' level, nor their taste. Though the syllable design starts from the Middle English literature to the Elizabethan plays and poems, they are very symbolic, and tough to understand. He has added: *“even me as a teacher, I bother sometimes teaching Shakespearian sonnets to my learners, because this is not an easy task. The verses use a high style, and some old English words that are so hard to understand”*

After taking most of the respondents' answers to lay them under investigation, researcher ends up with these findings.

3.3 Research Findings

3.3.1 The Difficulties surrounding the Figurative Language Use in Poetry

One of the striking assumptions lies in the fact that the figurative language is the permanent resident in the realm of poetry, and even so customary to L2. Notwithstanding, the preponderance of the figurative mechanism is associated with “supernatural power” that functions only by breaking the natural bonds of the language. This drives us to clothe the naked truth portrayed so far in the general introduction, which avows that poetry keeps on embracing a pitiful fate in the Algerian milieu, because of its stylish language that is hard to beat. Both of the teachers' and students' responses to the queries of the research instruments reveal that students feel that poetry is a great burden to their cognitive and mental abilities in understanding the language. One of the solemn nuisances that the students endure in poetry course is the language. Fortified by the results of the research, what causes students' deficiency in understanding poetry is the poetic language style, which crashes with the linguistic rules and conventions.

To this end, it appears that what poses a real handicap for the learners is not poetry itself, but it is likely to be the figurative language chunks in poetry. What makes them hard to construe is the fact that they are sufficiently innovative, abstract, and so alien to the self-concept of the learners. Thus, students in their 1st year at the university are not yet able to dissolve the knots of meaning of the figurative devices. For this reason,

they come to face the different authentic poetic poems with dull attention, with fear, unwillingness, and considerable opposition.

More substantially, students gripe about the difficulties that besiege different figurative devices from which metaphor, metonymy, and allegory are what head the list. These devices seem to wrest control from the standard language by means of using some conceptual fore-grounded patterns that tease human disposition for understanding. Some metaphoric images, such as: “*day dried my eyes*”, “*my tear-blinded sight*”, among others, tend to stipple the image of someone who cries abundantly. However, though the words that are invested are writ, there is a possibility of provoking confusion for the learners regarding the layers of association between the source and the target domains that are totally veiled. Yet, this cannot eclipse the fact that there are other factors which contribute to the difficulty of poetry, such as the difference in culture, and inadequate teaching materials.

3.3.2 The Effectiveness of the Integrated-Approach in Enhancing Learners’ FLC

Teaching poetry in the Algerian Universities has been almost a bone of contention. Thus, the instructional trend in such process knows every now and then a burgeoning change in its doctrine, a change that is highly affected by the spring of a theory that eclipses or that gives a birth to another. The current investigation, however, has revealed that teachers of literature seem to follow a policy of venturing in teaching poetry where the methods used would be just a matter of choice. Such methods, teachers themselves do not know what to call or how to define. There is then no resolute agreement on one specific method, but if it is sufficient to contemplate on the strategies that teachers use, it would be easy to infer that their approach is language-based. They really furnish a hallowed ground to the linguistic textures and to the aesthetic ribbons of the language. This is not to deny the fact that some of the instructors’ methodologies are somehow eclectic, as they move swiftly from one strategy to the other. Well, tallying between poetry and the methodology of teaching

might open new didactic case in the foreign classroom where the impetus of increasing FLC is to be investigated.

However, the integrated-approach to teaching poetry seems to be somehow fruitful. The tests used in this research paper have portrayed how the students have overcome their inertia, fears, and disabilities to deal with the figurative images in poetry. Back in this research paper, when some figurative poetic expressions had been exhibited to the 1st year learners without context, or cultural aspects, they had failed to give proper interpretations and evaluations. Metaphors, such as: “*while the sands of life shall run*” and “*love alters not with his brief hours and weeks*”, have stayed hollow and with no identity. At any rate, this could be due to the fact that students, though propped by the linguistic layers of the language, and the meaning of the vocabulary items, they have been unable to pin down the whole symbolic meaning of these deviant expressions, and any attempt to do so would be like a yearn to keep a fish alive out of water.

When most of the procedures of the integrated-approach have been exploited, the mesh of the poetic language has started to be disentangled for the hope of building a meeting place for the poetic text and the reader. As doing such, students at the inception are supplied a recourse to the process of the figurative comprehension and recognition. Their FLC is developed when they are sustained to claw their way to comprehension throughout making a disparity between the ordinary and the deviant language use. Indeed, when most of the semantic layers of words and the stylistic aspects of the language have been brought down to earth, learners at the first year are prompted to recognize the language use by its proper type.

Concerning the figurative interpretation, learners are indulged in the arcane versatility of the language meaning via contextual and cultural involvement in the poetic tests. These procedures have been proved to be substantial in fostering students’ FLC by domesticating learners’ mind to be not attuned to the doctrine of chance in building conceptual interpretations to the figurative realm, and to be heuristic meaning makers likewise. Such a process would proceed to evaluation, when most of the participants have been driven to release their upbeat emotional and cognitive

appreciation to the language of the poetic discourses. Through evaluation-oriented activities, group discussion, and talk it out strategies, most of the students' ideas and emotions have been profusely welled up. Yet, even with the use of an integrated-approach in teaching, the results were not that successful. This is ascribed namely to the intricacy that besieges the figurative language, and to the conceptual and innovative mapping of the poetic images.

3.3.3 The Importance of the Figurative Language to the EFL Learners

No doubt, the figurative language is a permanent resident in the realm of the L2, as it is closely attached to the poetic schema. However, its importance to the EFL learners has been almost questioned. The research findings have proved to exalt keenly the significance of teaching the figurative language to the Algerian students. Both, students and teachers, except few, believe that developing students' FLC in the Algerian classes is very important to the learning process, and it is the key access to understanding literature.

Guided by the findings of the research, and more practically, the figurative language may work alongside with the increase of the learners' cultural references, which may result ultimately in developing their sociolinguistic competence that is almost defined as: *“the sensitivity to, or control of, the conventions of language use that are determined by the features of the specific language use context”* (Bachman, 1990: p. 94 Quoted in Littlemore, 91). More substantially, learners will be able to interpret different idiosyncratic images that are the property of the native speakers. It is then important to know that some expressions like: ‘kick the bucket’ and ‘given up the ghost’, are not talking nonsense, but rather means that someone has died in the target language society.

Stepping to different other areas, FLC may contribute efficiently in building up empathy between the reader and the literary text. In this vein, the treasure of the figurative meaning may allow loads of ways of reading, various possibilities of interpretation, and refract light on several corners of evaluation. Eventually, the

learner, who is a simple reader, would turn up with no opponents to be the protagonist in the text.

More to the point, soaking up the figurative images would destroy the monotony of writing, communicating, and interacting via classical styles stepping up remarkably to the use of a sophisticated system of the language. Then, developing the FLC may be above and beyond a stimulus for cross-cultural competence from one side, and from the other, a catalyst for activating learners' cognitive analytic mind with an ability to visualize, store, and retrieve virtual conceptions of the language. It is reasonably to infer, guided by the signpost thereof that the figurative language is placed at all major intersections, and crossing its road would furnish learners' mind with cognitive mental processes that enable them to engage in verbal and non-verbal interactions using some conceptual metaphors, metonymies and idiomatic and image-schematic lexemes of the language.

All in all, the relation between the figurative language use and the language is intricately intertwined. Accordingly, introducing this language realm to the Algerian learners may maximize some opportunities to approach a native like competence, to explore the non-literality jargon, and to relish the savour of the literary world.

3.4 Conclusion

The current research findings bring down-to-earth answers to the research questions mentioned so far in the incipient investigation. It helps, then, to decide which assumptions to hold true, and which hypotheses are apt to come to terms with. It seems worthy to end up with the abridgement that poetry, with its words, textures, hums, spirits, and drums might provoke uproar in the EFL classrooms. And one of the greatest challenges, if not the solemnest ordeals, is the figurative language that is inextricably entwined to the realm of the language, and poetry biggest deal. Very close to these verdicts, it would be surmised that the language deviation, conceptualization, opacity, abnormality, symbolism, innovation, and uncertainties are the rifest figuration traits that keep foxing 1st year learners as well as panel of teachers of literature alike.

To this extreme, teaching poetry to the 1st year learners via an integrated-approach has been proved to be fertile ground to stimulate quite noteworthy improvements in evolving students FLC. Throughout this approach, learners grow much aware of how to discriminate between the literal and the non-literal provinces of the language, of how to pursue farther construal to the figurative images, and lately of how to establish enterprises of evaluation of the cumulative aesthetic, emotive, and cognitive effects of the figurative arenas.

The research reminiscent lays in the fact that the figurative devices are apparent anomalies of the language, and this may throw the reader lost in the shadow of manifold ways of interpretations. Inspired by this reality, it would be efficient to set a communal persuasion that making learners alert to the language exegeses is the basic tool for further growth in FLC. The first building block is to make learners acquainted with the various polysemous meaning of words, and some compatible collocations like (sleeping symptoms, tears permafrost, brilliant future...etc). Yet, any incompatible collocation, which is a violation to the standard rules of the language, would be meant figuratively. Well, in a yearning to charter progress of the FLC in the Algerian foreign language classroom, the following chapter will cater for some formal recommendations, and suggestions that tend to pledge for euphonious enrichment of the learners' individual resources and to boost up learners' keen interest in the language.

Notes to Chapter Three

- 1. Frequency Distribution:** is one of the ways to analyze the results of a test, generally by putting the results under some groups (class intervals) that have the same size or the same number. In our case, the scores obtained have been classified in four groups from 1 to 5 points, and each group has been determined by the number of the participants who get a mark in this class.
- 2. Central Tendency:** is the calculation of several measures mostly concerning one variable. It gives casual descriptive analysis of data gathered by affording the mean, and the median.
- 3. Measures of Variability (Dispersion):** it is another method of descriptive analysis of data. It measures the percentage of variable that are far of close to the mean. However, standard deviation is the most widely used measure of dispersion.
- 4. Range (*Rg*):** is the difference between the values of the largest item and smallest item among the given items.
- 5. Class Median:** is the class interval that has the highest frequency of occurrence, i.e., when the class interval is below the number of scores, the results would be under the mean.
- 6. Variance:** is an important statistical measure and is described as the mean of the squares of deviations taken from the mean of the given series of data. It is a frequently used measure of variation. Its square root is known as standard deviation, i.e., $\text{Standard deviation} = \sqrt{\text{variance}}$.

4.1 Introduction

The overarching concept of FLC is nothing but a salutary reminder of the significance of engaging learners with the figurative language stream, and how to stretch pervasively the breadth of figuration in the EFL classes. Feeling the deepened need of evolving such a competence in the learners, the current chapter would position FLC under almost every heading by heralding promising tools for developing learners' skills and testing better instructional materials and methods that, once and all, might underpin for progress.

Notwithstanding, progress is not a dream that might become true overnight by waving a wand of magic, or a suitcase that you can pack up each time you make up your mind to set forth a journey. It is rather a bud that is likely to bloom by a long-term persistence, and a strategic policy of those currently planning to be catalysts for charting betterments. Unlike different institutions, the Algerian University would feel much harnessed to the development of the FLC in its setting. However, such area is definitely besieged by minefield fences, since most institutes avow that: *“the main issue seems to be one making learners aware of the presence of figurative language, and of the ways in which figurative mechanisms operate differently across languages”* (Littlemore and Low 197). To this end, we would be glad to come up with some recommendations and suggestions that would sensitize the learners to the peculiar language use (figurative use), and its mechanism and functions in the TL.

4.2 How Can Learners' FLC Be Promoted?

If it would be fair to step back from ourselves and think about potential ways that may, more or less, augur well for the future of ELT in the Algerian high educational institutions, it may be fruitful to think about promoting learners' FLC, which is inevitably inseparable arena of research. A satisfactory bulk of applied cognitive linguists have averred the fact that most of the young English as a Foreign Language learners are able to think, to converse, and even to transfer from the literal to the figurative realm when coping with miscellaneous forms in the L2. Furthermore, the

figurative thinking conducts the way we interact and act together through languages (Littlemore 20).

For this reason or another, the topic of figurative language, metaphoric competence, and teaching figurative language devices in the EFL classrooms are enjoying a vogue in the time being. Many applied linguists clap for the protagonist's role that the figurative language teaching plays in the second language learning and in developing learners' language proficiency. A considerable number of books and articles have been published under the banner of promoting FLC in the foreign language classrooms. Cases in the point, Literature, Metaphor, and the Foreign Language Learner (Picken 2007), "Metaphorical Competence in Second Language Acquisition and Second Language Teaching" (Marcel Danesi 1992), Mind, Metaphor and Language Teaching (Randal Holme 2004) are works that have been carefully moulded to meet the heart of this topic.

As regards the development of FLC, a selected garland of methodological strategies, and pedagogical headlines would be set in the highlight of the ensuing recommendations.

4.2.1 Recommended Figurative-Oriented Courses

The presence of the figurative language in miscellaneous discourses is ubiquitous, and the risk of colliding head-on with its anomalies is quite inescapable. It is then pitiful how this part of the language has been almost foreshadowed by the Algerian classes which still acquiesce that the figures of speech are just ornamental ribbons stuck to the dress of literature. Although this cannot eclipse the fact that literary texts, particularly poetry, are the repository of the figurative devices. Therefore, the current research advocates stoutly integrating some pedagogical figurative-oriented courses at the university that may raise learners' awareness of the figurative language, and engage them in well-defined tasks. Therefore, both teachers and learners, in parallel scales, would work on together to facilitate the learning process of the non-literal language, and to approach a FLC which is like getting the key access to better understanding the TL, the literary texts, and to set closer to World-Knowledge.

4.2.1.1 Developing Learners' Figurative Awareness-Raising

Learners are supposed to be alert to the different manifestations of the non-literal language devices. Yet, being negligent to its importance in second language development can put the learners at stake of predicting loads of meanings without being able to realize, in a haze, which one might be put ahead. However, blazing students' awareness of this inevitable language use is not a piece of cake, but rather a very demanding task for the teachers who are supposed to bring down to earth the TL by facilitating the patterns of the language, scrutinizing its linguistic constituents parts, and shedding light on almost all the stylistic realm of the language from which learners may grasp the methodology for the identification of the figurative devices, such as conceptual metaphors (CMs).

According to McCarthy and Carter (1994), one way of making learners aware of the figurative presence and mechanism, particularly CMs, is to infuse a contrastive work on language use in the curriculum, mainly between literary and non-literary discourses (qtd. in Picken 136). In this process, students have to be encouraged to make a disparity between conventional and novel metaphors in literature and in different other texts. The following example comes to give a stunning portrait of two texts, one literary and the second political to be compared in terms of language use.

T1: His own identity was fading out into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling (Joyce, "The Dead" 205).

T2: We live entangled in webs of endless deceit, often self-deceit, but with a little honest effort, it is possible to extricate ourselves from them. If we do, we will see world that is rather different from the one presented to us by a remarkably effective ideological system, a world that is much uglier, often horrifying (Noam Chomsky 1).

Apparently, both texts invest many figurative expressions like metaphors that may fluctuate considerably from one text to another. When learners tackle the

discrepancy between *grey impalpable world* and *world that is much uglier, often horrifying*, they come to realize that the first metaphor in the literary text is groundbreaking, innovative, and expresses the author's plenitude of mind and embroidered style. However, the second metaphor portrays in a customary tone the bitter realistic picture of the world that is scary and full of dreaded wars. Thus, there is an inference that the literary figures of speech are fresher and more innovative.

Regardless of the stylistic differences, students do encounter the figurative devices, especially metaphor in literature, and comprehension problems are likely to take place. Thus, the first stride towards the figurative understanding is by developing learners' conceptual and cognitive skills:

4.2.1.1.1 Conceptual Mappings

Cognitive linguists stress the tight relationship between the language and other processes of mind. That is, most of the figurative elements that are based on comparison and association, like metaphor and metonymy, are founded on conceptual mapping. Owing much to this perspective, Johnson (1991) affirms: "*identified conceptual knowledge, linguistic ability and information processing capacities as developmentally influenced factors are required for the understanding of figurative language*" (qtd. in Martinez 7). For the best of the belief of Lakoff and Johnson, learners should understand the schema of the figurative language that is almost conceptual. Some figurative usages like: "add fuel to the fire", "I am burning inside", "I am in hell", "hot under the collar", "hot and bothered" are all conceptualized to the metaphoric image "ANGER IS HEAT". These metaphoric exegeses are robustly mapped together in a wreath of presumable associations, compatible similarities, and analogies. They are either based for most on visual, physical, or abstract mapping.

From a practical standpoint, teachers' task is unequivocally delineated being principally to specify implicit comparisons (X is Y) based for most on relevant properties that the topic and vehicle concepts share. Curiously enough, to pin down the figurative meaning, students need to know enough about the topic concept and must be acquainted to the vehicle concept in which both match together in compatible

conceptual mapping. The following example can give signpost about how conceptual mapping can be dealt with in the class:

- For instance, “defend your argument” is a metaphor, given an appropriate context.
- Students should understand the denotative meaning of all words.
- The conceptual mapping of this figure of speech has to be ferreted out.
- We cannot say that we have compared an argument to defend; rather we have borrowed the word defend – which is properly used to designate battles – and attributed it to the item ‘argument’ in question.
- The metaphoric utterance “defend your argument” expresses the CM “ARGUMENT IS WAR”
- Students may sketch this conceptual mapping to try out other metaphors like “lose”, “attack”, “counterattack”, “rout”, or even “desert” an argument.

In the same process, Picken (2005) is considered as the main advocate of fostering CMs awareness-raising work in the curriculum, which is a substantial process that helps in developing students’ conceptual mappings. He stoutly insists on: *“helping foreign language learners to make sense of literature with metaphor awareness-raising”* (24) that is somewhat abstract and conceptual. Teachers in the classroom are supposed to give signposts to the students that metaphor conducts the use of any language, and it is inseparable from its manifestations.

If the students understand how to explore the conceptual mappings of the metaphoric images by recognizing the compatible link between the vehicle and the tenor, they may even come to build some images by themselves. Low (2006) also argues: *“an early focus on specific source domains (such as Journey) will help to ‘get the learners a long way with minimal effort’*” (24). This task starts humbly by making the learners aware of the conceptual association between the source and the

target domain of some different language lexemes, such as: flower and beauty, lion and bravery, and some other mappings.

More to the point, how to provoke an upsurge interest in the learners to be figuratively competent is stirred by leaving a space to their creativity to shine somewhere on a piece of writing or in a free verbal communication. They have to be made aware of how to conceptualize different items generally in ‘English’. Thus, they can transfer their knowledge from L1 to L2 building their conceptual interlanguage from which they come to write or utter new-fangled abstract concepts moulded figuratively. Out of experience, some 1st year students wrote poems by themselves among which some were flat and completely literal, whereas others carved out quite a niche in the conceptual design. One of the students wrote some verses about love; these verses were tinted by some figurative devices (written in bold):

*There is something that I want to admit
Babe, without you I am lost and **full of regret**
I have **travelled north, east, south, and west**
Trying to let you go, move on and forget
“I will not let her go” **my heart in a protest***

*When I first saw you I didn't know
In **which journey we would go**
Our love was real, everybody saw
But I didn't expect it to **be just a show***

This hand-crafted poem seems to take up some figurative devices such as: “*I have travelled north, east, south, and west*” and “*in which journey we would go*” that belong to the CM ‘LOVE IS A JOURNEY’. This CM is overstated by both scholars Lakoff and Johnson (1980) in their modern approach to metaphor. These verses, however, are just epitomes about how students produce genuine and innovative uses of the language when they find short ways and attentive ears to their creativity.

All in all, drawing the learners' attention to the mechanism of the conceptual mappings nurtures learners' awareness of some underlying figurative patterns like: CMs, similes, and personifications in any discourse. Besides, it harnesses learners' toolkit to critically evaluate the emotional and aesthetic efficacy that the figurative devices come to attain in the texts they explore.

4.2.1.1.2 'Language Play'

The English language, unlike other languages, is brimmed over with many words and expressions which have their senses extended to mean slightly different things. Pun and polysemy are ubiquitous in the English realm. Some words like: eye, nut, and come, among myriad other examples, can be invested in different expressions and utterances, and the meaning can epically puzzle the addressee. Some epitomes of the polysemous presentations of the word 'eye' are refracted for instance in the expressions "all eyes on him", "he opened widely his eyes", "to his eye", "under the eye of the boss"...etc. These statements have lucidly different interpretations corresponding to the context of the utterance.

Accordingly, it is important for language learners to have the necessary confidence to be able to form and test out their own hypotheses regarding potential figurative extensions of word senses. To this end, Littlemore avows that in order to develop learners' poise to construe the non ordinary expressions, they need to have the opportunity and the space to 'play' with the TL. What is worthy in language play is that students generally enjoy it, and entertainment and humour are often instrumental to teach (Cook 1994). To fulfil this task, learners may be engaged in recreation by playing with words, generally the words that have more than one meaning. For instance, students can play with the toys of the language by substituting the place of the word 'grave' in the same sentence, trying to realize the fluctuation of meaning from one sentence to the other:

- (1) All their ambitions are in *grave* (burial place)
- (2) All their ambitions are *grave* (solemn and worrying)

(3) What will happen to their ambitions after *grave*? (death)

This activity attempts to widen students' senses of words and phrases that are never entirely arbitrary, as they are frequently governed by metaphorical and metonymic principles. Therefore, language play is apt to develop learners' language proficiency, creative thinking, and the ability to deal with idiosyncratic images that are the property of the TL.

4.2.1.1.3 Image Formation

A number of researchers, like Paivio and Walsh (1993) anticipated for many years that mental imagery might furnish a sturdy ground apposite to the figurative language processing. They argue that imagery is able to delineate an unforgettable image in the readers' mind so that it helps in making the comparisons necessary for the figurative production or comprehension, and that imagery can generate novel, integrated representations for metaphor production, as well as increase the efficiency of the search for relevant information for the figurative comprehension (25)

In the main, the use of some authentic texts in the EFL classroom seems to be really yielding in making learners familiar with some innovative and unrecorded imageries. Let's then contemplate on the following poem "I Remember, I Remember" moulded by Thomas Hood:

*I remember, I remember
The house where I was born,
The little window where the sun
Came peeping in at morn (1-4)*

The incipient verses are fully padded with uplifting, and picturesque images which could indeed challenge the mental mappings of the learners and open the gate for new vent of imagination, fancy, and rupture. "The little window where the sun/Came peeping in at morn" is an image that brings back some keepsake memories of the poet

by drawing the sun as someone that may steal a look to the morn, then he runs away. This can make the learners' mind's eye wide open as they start to rove in infinite space of imagination and conceptualizing. However, imagination is basically the sprout of the figurative thinking. The more spacious the students' area of imagination is, the more they can picture some figurative images lying alive in their mind. Thus, their ability to interpret pictorial devices might grow considerably in time.

4.2.1.1.4 Promoting Analogical Reasoning

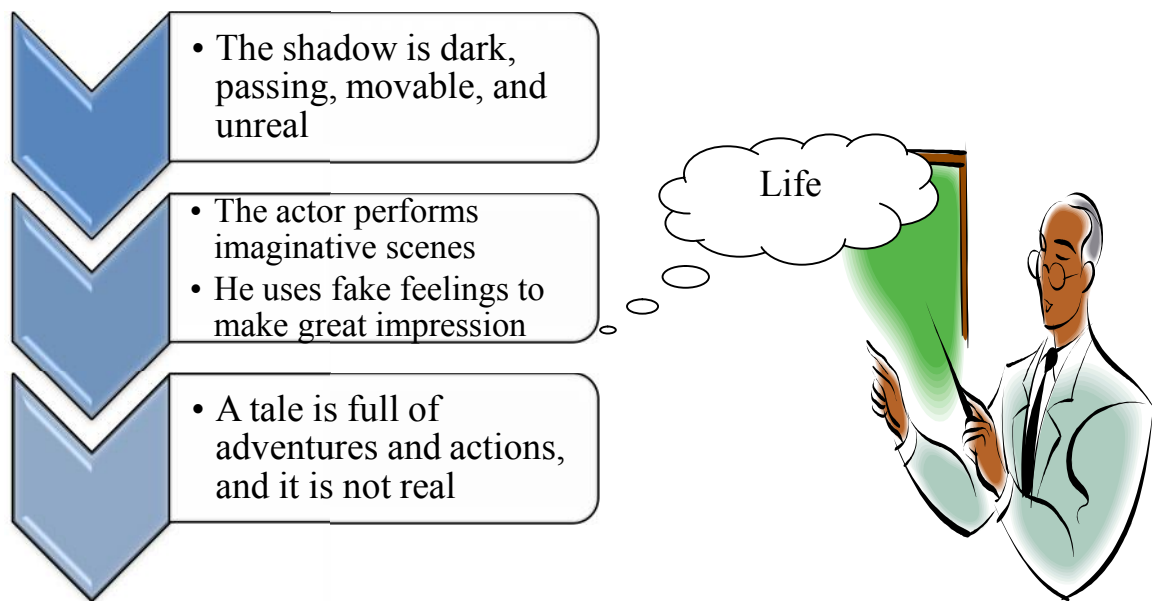
Analogical reasoning is: “*a process whereby partial similarities or relationships are observed between concepts, so that the characteristics of one can be used to shed light on the other*” (Holyoak and Thagard 1995 qtd. in Littlemore and Low 56). Despite that the conception of the figurative devices rejects somehow the logical-descriptive reasoning; learners need to recognize the symmetric patterns that tie different concepts together. That is, since most of the non-literal elements in the language are based on association and comparison, understanding the verisimilitude of similarities is a key way to a plausible interpretation.

*(1) Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing*

(Shakespeare, Macbeth V Scene V)

Above are some examples of some analogies that associate the word 'life' to different concepts. Thus, it is very substantial for the students to draw as many analogies between the source and target domains as they can. Teacher may ask the students some questions that help them develop their analogical reasoning of the concept 'life':

1. What are the qualities that you know about the shadow?
2. What similarities you might conceive between life and a walking shadow?
3. What are the qualities that 'life' and an 'actor' have in common?
4. Why do you think life is compared to a tale?
5. Describe the image used by the play writer to identify 'life' basing on three concepts 'shadow', 'poor player', and 'a tale'



While demystifying the perception of the aforementioned words, students can infer that life is dark, and it ends in a wink of time. It is replicate with unexpected events, and while it ends, it becomes just like a tale. You may narrate the life of someone who is dead to everyone, but through time it will be forgotten. Then, learners may even build their own analogies of the word 'life' by comparing it to different other concepts, such as: a box of chocolate, a game, or to travel, trying to signify most shared attributes. Substantially, analogical reasoning would help the students perceive correspondences between apparently dissimilar domains, and to extend the breadth of possibilities to join unlike images together, mostly because they have qualities alike. This may underpin in a way or another learners' FLC by strengthening their ability to contemplate on the depth of words rather than to take the meaning for granted, striving

to achieve plausible explanations, and even to construct new images never bumped into before.

Curiously enough, as evaluation proceeds to hold integral part in the figurative language processing, the teacher is supposed to check if his students take pleasure in merging in the figurative realm, generally by fostering their foregrounding and ‘Schema Refreshment’

4.2.1.1.5 Foregrounding and ‘Schema Refreshment’

Foregrounding is an old theory in literature. It tends to refract how the literary language is schematized by newly creative and innovative language collocations. However, foregrounding is said to have a ‘schema refreshing’ effect on our thoughts and feelings—it can, revolutionize our cognition and emotional perception (Picken 12). These two areas are mainly attached to the process of figurative evaluation. Thus, teacher in the class can invest some ways that allow the learners to air their feelings and to word their thoughts on the bases of Schema Refreshment of different images in the text. This later is concerned with aesthetic, cognitive, and emotional effect that some evocative similes, metaphors, personifications, analogies, among others, cast on the students.

To give a concrete exemplification, teacher can ask the students to evaluate simple figurative devices like the following images in Emily Dickinson’s poem: “Hope is the Thing with Feathers” that describes ‘hope’ figuratively. Students would comment on the metaphoric image (*hope is the thing with feathers/that perches in the soul*) by expressing its effect on the way they feel and think. They can even assess the foregrounding of some images, like personification in the verses ‘*and sings the tune without the words/and never stops at all*’ by deeming it as innovative, rich, emotive, poor, imaginative, or compatible. Their judgements are often guided by the thoughts and emotions that these devices budge in them.

All in all, this sort of activities encourages learners not just to make sense of what they read, but also to find their mental solace and to savour the emotional experiences that bound in their hearts, whether delightful or melancholy. Besides, it advocates straightforwardly participation, and provide learners with precious opportunities for sharing thoughts and feelings. Thus, students become autonomous and associatively fluent.

4.2.1.2 Pedagogical Figurative-Oriented Activities

Teachers, as educational pied-pipers in the Algerian academic institutions have to give weight to the importance of the figurative language to the learners that stands for most as an end in itself. To fulfil this attempt, we suggest some pedagogical and target classroom language exercises that touch predominantly the non-literal lexemes as linguistic phenomena in the curriculum. Once incorporating some figures of speech in some figurative-based tasks, the level of complexity should be adapted to the level of the learners, the objectives of the target course, and to the students' breadth of taste and enjoyment.

4.2.1.2.1 Extending Vocabulary Items (Word Power)

One of the EFL learners' dispiriting weaknesses lies in their paucity in vocabulary, especially when they meet fresh words that are inextricably involved in the language fold. The figurative chunks such as: metaphors, pun, oxymoron, and analogy, prove to enjoy great share in the enterprise of the language. It is no doubt true that extending the edifice of the students' dictionary of mind is the stumbling block to language learning.

It is then recommended to boost up learners' poise in the language by setting premium on the enrichment of vocabulary items. This, it is hoped, will contribute significantly to the edification of students' cognitive skills that would make some ways of figurative recognition and interpretation possibly accessed. In such a process, teachers, as the closest bystander of reality, can inspect the moment-by-moment learners' recognition to the language, canvassing their visions of understanding, and

what they make out of words. Furthermore, making students inherit a wealthy amount of words may stabilize their flapping confidence to go along with a lot of possibilities of interpretation and understanding.

Back to the ground of practice, some activities are suggested to enhance vocabulary learning in a liaison with figuration such as *making connections*. Indeed, one of the tasks that involve the learners in the enterprise of the figurative language is the making connections activities. Since most of the figurative devices are activated through comparison and association, like: metaphor, synecdoche, and metonymy, it is crucial to make learners put a linkage between the lexical items in order to realize how word can serve, substitute another, be compatible or inopportune to different other words. Much practically, teacher can engage the students in pair or group work activities, in which they infer some hyponyms from a general subordinate. One of the examples is the following activity that helps in brainstorming associated concepts; students may note down some words that have a link with the subordinate Human Body.

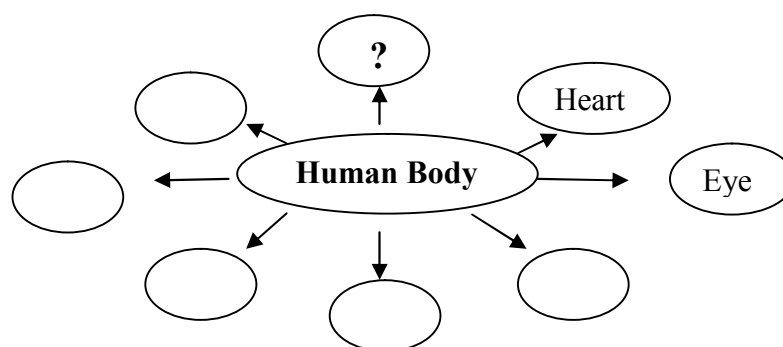


Figure 4.1 Activity of Brainstorming Associated Words

This activity enhances students' ability to draw identifications and interpretations of some figurative elements, especially metonymy and synecdoche that are based on association. For example, learners may figure out that the expression 'my heart cannot forget' is a synecdoche, because the whole 'person' is substituted for a part 'heart'.

More to the point, teachers can even invest different other activities in the classroom as Naming parts of things, and Substitution. These two tasks require students to term elements of objects and to replace some words with different possible items that hold a meaning alike. This may foster the learners' ability to stretch the

dimensions of the language by exploring its regularities, slovenliness, concreteness, and abstraction, and through amplifying the network of semantic or conceptual links.

4.2.1.2.2 Problem-Solving Activities

Unerring ears have been attentively heeded to the current call for fostering students-centred teaching at the universities. Thus, one of the tasks that gauge the upbeat values of the heuristic learning is problem solving task that aims more or less at bringing the deterrent effect of passiveness, limitations, hesitation, and fears to a grinding halt. In this vein, Chang-Wells and Wells (1993) postulate the effectiveness of triggering an interactive atmosphere in the EFL classes where students enjoy latitude in answering to a wreath of questions that are couched most of the time in problematic corner posed by the teacher (59-60). Accordingly, the elucidation of ideas and meaning is contingently built up through students' answers and feedback which are galvanized by interaction, anticipation and involvement.

To crack the complexities of interpreting the slovenly deviant language of the figurative realm, learners at the University of Tlemcen need a deep engagement in the language. Teachers can urge their students' enthusiasm and motivation to rove in possible territories of meaning where there is no sentence passed for fallible or incapable minds; there is no false or correct response as all answers might make sense. To gear this process, students may be exposed to some figurative devices to which they have to find possible solutions mainly to the intricacies that besiege their meaning; these devices might be extracted from or out of context like the following examples:

- I have scorpions in my mind (Shakespeare, "Macbeth")
- The idea goes see-through after being explained
- The wind claps behind our hairs

These examples, that are only epitomes of the non-literal use, instigate in the learners engrossing meaning problems that help them to grow progressively much meaning-makers and problem-solvers. The metaphoric neat of words in the expression '*I have scorpions in my mind*' might break down the trammelled outlook to the language allowing umpteen

ways of interpretation to take place. Thus, the way students come to decipher its figurative meaning might differ from one student to another. That is, the sentence can mean that the speaker has excruciating headache that stings like a scorpion, or he is a mean-thinking man that intrigues to harm someone, as it can symbolises disloyalty and evil that pierces too much human minds. The same rule might be applied for the other thereof examples. Whatever is the answer of the student, it would only recap the effectiveness of interaction and of soldiering on to ferret out possible pragmatic solutions to the complicatedness of the figurative meaning, which is in turn regarded as an encouraging pointer to the involvement of FLC in the EFL classes.

4.2.1.2.3 'Free Play' Activities (Paedia)

Policing the figurative patches of the language needs a deep involvement and an engagement along with good practice of the language. To this end, 'Free Play' activities are likely to incorporate playing around with possible figurative uses of known vocabulary, experimenting syntactically with conventional idioms, and extending existing conceptual metaphors and metonymies. Learners then are guided to play with words in some idiomatic expressions, to fill gaps, or even to write down the right interpretation of the figurative utterance. An instance in the case is the following suggested exercise:

- Fill in the gaps in the following simile and metaphor based-idioms:
 - He is as fit as a.....
 - Failing the exam was a pill to swallow
 - I am on nine
 - He is very sad now, almost down in the.....

Furthermore, the teacher may represent unfinished metaphors, similes, personifications, and some synecdoche by asking learners to fill the gaps with one of the following words: sail, dancing, pearl, bird, lion:

- He is free as a.....
- She is precious like a.....
- He is so brave that almost everyone admits he is a.....
- How picturesque is the scene of flowers..... in the breeze

- I lost the.....

Accordingly, such exercises would help learners better using the instruments of the language, and it may furnish their mind to think figuratively of possible words that maybe compatible in forming associations, comparisons, and interrelations between different terms that portray the best tenets of the figurative construction.

4.2.1.2.4 Multiple Choice Activities

Multiple Choice Activities is another task that involves the learners in the process of figurative learning. Some researchers like: Cameron (2003), and Gibbs (2004) have put a big stress on this procedure that enables the learners to tick one of the possible distractors of interpreting the figurative devices which are indeed tricky and mysterious. Going much absorbed by this method, students are helped to a prodigious extent to think of what is the most appropriate meaning of the figurative device. E.g.:

- Day dried my eyes:
 - a) The day dehydrated my eyes
 - b) I did not cry anymore, because time made me forget
 - c) My eyes were completely wet, untill the day set

Therefore, indoctrinating learners to some prospects of interpretation may enhance their skills to build up valuable meaning out of afforded options. Yet, this activity can trammel the freedom to surpass the narrow outlook to the figurative meaning, because the answers are already dished up on the part of the teacher.

However, progress in the arena of FLC will continue towards developing learning activities that are actually related to the attainment of desired outcomes. Some of these activities are target tasks that provide a laboratory remote from class where students can experience a close relation with the stuffs of the language.

4.2.1.2.5 Target Tasks

Learning is not a process that may be handled only in the class, but it might be really stretched outdoors. Since learners feel freer and more secured at home, teacher

may give a vent to the learners to make some activities out of the class, or even to write some pieces of stories or poems by themselves. Creativity and self-accountability tend to patch up the pothole that is formed in the students' nature due to perennial passiveness, shallowness of thinking, and the appalling reliability on the teacher.

Regretfully, once broadcasting the educational panoramic picture of ELT in Algerian Universities, learners still believe that the teacher must take the mantle of supreme power for their learning, and the only place they deem suitable for learning is the classroom, which portrays the only exclusive zone of education. Therefore, to besmirch this belief, students are encouraged to get rid of their hesitation, stress, and insecurities by doing works at home that help in ferreting out the meaning of some expressions, or even in writing any figurative idea that may float out in their minds. Besides, learners may take all their time to search for the meaning of lexical items, then to search for an extended interpretation that goes beyond literality and to give personal responses without pressure or teacher's interference. Thus, these tasks would help in evolving learners' skills and strategies to surpass the impenetrability of the figurative processing by breaking the hoops of time and stress in the learning process.

4.2.2 Integrating the Figurative Language in the University Curriculum

Once upon a time there was a city called ELT. The people of ELT led a comfortable, if not extravagant life, pursuing the noble goals of literature and grammar.....now it happens that the city was surrounded by high mountains and legend had it that the land beyond the mountains was inhabited by illiterate and savage tribes called Scientists, Businessmen, and Engineers (Hutchinson and Waters 6).

Well, it would be eye-catching to start with one of the arresting stories of the City of ELT. From the first sight, the text might refract a story of fairy tales, or maybe a legend. But once we contemplate, it gives to mind a full conviction that the whole text (though incomplete) is merely a metaphor to (ESP), and the way it has sprung from ELT with time. The text, however, is not literary, and this is apparently not literature.

This might only assure that the figurative language is not the legal offshoot of literature, as it could attend all types of discourses; political, scientific, educational...etc. Since this is so true, teaching the English language to non-native learners would never relegate the figurative language use to the backwaters of literature courses.

Going much absorbed by this assumption, the integration of the figurative language in the high educational curriculum has been heralded aloft. In the main, the majority of applied cognitive linguists have assured that the figurative language, chiefly metaphor and metonymy are not the privilege of literature, thus, they could be incorporated in different other courses such as: grammar, oral production, and sociolinguistics. To verbalize the same perception, Gibbs (1994) argues that:

Metaphor (figurative language) is not just the property of poets; they merely use it better than the rest of us. It has become an accepted tenet in metaphor studies that metaphor is found throughout everyday language (15).

As most of the figurative devices are unceasingly present in all types of language manifestations, it is then quite rewarding to awaken learners' attention to this inevitable use of the language. In this regards, teachers in the classroom may integrate the figurative realm to their courses putting their students in the right picture that the non-ordinary language usages are integral part of the second language learning. To do so, it is nice to account for:

4.2.2.1 Teaching Figuration in Everyday Language

It is generally communal that learning the EFL is much dictated by a native-like competence that calls for a deep grasp of the different realizations of the language in its local residence. Much figuratively, one of these realizations is to stare at the use of the figurative lexemes, such as some genuine and vital idiosyncratic expressions that act just like white blood cells, whose task is to protect the body of the language from

going dead. To put it simply, any indigenous speaker of the language is supposed to use words that violate conventionally the maxims of the linguistic rules and conventions of the language, and the only way to access a good understanding of these utterances is to simulate real-life situations and genuine conditions of the TL.

However, one of the best countenances of the figurative uses in real life situations is the use of “idioms” that refract separate ‘bits’ of the language which build substantial parts of the whole system of the language. Some second language researchers, such as: Danesi (1995) and Johnson and Rosano (1993) assert the fact that metaphors and idioms cannot afford to be marginalized or dispensed with by second language curricula. Their attitudes advocate instilling in the learners a much more FLC that commensurate the tenets of conceptual fluency¹ with a functional communicative competence (qtd. in Martinez, 8). In the same vein, Danesi (1995) avows, for instance: *“second language learners do not reach the fluency level of a native speaker until they have knowledge of how that language ‘reflects’ or encodes concepts on the basis of metaphorical reasoning”* (5).

To this end, teachers in charge of oral expression module may incorporate manifold figurative uses to the oral production course. They can drive learners to listen to native speakers of the TL when they gear some conversations and dialogues in different real milieus. They may even simulate a lifelike representation by stirring an intense effort in the learners to dramatization and role-playing. An instance in the case in the following dialogue held between a boss and an employer:



Peter: you're fired

Bob: what? You're **giving me the axe**

Peter: Yes, I've already found a new manager. She is **as sharp as a tack**

Bob: Can't we even **talk it over?**

Peter: There **is no point in arguing** Bob; I have already **made up my mind**

Bob: Oh well! At least I won't have to **put up with your nonsense** any more.
Good-Bye to you and good-bye to this **dead-end job** (Gillett 11-12)

The dialogue just above is apparently strewn with some idiomatic images that reflect the idiosyncratic images of the TL. Automatically, students would come to comprehend that the idioms just above (in bold) are the result of a consensus among native-speakers of the TL, and these deviant language uses necessitate a certain level of mastery that goes beyond requisite linguistic and conceptual skills. Though the recent years reiterate a tendency for Students-Centred Learning in education, a close supervision on the part of the teacher to his students in special interpretation areas is essential in such a process. The teacher has to interfere to smooth over the insidious woes that almost enfold the meaning of the idiosyncratic images. Handling the above dialogue, many epitomes of idioms might be elucidated, such as: “giving someone the axe” that means to fire somebody from his/her work. Besides, to “make up one’s mind” means to reach a decision. Indeed, there is no way one can get rid of the indissoluble association between the non-literality and the language anomalies unless most of the threads of interpretation are gradually unravelled. However, teachers can even use some pictures that help the learners understand some idiosyncratic images, like the idiomatic expression ‘Time is Money’ which is a conceptual metaphor. The picture below portrays someone who carries money, and his face is as a watch to symbolize time:



Figure 4.2 Picture about the CM ‘Time is Money’

It is then nice to put into records the fact that integrating the idiosyncratic and figurative uses to some courses of oral production would make learners “Think big” about the language. That is to say, they may grow much conscious that there are many facets of the language, and one of these is the use of figurative devices that requires a particular conceptual knowledge, linguistic ability and a competence that push you mile away far from the literal coast.

Much to the point, idioms are not the only way to get a better access to the idiosyncratic patterns in oral expression sessions. Some other figurative devices like: metaphor, metonymy, irony, and personification, among other, can occupy an integral part in the curricular. These epitomes of the figurative usage can be incorporated in social interactions from which learners are not just listeners of real speakers of the language, but are even players that play with the toys of the language. Perception of meaning, however, is launched by releasing learners’ latent potential and enhancing creativity and performance. Below is a short dialogue held between two persons (A, B), learners may listen attentively to the conversation worded by native speakers, and then they perform it in a role-play:

*A: I have heard that you **broke-up your marriage***

*B: Yeah, that’s true. I cannot bear it any longer, it was really an **iceberg***

*A: **Oh lord!** It is a **happy ending story***

*B: Stop teasing me, **my heart is up to cry** with sorrow*

The dialogue seems to be curtailed; yet, it is replicate with non-literal expressions from which the opening figurative device is a latent linguistic metaphor “broke-up your marriage”, followed immediately by a conceptual metaphor in the second line ‘my marriage is an iceberg’, an apostrophe in the third ‘Oh lord!’, an irony ‘happy ending story’ to mean very pathetic ending, and last ‘my heart is up to cry’ reflects a lucid personification when human quality of ‘crying’ is given to a body organ ‘heart’. All these examples may develop learners’ familiarity with the figurative lexemes, fortifying the notion that these language types are ubiquitous and not peripheral or extraneous to the language.

The non-literal language might also be infused in different other modules designated in the Algerian University curriculum. One of these modules is grammar.

4.2.2.2 Integrating the Figurative Language in Grammar Sessions

Exploiting the grammatical rules and terminologies of the language have been by far the most striking process in the EFL classrooms. Uncountable number of linguists and grammarians had been engrossed by accomplishing the design features of the language, endeavouring for most to formulate different kinds of linguistic generalizations, and to mould syntactic set of norms. Notwithstanding, some language users scuttle successfully the syntactic structures of the language, violate the maxims, and border from plausibility to doubtfulness, and from legality to work out of laws. However, others do not abstain to the linguistic rules, but they perplex somewhat the semantics of the language.

It is preferable if teachers uncover this area of research which has stayed for long an inhabitant escarpment for the learners. To put it plainly, some linguists, like: Fillmore, Croft and Cruse have deemed idioms and metaphors as a challenge to the mechanism of the language by activating more complicated structures built up from simple clauses (VP / NP), *“the severest challenge comes from a type of idiom or metaphor that can be characterised as formal or as having a pattern which can be completed by different items of lexis”* (Holme 150).

Such figurative lexemes maybe highlighted by the teachers in mini-lessons incorporated in grammar courses to show how the figurative language portrays essential part of the language. It functions with particular grammatical constraints and language structures. An example of this can be portrayed as follows:

- She the sun and he the moon.
- That heavy chill has frozen over the fountain of our tears (Byron “Youth and Age” 11).
- I felt a fantastic terror.

These examples delineate how the language operates by either breaking the linguistic rules, or by employing new incongruent items. The first figurative expression is curtailed in different words to compare a lady to the sun. Teacher can explain to the students how the figurative lexical lexemes flout the grammatical rules by drawing a diagram that portrays how constituents of the sentence can be systematically arranged in comparison with the first example, which is incomplete. “*She the sun*” needs a (VP) that is dropped in this example rendering the sentence incomplete:

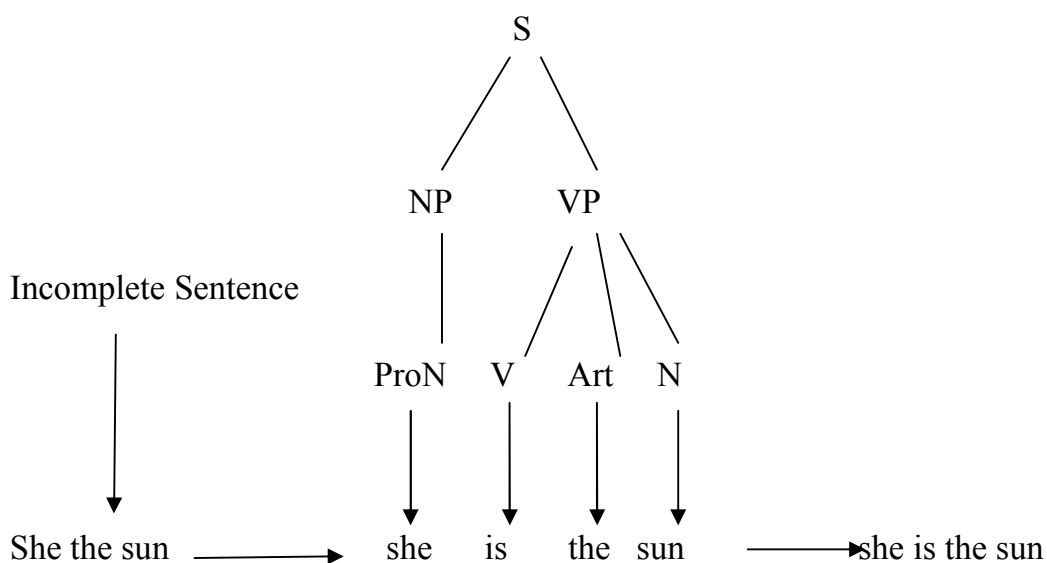


Diagram 4.1 A Tree Diagram of the Metaphor ‘She the Sun’

While the first metaphor flouts the grammatical conventions by dropping the main element in this sentence (Verb). The remaining examples show how metaphoric sentences might play with false collocations like (heavy chill, and fantastic terror). These instances coordinate a noun with irrelevant adjectives opening new semantic seams. For more amplification, it may be beneficial to give some possible adjectival collocations to the word ‘terror’:

- Absolute
 - Real
 - Constant
- } Terror (fantastic is incongruent to the word terror which gives the sentence a figurative meaning)

Swinging from simple to more complicated sentences, the second example “*heavy chill has frozen over the fountain of our tears*” activates more than one irrelevant collocation (heavy chill, chill frozen over, and the fountain of our tears). Teacher may ask his learners about what they understand from the word “heavy chill” and why there is an association between these two domains, “heavy” that is generally connected to concrete objects, and “chill” that is an abstract concept expresses the feeling of being cold. The successive incompatible links give mixed metaphoric images by drawing a beautiful picture about abundant tears that have been frozen by the chill.

To verbalize the aforementioned examples, the integration of the figures of speech in grammar courses could really contribute in stopping the euphemism of FLC from being pedagogy in the abstract. It is then important to make learners aware of the presence of the figurative language in different discourses and elsewhere, precisely in literature when the symbolic look is the most characteristic.

4.2.3 Developing FLC through Literature

Introducing literature to the Algerian EFL students remains perennially engrossing, as almost every literary piece holds a source of rich language exposure. Yet, some teachers at the university still foreshadow the importance of literature to the students, believing that learning a language needs a Linguistic and a Communicative Competence. May we suggest first to treat literature kind, and to surpass the conflicts of ranks about if literature is an end in itself, or a means to learning the TL. It suffices to say that all the literary genres (poetry, prose, drama) have merits to urge the students to converge on the literary world, in order to approach LC. Notwithstanding, literature is distinguished by a language that is symbolic, implicit, arcane, and puzzling, but at the same time picturesque, arresting, and attention-grabbing. What makes it so is the symbolic language that is tough like a recalcitrant child who is hard to tutor or guide, though innocent and pampered.

In view of that, authentic literary texts (like plays, short stories, and novels) are recommended to be inserted to the curriculum at all levels, in order to give learners insights about how literature works, and about the literary language and mechanism.

This may foster in a way or another learners' FLC by affording a professional 'etiquette' of how to deal with a language, which is verbalised in its proper settings through native tongues, and by preparing learners to be competent in the figurative processing. This process comes up with so many challenges for the teachers in the class:

- ✚ Stirring learners' relish of the literary texts
- ✚ Preparing students to grasp a prior exposure to literature
- ✚ Enhancing students' comprehension
- ✚ Building an empathy between the student and the literary text

These are some challenges that are never easy to attain by dint of the fact that learners still lack the mastery of the language. However, Strong and North (1996) exalt the use of narrative texts in the classroom in order to raise appreciation, mental imagery, and to help learners measure the breadth of the language throughout practicing, categorizing, predicting, summarizing, organizing, comparing and contrasting information (18).

4.2.3.1 Using Authentic Short Stories

Short Stories are the seething cauldron of passion and rage, reassurance and suspense, love and contempt. They are in short what portray all the ironies of life to the reader on few pieces of papers. Therefore, introducing this literary genre to the learners allows a stride from a superficial reading to deep recognition and self-understanding. Besides, for the fact that these stories are precise, concise and to the point, this is apt to stirring learners' literary elation and thrill. However; since imagery is the language of stories, students would explore the umpteen realizations of the figurative images in the narrative short text without being fed up with the long exhausting chapters folded in the novels. *"Hence, using stories in second language classrooms can provide rich, authentic and meaningful context for reading"* (Amer 4).

More practically, teachers in the classroom may take profit from the short narrative text so as to encourage an analytical reading basing so often on an in-depth scrutiny of the embellished use of the language. In the main, some short stories like: "Black

Beauty” by Anna Sewell, “Scenes from Ivanhoe” by Walter Scott and “On Friday Morning” by Langston Hughes are suggested to the students of the first grade for their simplicity, and their ability to attract and to stir taste and motivation. However, reflection on concepts and on images in the story stimulates students’ familiarity with the deviations and insecurities of the figurative use. Thus, they may grow able to make a disparity between the literal and the figurative shores, as they can step up to find better interpretations to some simple metaphors, personifications, analogies...etc. Case in the point is “Old Miller’s Death” that refracts one of the shortest stories crafted by A. Bell:

Old Miller’s Death

The miller used to enjoy being up in the mill in a storm, and would let the sails revolve in dangerously high winds. One January nigh, a storm of unusual violence woke everybody up. The old miller had been in bed for several days, but his son looking out of the window, saw the mills sails racing and his father in his night shirt standing at the window in the mill-top in a gleam of moonlight, singing. When they reached him he had fallen down in a fit, and that was the end of him (A. Bell, qtd. in Chamailard and Pujes 8)

First and foremost, an extensive reading is encouraged to make students make sense of the story throughout the recited events. Subsequently, decoding the figurative uses is an important step. Despite that the text is not that rich, learners are supposed to interpret the underlined expressions that are meant to be pored over figuratively. In this sense, advice Gambrell and Jawitz (1993) aver that reading stories helps in enhancing students’ ability of picturing or mental imagery that carpet to more conceptual mapping and to creative writings (98).

4.2.3.2 Using Novellas and Novels

Novellas and novels are thick stories with many plots and complexities. However, at an advanced level, promoting novelistic reading is one of the much

recommended processes to the learners. Actually, students at University of Tlemcen are not bookworm; they are not really fond of reading a lot pages in a book. Accordingly, one of the best methods to hearten students' ability and enjoyment to read some novellas and novels is to encourage group and pair work in the classroom. Each group of learners is supposed to read a specific chapter from a novel, then to summarize it using their own style. This method fosters learners' appreciation and deep involvement in the novel, as it may stimulate their FLC when they get familiar with the figurative devices that are omnipresent in the novel.

4.2.3.3 Teaching the Figurative Language Through Poetry

When drawing aspirational hopes for developing the learn-ability of the figurative language in the EFL classes, nothing other than poetry could be thought of as the warmest place for figuration. This is reminiscent to the classroom of how important is to sit consultation upon the status of poetry at the department, which is disappointedly remiss. Cumulatively, learners are to be guided safely to sit near the very heart of the poem, to appreciate and to enjoy its irrepressible feelings, and to scavenge for moments of unrest. Those moments which are for most the longest intervals that learners stop at when the language is intricate, mysterious and abnormal. Pitifully, the poetic situation at the University of Tlemcen seems less rosy, and it is never easy to make the poetic lines thrust upon the learners. Poetry-phobia touches equally students that feel less ready to face its complexities, as well as teachers who feel poorly equipped to teach it.

More practically, most of the cognitive linguists have deemed poetry as a peerless literary genre that expresses nothing but itself through the use of a deviant unusual poetic language. In this regard, Diane Ackerman expresses his belief: "*a poem records emotions and moods that lie beyond normal language*" (qtd. in County 22). This will allow poetry to be overarching means to developing students' competence in dealing with the figurative language devices. In turn, a good perception of the figurative realm may contribute to better understanding of the whole poetic text. It suffices to elicit this point through the following figure:

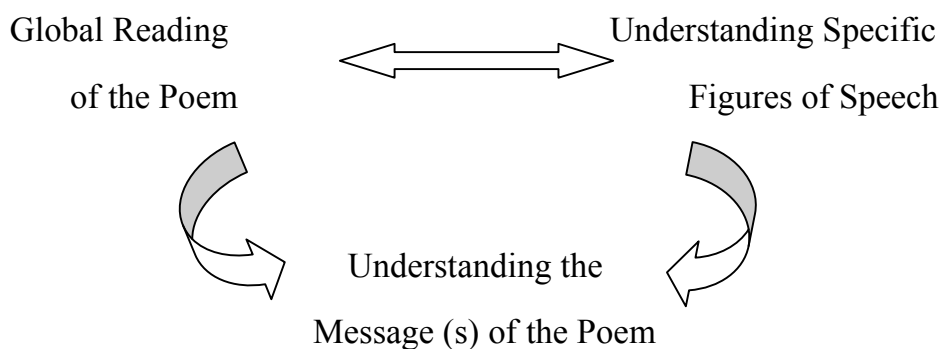


Figure 4.3 Understanding the Figures of Speech in Reading Poetry (Huong 1)

For this reason and another, the presence of poetry should be given more care and attention in our classes. Yet, many points should be taken into consideration:

- A good selection of the poetic texts that fit students' age, taste, and needs.
- Considering the level of learners' language competence.
- Regarding learners of mixed-learning abilities.
- Regarding students' styles and strategies.
- Good teaching methodologies.
- Avoiding outdated poetry texts.

Before thinking about the poems that may be apposite to the students at the department, particularly those at their first level, more poems are to be instilled in the curricular. Indeed, the literary syllabi seem to be totally deprived from the poetic spirit and musicality. Only few poems are put under the eye of studying in the 1st year, particularly those sonnets of the mastermind of English Literature 'William Shakespeare'. Well, to shun students' mutinies to poetry in the class, a good and varied selection of the poems is so recommended. Teachers may start with some poems that are easy to digest, and which use a language with less symbolism and more literary gratification. In this regard, Picken (2007) has suggested some poems from American and British heritage to less advanced learners:

- i. The Road Not Taken (Robert Frost)
- ii. I, too, Sing America (Langston Hughes)
- iii. Daffodils By (William Wordsworth)
- iv. Sympathy (Paul Laurence Dunbar)

- v. A Poison Tree (William Blake)
- vi. The Cry of the Children (Elizabeth Barrett Browning) (69)

Much to the point, when the whole class is pulled into the rhythm of the poetic musicality, particular methods are embarked on to meet the specialized technical language. However, to settle students down in the poetic literariness², Task-Based Teaching is suggested as a method that aims at engaging learners directly in the complexities of the text and in the figurative visualization.

4.2.4 Using Task-Based Approach to Teaching the Poetic Figuration

One of the purposive functions in the EFL classroom is to render the awe in teaching the TL subsides, mainly by exposing the fellow learners to as much of the foreign language as possible. However, directing the pedagogical notice to the language does not mind the form the way it serves the meaning and this compels much more meaning-focused methodologies in teaching. To this end, a TBT/L Approach seems to be apposite to teaching the poetic figuration of the language by dint of boosting learners' activity; when they are urged to experiment many opportunities to deal with the language spontaneously, and to spell out the upswell of their thoughts and emotions.

Semantically, the figurative language escalates a lot of complexities in terms of comprehension and understanding, especially in literature that is bursting with many figurative devices. Therefore, one of the straightforward ways to make learners able to understand, to use the figurative language, and to make the anomalies of the non-literality slots into place is to engage them in authentic, well-defined tasks with specific functional goals. Indeed, many activities that are figurative-oriented may be really beneficial in honing learners' skills and competencies when dealing with the non-literal realm of the language. Prior to any pertaining of this approach to our area of concern, it is plausible to figure out what Task-Based Learning (TBL) really comes to mean in the instructional settings.

4.2.4.1 What is Task-Based Teaching/Learning (TBT/L)

As its name implies, (TBT/L) is a pedagogical approach that tends to engage the learners in purposeful, well designed tasks that aim at deepening students' perceptions of the foreign language, and at building a close relationship with the mechanism and characteristics of the language. Importantly, the most prominent proponents of this approach are Willis and Willis (1996), Nunan (2004) and Edwards (2005). These advocates of the (TBT/L) afford self-accountability to the learners by lessening teachers' control and authoritative power over the classroom. More to the point, having chosen this approach as language teaching method is set in pursuit of encouraging learners to take a command on the language by stirring them to use more tasks in their lessons and to communicate effectively in the TL. In this regards, Nunan (2004) spells out his own perception of the (TBT/L) as follows:

My own definition is that a pedagogical task is a piece of classroom work that involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is focused on mobilizing their grammatical knowledge in order to express meaning, and in which the intention is to convey meaning rather than to manipulate form (4).

As the choice of any approach in teaching is justified by some of its merits that lie in bringing a purple patch to education, TBT carries fortunate overtones to the development of ELT in the high educational instructions. The chief among its virtues are well detailed by Nunan (2004) who elucidates the mechanism of this approach which is based on:

- The meaning that is primary.
- Learners are not given other people's meaning to regurgitate.
- There is some sort of relationship to comparable real-world activities.
- Task completion has some priority.
- The assessment of the task is in terms of outcome (3).

Though many teachers believe that using TBT in the class could only be favourable to the enhancement of learners' communicative skills by bringing an English-speaking model to the classroom, this approach in teaching could even be compatible to all arenas of teaching that stimulate basically learners' language proficiency. To this end, teaching the English language via TBT/L seems to overlap many long and short-term objectives that aim foremost at engaging the students in performing specific activities.

4.2.4.2 Goals for (TBT/L)

There is almost a huge literature about the determinate goals and objectives of the (TBT/L) to teaching, what gives a good reason for abiding by the procedures of this approach in EFL classes. Thus, the results of dozens of studies present succinctly enveloped picture of the general and specific objectives of (TBT/L). Curiously enough, the stimulus is to urge learners to gain the poise and buoyancy necessary for interactional language purposes, putting the premium on accuracy. Throughout performing some tasks and activities, learners may find a solace in exuding their attitudes and knowledge about the language effectively and genuinely. In the main, implementing the procedures of (TBT/L) in the foreign language settings can account for:

- ✚ Raising consciousness about the language from which figuration is a prevalent characteristic.
- ✚ Fostering positive self-concept, autonomy, self-reliance, and healthy relationship with the language.
- ✚ Encouraging learners to explore manifold layers of language meaning that operate in cosmic contexts.
- ✚ Developing learners' communicative and cognitive skills.
- ✚ Furnishing a solid ground to the theory that language is practice; it functions as an abstract philosophy in real world application.
- ✚ Creating a class that corresponds basically to learners' needs and appreciation.
- ✚ Developing assessment and self-evaluation as a stout strategy in the teaching process (Ellis 95-96).

4.2.4.3 Using (TBT/L) to Teach the Figurative Language in Poetry

The figurative language seems to enshroud the language with mist and difficulties of meaning. Thus, bringing flourish to the pedagogy of figuration in the EFL classes favours a hard struggle that is more than necessary to obtain a foothold in a wilderness. As far as the current research is concerned, teachers have to sustain their students to navigate their own roads and short ways to learning the TL by revamping the scary image of the figurative language especially in literature. To fulfil this task, (TBT/L) is one of the adequate methods that serve to maximize students' attachment to the figurative realm of the TL by engaging the learners in multifaceted tasks.

Lazar (2003) maintains the fact that the use of activities that incorporate the figurative language in poetry can provide a useful springboard for integrated skills work, and for honing students' linguistic and LC (1). Actually, Lazar is not the only one to posit this method to imparting knowledge about the non-literal language stream, but a great bulk of cognitive linguists, like: Cameron (2003) and Littlemore and Low (2006) explain extensively how specific figurative-oriented activities that incorporate metaphor, synecdoche, metonymy, and other figurative devices would permeate a better grasp of the figurative language mechanism and a good understanding of the poetic texts. In this vein, Willis (2007) avers that the best way to maximise the effectiveness of language learning tasks is to follow three-stages task-based: pre-task stage, a task cycle and a language focus (3). Our challenging point, then, is to make an association between poetry, the figurative language, and (TBT/L). This may stand for cleaning the way to FLC through the use of a TBT which gives the eyes to the use of designated tasks when teaching poetry. However, before indulging in such a process, it is maybe fruitful to enclose in the following framework:

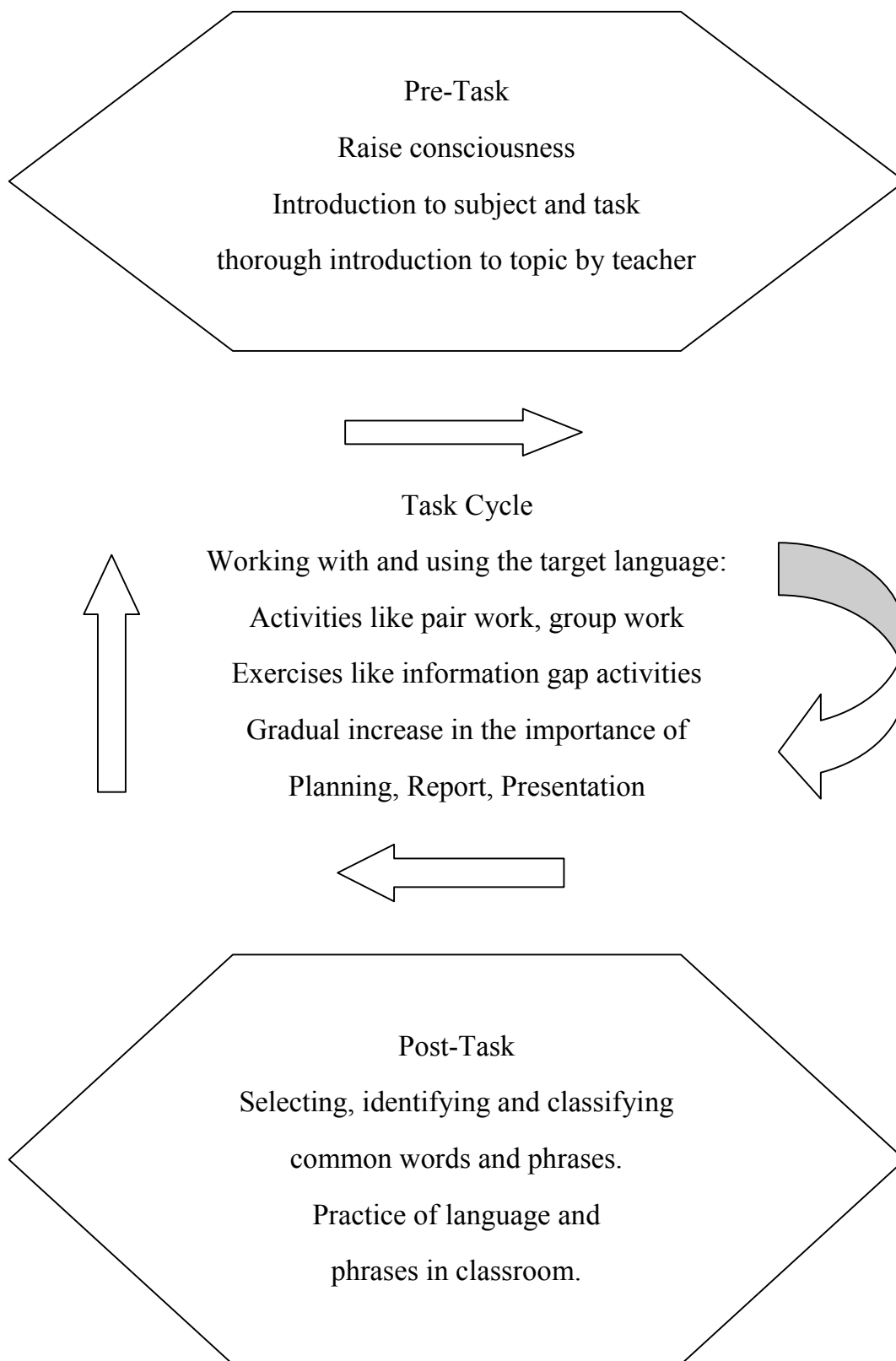


Figure 4.4 The Structural Framework of (TBT/L) (“Task Based Learning” 5)

4.2.4.3.1 Pre-Task Stage

This is the phase when learners, on the spur of the moment, experience a crush on the poem; love may never happen, feelings of excitements may last for few minutes then fade away, as they can stay longer. Yes, it is the first pace toward either apathy or adoration, and it is the role of the teacher to give students good impressions by setting them closer to the topic and to the thematic structure of the poetic text. Indeed, the warm-up is one of the crucial strategies that incorporate the pre-task phase, which is the incipient process to marinate the class in the topic and to the mood of the poem. Well, the question that seems to find its way to the current lines is how to hone students' conceptual and cognitive skills via the use of some pre-task activities to teaching poetic verses? That is, how may we enhance students' FLC in the pre-task phase? To answer to these queries, some of the following strategies are maybe efficient (NB. These strategies are recommended for teaching poetry at the department of English in Tlemcen with many stops in the stations of the figurative language in poetry, which is the heart of our topic):

4.2.4.3.1.1 Recording Initial Responses and Prediction

Teachers might design activities that make students' initial responses blossom and allow them to record and express their responses to each other. Before tackling such a practice, students need to experience a surface reading to the text; teacher may initiate the first reading that has to be followed by that of the learners. Once they first meet the poetic language in the text, teacher can launch in the classroom interaction to make use of the cognitive and mental skills to response to the poem.

According to Huong, one of the striking preliminary activities in teaching poetry is the painting-mental-picture activity that provokes learners to delineate some pictures in their minds when trying to make sense of the language in the text. Since any poem expresses itself throughout metaphoric and idiosyncratic images, this activity furnishes to literary interpretation, especially the figurative devices in poetry being highly pictorial. Students should thus be encouraged to paint pictures in their minds with as many details as possible working most of the time in pair, or in group work.

To draw a clear example about this activity, we take one of Emily Dickinson's beautiful poems "Because I could not stop for Death":

Because I could not stop for Death-

He kindly stopped for me-

The Carriage held but just Ourselves

And Immortality (1-4)

After reading its uplifting verses, it would be warrant enough to savour the neatened-images in the poem. Students are to be invited to construct images out of the text in order to do away with the difficulties of the non-literality. However, in the above poem, students would make their responses out by expressing how images like that of: 'I could not stop for death/ He kindly stopped for me' may exert a pull on them. When being asked to describe the pictures and to share the initial impressions of the lines, the students can express how the poetess uses a keen comparison between death and a travel-mate knight who rides a horse-drawn carriage, the carriage that stops for her and takes her far in an inexperienced journey. Personalizing death in an innovative personification may bring more than one visualisation and a lot of feedback on the part of the learners. This is in fact merely an example about how recording initial responses underpins to the figurative understanding and appreciation. Much to this stage, teacher can call for dire predictions of what will happen in the poem. Dutta and Sujit (2001) argue: "*predicting activities on the basis of the key words can be an important stage in sensitizing students as they can create an awareness of the content and give an impression of the atmosphere of the poem's fictional world*" (529). Indeed, foreseeing the future of verses gives nothing but a vent for students to activate their skills to anticipate, imagine, and predict.

4.2.4.3.1.2 Identifying Language Anomaly

One of the most significant activities that touch the heart of the figurative language is that which concerns the identification of the deviant language in the poem. This activity helps learners making a disparity between literal and non-literal territories. In

this regard, teacher can use many techniques to make his students spot out the figurative language in poems.

A simple technique is to ask guiding questions. For example, when teaching students apostrophe in William Blake's "The Tiger" poem, teachers can ask: how can tiger burn bright? And is the addressee present on front of the poet? However, as for teaching metaphor in that of "Because I could not stop for Death" by Emily Dickinson, simple questions are: how may death ride slowly a horse? What are the common features of death and a knight? Answering these questions will show what the normal collocations are, and thus reveal the non-literal elements of the poem.

Another technique is to engage students in some activities wherein they state if some expressions from the poem are literal or figurative, citing the type of the figurative device. Fairly enough, some activities can be used in guiding students to identify figures of speech in poetry. Actually, at the beginning of the course, and before sinking in the depth of the text, students can underline some analogies, metaphors, metonymies, hyperboles, similes, and other tropes. The map that guides learners to safe recognition is a good understanding of the literal and polysemous meaning of some words in the poem. This activity is highlighted in the following example of Robert Frost's "The Woods" where some figurative uses are to be underlined:

*He gives his harness bells a shake
To ask if there is some mistake
The only other sound's the sweep
Of easy wind and downy flake*

*The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,*

(Holt et al. 275)

Another useful activity is filling blanks with non-literary sentences to finish the poem, or substituting words with others. Absolutely, there is in these activities a prodigious reliance on prediction, intuition, and mental skills that enable learners to start thinking figuratively trying to make out a way to their FLC to blossom. Some instances are the following verses extracted from W.H. Auden's "As I Walked out One Evening"; some words are meant to be completed in order to build figurative images:

'The years shall run like, (Simile)
For in my I hold (Synecdoche)
The Flower of the, (metaphor)
And the firstof the world.' (Hyperbole)

Let reveal then that the pre-task is not just a prompt to prepare a solid ground to identify and play with figurative toys, but even to find a solace of what you are playing with. There are, besides, some other stages that contribute in reinforcing skills and abilities to deal with poetry in general, and with its peculiar figurative devices much particularly.

4.2.4.3.2 Task-Cycle

At this stage, a deep attachment to the poem is so recommended. Students reach this stage after a thorough reading to the text. When the students feel the first moments difficulties of embarking on a poem, when they make up their minds to throw in the towel, there should come a time to burn most intricacies down. Actually, the task cycle offers learners the chance to use whatever language they already know in order to carry out the task, and then to improve the language, under teacher supervision, while planning their reports of the task. Direly, interpreting the non-literal language is an integrated part of the task. All eyes are on the extent that the learners are able to reach when attempting to pin down clichéd and challenging meanings. To help learners achieving these objectives, the following activities are suggested:

4.2.4.3.2.1 Paraphrasing

This activity seems to be the pet of some ELT scholars who find it so yielding and promising to make sense of the literary discourse. According to Carter and Long (1991), paraphrasing is a notable strategy to teaching literature, most of the sophistications of the language may be verbalised in prose to make the stagnant in motion and the motion stagnant (15-20). As far as poetry is concerned, changing the look of the figurative devices of the poem, mainly by expressing the same idea in non-literary language, may bring sense to the reader. In the main, this activity comes up with some significant objectives:

- Students would understand how figurative language supports meaning in a given context.
- Students will draw inferences using contextual clues.
- Students interpret poems to reveal poet's messages.

Back to the point, taking part in poetry is learners' best challenge. Actually, the concept of FLC is tightly attached to the way learners would come to find adequate, convincing, and all-embracing interpretations to the symbolic images. To further more elucidation, the two verses are winkled out of William Butler Yeats' "When You Are Old", which are meant to be paraphrased:

*But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face (1-2)*

Students can translate to prose the two verses by rephrasing the figurative devices. Metonymy and Metaphor in the verses might be converted into 'The man loves his lass when she is old, when her soul is full of reverence, like that of a person who travels to a holy place when he gets older. He also loves her face when it changes in time and becomes wrinkled and pale'. As a result, paraphrasing, as a revamping method, may offer new insights of understanding. It can hone learners' strategies and skills of interpretation the way it allows students to take a position in the poem by making the language their original products out of the figurative raw materials.

Whether or not it ought to be satisfactory impossible to turn some figurative elements into a paraphrase as some expressions can passively mislay their literariness power and their figurative significance, this strategy in learning will dawn on students how resourcefully and aptly the figure of speech is employed. Furthermore, it will reveal the genius of the language particularly that of poetry, which is able to purr, to overwhelm, and to tell some feelings untold.

4.2.4.3.2.2 Talk It Out

This task yokes the basis of Long's Interaction Hypothesis (1985) to the pedagogy of teaching poetry in the EFL classes. Tilting the scale to a more student-centred method in learning, teachers at the university may stir kind of an ardent interaction in the classroom in order to create more opportunities for further discussion and for negotiating the meaning of the poetic text.

Putting the finger on the heart of this task, students are supposed to talk-out their attitudes and opinions about the meaning of the poetic language. However, teacher may be a passive listener, as he can take part in the discussion. To take a sample of the talk-it-out activity, we may take as a token Stevie Smith's short poem "Poor Chap":

*Poor chap, he always loved larking
And now he's dead
It must be too cold for him his heart gave way
They said
Oh no 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*

To trigger an oral conversation in the classroom, teacher can anticipate some questions that students have to answer verbally:

- i. What does poor chap love?
- ii. What do you understand from the expression '*It must be too cold for him his heart gave way*'?
- iii. How does the story end?
- iv. Elucidate the expression '*And not waving but drowning*'

These queries are viable to fragment the poetic text in order to open fervent discussion in the class. However, winnowing meaningful out of meaningless interpretations, we believe, is a task shared by both the teacher and the learner. Yet, students take the greatest share. Throughout interaction, when many eyes are watching and many minds are contemplating, the thematic structure of the poem comes gradually unfold. Back to the poem, talk-it-out activity leaps to the conclusion that a boy has drowned in the sea, and nobody has come to help him, because he used to joke. To stretch this activity, students can even think about equivalent story in their own culture. This might be reminiscent to that story of the little shepherd and the wolves, when the shepherd is used to lark by pretending that a wolf attacks his cattle. Once, the sheep was assaulted by a ravening wolf, and the shepherd keeps yelling but no one comes to his rescue. In the main, this activity drives the students to unearth the whole meaning of the literary text, as it allows a way to activate their ability to surpass the figurative language perils in different poems.

4.2.4.3.3 Post-Task

This task portrays concluding stage in (TBT/L) approach. Some evaluative activities can be incorporated to probe students' positive or negative reception to the authentic poetic discourse. Purposely, it tends to examine the interrelations between literature, mind and emotions, and the empathy that sleeks upon the reader. When trying to scrutinize the figures of speech in literary texts, it is necessary for students, especially those in literature classes, to assess those tropes in terms of genuineness, appropriateness, and effectiveness. Here are some suggested activities that aim at fostering students' evaluative skills:

4.2.4.3.3.1 Rating Scale

Robert Frost (1964) avers: “*it should be of the pleasure of a poem itself to tell how it can. The figure a poem makes. It begins in delight and ends in wisdom, “The figure is the same as for love”*” (2). Indeed, the figurative elements in poetry are what play nimbly on the readers’ emotions and inspiration. Accordingly, checking whether or not learners value reading poetry, especially its power to evoke symbolic pictures, has been looked into rather thoroughly.

Rating Scale, however, is an activity that tends to assess students’ understanding and appreciation to the figures of speech that embalms a poem. These ratings may be in such forms as “like—dislike”, “very poor—poor— rich—very rich”, or other classifications with more categories such as: “irrelevant— somehow irrelevant— compatible—very compatible”. If we take the lines “*I told my love, I told my love/ I told her all my heart*” from William Blake’s “Songs of Innocence”, Students have to rate their level of appreciation to the metonymic expression whereby the poet substitutes the word ‘feelings’ with ‘heart’:

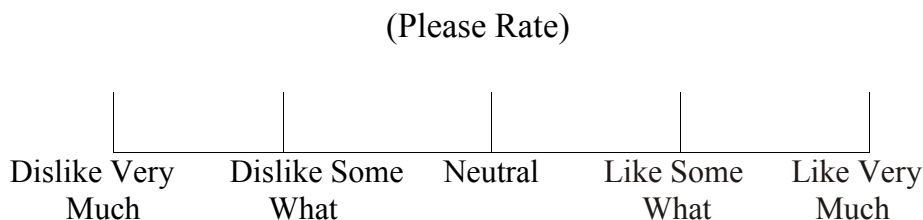


Figure 4.5 Evaluating the Figurative Devices

All in all, Rating Scale rivets students on direct assessment of the non-literal images in the poem. Yet, students are captivated in the zone of the ratings that are frequently unable to be justified; no extra anticipation or involvement is allowed. For this purpose, another activity is suggested.

4.2.4.3.3.2 Evaluating the Figurative Effects

This task, in retrospect, gives students more freedom, places confidence, and allows a mixed ability class to drop down whatever they think has affected their

feelings, thoughts, and skills. To pursue this task, teacher can ask his students to write down a report or a summary of the poem, trying to shed light on the effects of the figurative innovated images.

Evaluating the figurative images in the discourse helps students to beat upon the bush by releasing deliberately their opinions and feelings that have been set in motion. Undoubtedly, the figurative images can enshrine appreciation or contempt, reassure or perturbation, anguish or mirth; all these impressions are not weird to a reader.

Thinking about bringing more aesthetic fascination to the classroom, students can try out their own non-literal methods in writing. That is; teacher can ask learners to write down their own novel, rich and compatible metaphors, personifications, oxymoron, and other literary tropes. They may even draw a contrast and comparisons between their created images and that of the poet.

4.3 Using Technology to Teach the Poetic Figurative Images

With the inevitable growing itch for innovation and for assigning the use of technology as a catalyst for imparting literature resources, it is worthy to attach the use of technological tools to foster teaching the figurative devices. According to a number of enthusiastic educational technologists, like: (Rosenberg 2001, Steeples and Jones 2002 et al), the use of Computer-Assisted Instruction (CAI) is more than a necessity in the class. Accordingly, leveraging the technological resources in the classroom to guide the undergraduates may cater for an impetus to hone their skills and competence in the language. Throughout, students scramble beyond customary abstractions to the actual mental mapping by the use of multiple sensory modalities. Substantially, with visual aids, few can resist the lure of colours, music, bright-light, and mutable pictures that pirouette across the screen. The wand of computer can somehow levitate the magic of words, magnetize some fond eyes of acoustic-visual learners, and fill what is missing in literature interactions.

When putting stress on teaching the poetic language to the Algerian learners, the challenging point at this stage is how to deliver heightened expectations for educational progress with the humble technological tools that the department possesses. At any rate, teacher will not be given the axe, paradoxically; his role in the class would be trivialized. However, when he heeds attention to teaching the rhetoric images throughout CAI, he has to consider what might be the motive for learning. The aim is to let the allegorical images pour rejoice into students' hearts, and to allow the eyes a momentary glimpse to what has been so far abstract, and so far from being conceived to the learners. Thus, teacher can use some technological assistants like the computer whereby he can use:

- The multimedia files
- Visual-based resources, including educational software, pictures, educational games and simulations related to the figurative devices as well as graphics presentation packages
- Audio/visual resources, such as: videos, records, audiotapes, books and tapes, and CDs
- The use of PowerPoint presentations with different notes and cloth lines

One of the optimum objectives of using technology is to stir rapid-fire interactions in the class with the use of vital and movable pictures. In such a way, the atmosphere of the class is lightened with joy, zeal, and amusement that are always there. For instance, teacher can use a video to present a poem. First, the video supports the integration of sound with pictures. It shows the lines of the poem with a native speakers' reading. Then, it can give some images that correspondent to the figurative devices in the same poem. The picture below portrays a video of Paul Laurence Dunbar's poem "Sympathy" with some underlined figurative devices:

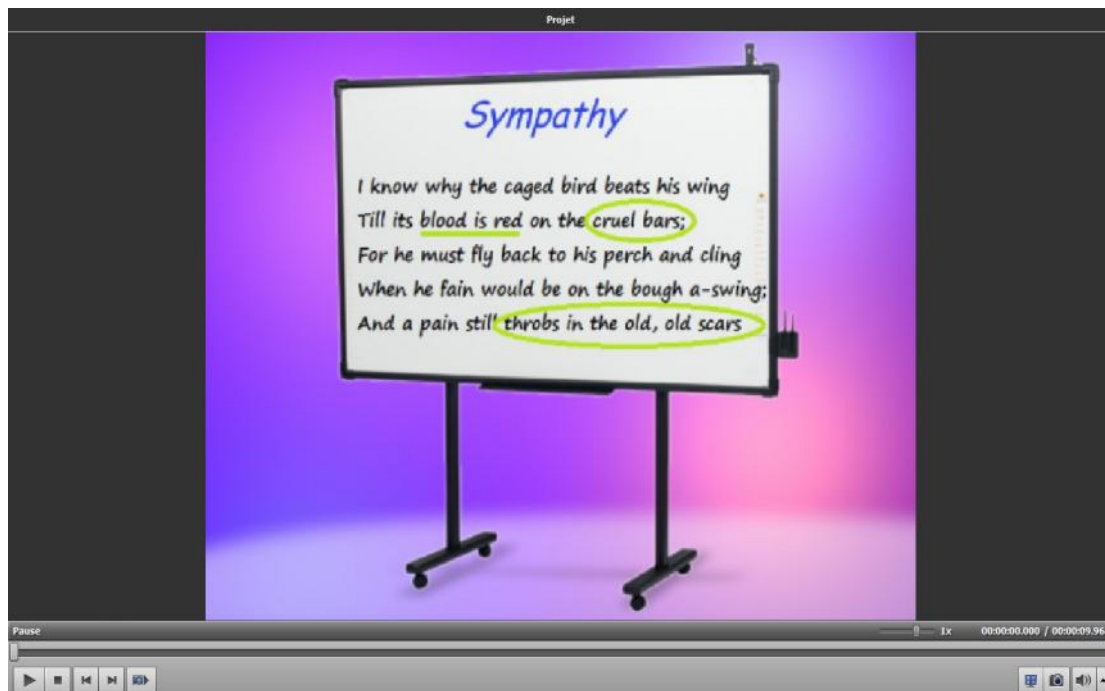


Figure 4.6 Using Videos to Teach the Figures of Speech in Poetry

The use of computer in poetry class can even incorporate different other Microsoft presentations, such as Power-Point. Teacher can draw on power-point presentation to show the lines of the poem, their structure, and to clear the ambiguities of the non-literal meaning by providing pictures that correspond to some metaphors, similes and personifications in the poem. By way of exemplification, the picture below portrays a power-point presentation of Emily Dickinson's poem 'Because I could not stop for Death'.

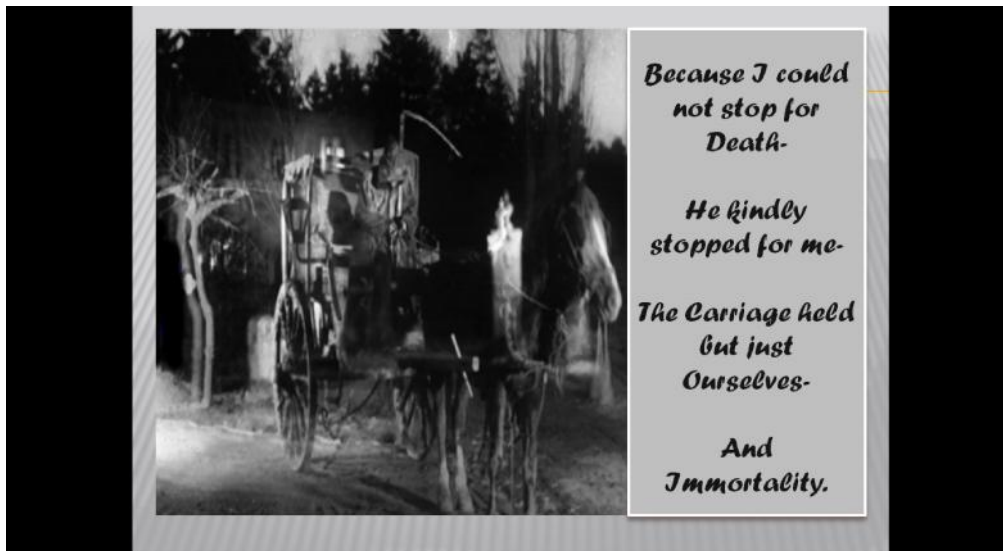


Figure 4.7 Using Power-Point to Teach the Figures of Speech in Poetry

Besides, there are other ways to make the figurative images touched, heard, and smelled by giving direct questions about the type of the figurative expressions in particular lines, fortifying this by a picture that is apposite to the figurative meaning.

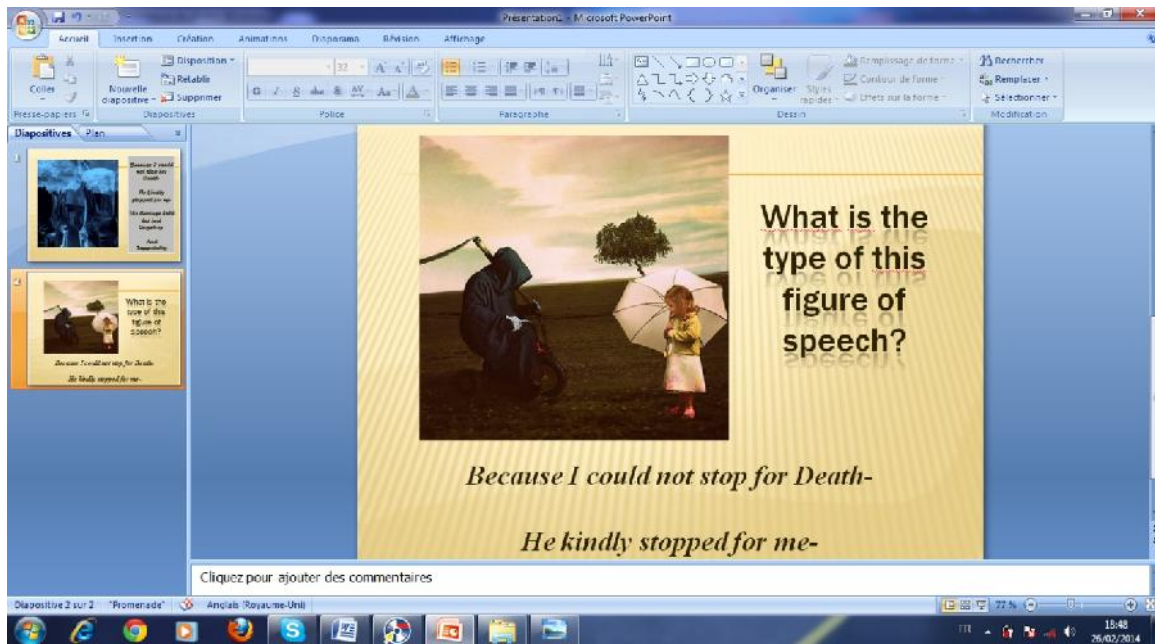


Figure 4.8 Using Power-Point Presentation to Teach the Figures of Speech in Poetry

All in all, technology may develop human resources, open new gates of understanding, can entertain, and ease the way to the learners and the teachers, in parallel scale.

4.4 Conclusion

FLC is a revolutionary conception in the foreign language classes_ in the manner in which it advances the development of language proficiency the way it prompts students' skills and appreciation. Regarding the position that this concepts holds, our expectant ambitions set some recommendations and suggestions to better the seemingly gloomy, poor, and complicated situation of the students at the University of Tlemcen when dealing with the figurative elements in the EL.

To choose the very route to the heart of FLC, some techniques have been firstly recommended to conjure up cognitive furniture in the students' mind to make them able to interpret and to surmount the intricacies of understanding. Thus, developing learners' Figurative Awareness-Raising is one of the culminating ways to awaken learners' caution about the figurative mechanism, and its pervasive presence in the language. In this prospect, fostering CM awareness-raising work in the curriculum is much heralded. It aims at cleaning learners' roads to empower them to conceptualizing different items generally in 'English'.

To boast around the omnipresence of the figurative lexemes and utterances in English, integrating figurative-oriented studies is advocated to engross curriculum-makers. Accordingly, some courses of oral production, grammar, and written production might heed an intention to the figurative language.

Perhaps one of the best signs of the stylistic attire of the language, outwardly, appears in literature, particularly in poetry. Nothing sounds more promising than letting a poem casting its net and its effect on the learners. Indeed, the poetic figures seem powerful, innovative, and evocative. However, students are to be supported to better approaching the poetic discourse via a TBT approach. In this vein, pre-task, task-cycle, and post-task activities help in making the figurative devices dawn on the students. As a consequence, some exercises may widen students' vision to the language, support them drawing fences between what is true, and what is not, what is real, and what is artificial, what is alive, and what is dead, inwardly, what is literal and what is figurative. It targets also at opening to the students a lot of ways of

interpretation; they come to realize that in a poem, there is more than one possible realization to the meaning, however, some go senseless. On the last reaches of the text, the class tilts the scale to the students. The student-centred method to teaching poetry gives students emancipation to express their thoughts and feeling, to esteem the value of their figurative reading process. Lately, they are freed to craft creative writings, and new figurative images, because when you have the substance of the language, you can make anything out of it.

Notes to Chapter 04

- 1. Conceptual Fluency:** is the learners' ability to understand the underlying conceptual system of the language, which is in turn purported to be implanted in metaphorical reasoning. They must be exposed to these very structures in tandem with grammatical and formalized communicative structures (i.e., conventionalized speech acts and discourse scripts such as greeting, ordering, etc.). It encompasses recognition, categorization, and analogy-making, and its central feature is the fluid application of one's existing concepts to new situations (Danesi 1995).
- 2. Literariness:** it is a distinctive mode of reading, is identifiable through three key components of response. Viz., the literary texts aspects that contain distinctive features, the aesthetic judgements, and the modification or transformation of readers' concepts or feelings. However, this concept refers mostly to the interaction of these components: response to literature, if it is distinctive, is characterized by a set of processes which require analysis in terms of their context, including content, contextual conditions, ideological functions, and psychological processes.
- 3. Native-Like Competence:** generally refers to the knowledge that the second language learners need to have, involving knowledge of probabilities of language occurrence, rules of possibility and appropriateness, memorized chunks of the language...etc. Learners, thus, would assume their goals to have a competence in the language that appears native-like.

General Conclusion

The indestructible harmonization between the figurative language and the literary text, and the figurative importance as part of language proficiency, portray whether ___ and roughly to what extent teaching the figurative lexemes to the foreign language learners refracts one of the greatest pedagogical might-have-been. This is the point at which ELT classes are attracted to a burgeoning concern to enhance students' FLC in its settings by dint of loading learners' ability and stirring their zeal to contend with the figurative language processing. To the point, FLC has become a griming subject to the foreign language learners. Many applied linguists and psycholinguists advocate the efficiency of setting purposeful commitment to develop students' skills and strategies that enable them better interacting with the non-ordinary realm of the language.

When casting a net on the development of FLC in the Algerian Universities, compendium literature has been unearthed about how hard it is for the students to cope with the figurative devices especially in poetry. For students' hearts would have them in secure place where they might have kicked poetry out of the class, and slammed the door in its face without the dubiousness dawning upon it that it has not been a welcome guest. Somehow unsurprisingly, this concern does not touch merely students, but might even stretch to the teachers of literature. Indeed, teachers complain about the daunting task they bear when they teach poetry. This has been ascribed to the opacity of the poetic figurative language which is almost abstract, ambiguous, symbolic, and idiosyncratic. Accordingly, students are not capable of providing healing interpretations to the figurative images, as they feel almost insecure where a small web is allowed for the literal. Such a deficiency is put down to their poorness in language proficiency, to the lack of autonomy and motivation, and to their flimsy cognitive skills. All in all, when much have been revealed, the research comes up with only one philosophy, that the figurative language is so intricate field of study.

We would be happy then to posit that the use of an integrated approach to teaching the English poetry has yielded better results in fostering the FLC of the learners. Overall, the constellation of the main strategies used by this instructional method would be like running power lines for crossing the intersections between the language, its cultural connotations and models, its context, and its effects on the reader. The amalgamation between all types of phases “preliminary, content-cultural, and synthesis” has helped in a way or another in begetting an agreement between the learners and the poetic texts. Indeed, the figurative language that reflects poetry greatest might, but not confined in it, has been minded a particular interest in the literary courses. Such an interest conjugates the thorough engagement in this language arena, blazes an inward consciousness about the compatible conceptual associations between certain language lexemes, and lately situates the students in a piece of Literature.

In the main, both learners and teachers, in the same scale, have portrayed the merits of exploring the figurative uses of the language to their learning/ teaching process. Indeed, the euphonious enrichment of the non-literal jargon of the language may help the students to work out unreasonable maxims of the language, to cross some routes that have never been passed by, and to profuse a great number of innovative and fresh sentences only with the finite set of language lexis they possess. Thus, the main entrance to enriching language proficiency would be largely unlocked. Furthermore, enhancing learners’ FLC may contribute in seeding deep appreciation for the literary world, and to enfold literature with fervent hug. It is so inspiring then to understand the everlasting coexistence between the literary embellished style and the figurative chunks of the language.

On the way to clamp down the perils surrounding the figurative realms, and for the hope of promoting FLC as a breath of fresh air in the EFL milieu, the research comes up with different suggestions and recommendations. Accordingly, learners have to penetrate the transparent garment of the language by its sophisticated tissues in which “*words do not “mean”; we “mean” by words’, we have to rediscover language, and language in turn rediscovers us*” (Kroll and Evans 156). This leaps to the conclusion that developing teaching skills and strategies, fostering students’

awareness raising, heartening learners to dispose of every evil hour of longstanding reading experience, and starting savouring the indelible flavour of literature, all would give real boon to the prospect of FLC in the EFL classes for years to come.

The researcher hopes that this research would give new insights to the instructors, teachers and learners in the EFL classes about the burgeoning importance of developing students' FLC in the Algerian classes. Notwithstanding, it is definitely undisputable that any research is a complex enterprise that runs the risk of overconfidence, of incorrect generalizations, of invalid data, of irrelevant outcomes, of unexpected issues, and of some biases that might float on the surface. In our case, the current study is not far from leading untenable arguments, since it is limited to specific sample of teachers and students at the University of Tlemcen. However, any academic research starts in wonder and ends in wonder. The accumulated final results do not stop the researcher's drive to explore new areas of concern. Thus, we realize that the discussion in this extended essay is still far from being all-embracing and may be enriched in further researches such as:

- To what extent may FLC underpin to the development of Literary Competence?
- What are the intricacies of the analogical translation of the figurative images from the TL to the mother language?
- What is the contribution of the figurative language in building students' conceptual fluency?

Last but not least, it is nice to remind any researcher undertaking a paper of study, and those in power for bringing domestic change that our suggestions crack every *Utopian* educational look for perfect results or triumphal foreign class. They rather aim at setting optimistic hopes for bringing betterment...then success comes when we try for...

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Appendix A

Name: _____ Group _____

The Pre-Test of Figurative Processing (Time allotted: 45 minutes)

1) First Rubric (Figurative Comprehension)

State if the following statements are literal or figurative (figure out which type is being used):

- a) my Love's like a red, red rose _____
- b) So deep in love am I _____
- c) Ten thousand saw I at a glance _____
- d) The beauty of the night was in her eyes _____
- e) For oft, when on my couch I lie _____
- f) As fair art thou, my bonnie lass (pretty lover) _____
- g) Are one with all the dead, since she is gone _____
- h) And the rocks melt with the sun _____
- i)melodie / That's sweetly played in tune _____
- j) A poet could but be gay _____

2) Second Rubric (Figurative Interpretation)

- Turn the following sentences from figurative to literal by paraphrasing the following statements:

- A. And I will love thee still, my dear/ Till all the seas gang dry
.....
- B. And in her voice, the calling of the dove
.....
- C. I wandered lonely as a cloud / That floats on high o'er vales and hills
.....
- D. While the sands of life shall run
.....
- E. (Love) It is the star to every wandering barque
.....
- F. Love is an ever-fixed mark
.....
- G. (Daffodils) Fluttering and dancing in the breeze
.....
- H. (True Love) That looks on tempests and is never shaken
.....
- I. The birds that signal to their mates at dawn
.....

Appendix A

J. My heart with pleasure fills

.....

3) Third Rubric (Figurative Evaluation)

1. Evaluate the following figurative expressions (justify your choice):

Figurative Lexemes	Aesthetic Evaluation					Emotional Evaluation
	Rich	compatible	Worth Reading	Creative	Imaginative	Emotional/ Emotive
O my Love's like a red, red rose						
The beauty of the night was in her eyes						
(True Love) It is the star to every wandering barque						
And I will love thee still, my dear/ Till a' the seas gang dry						
Love alters not with his brief hours and weeks						
To my dull cars, to my tear-blinded sight						
The glory of the day was in her face						
True love is an ever- fixed mark						

2. Explain how these expressions might/might not contribute in conceptualizing the poetic images of love and in giving meaning, taste, and appreciation to the poems.

Appendix B

Name: _____ Group _____

The Post-Test of Figurative Comprehension Processing (Time allotted: 45 minutes)

1) Activity One:

Extract from each poem two figures of speech, and then state their type:

1. *True Love*: William Shakespeare

-.....

-

2. *Daffodils* : William Wordsworth

-.....

-

3. *The Glory of the Day Was in Her Face*: James Weldon Johnson

-.....

-

4. *A Red, Red Rose*: Robert Frost

-.....

-

2) Activity Two:

State if these expressions are truly figurative or literal (write the type of the figurative expression)

- A. But bears it to the edge of doom. (literal)
- B. And fare thee wheel awhile! (literal)
- C. The glory of the day was in her face (figurative)
- D. And dances with the daffodils (literal)
- E. I will love thee still (figurative)
- F. Along the margin of a bay (literal)
- G. Till a' the seas gang dry, my dear (figurative)
- H. In her smile, the breaking light of love (literal)
- I. Love's not time's fool (literal)
- J. That looks on tempests (figurative)
- K. I will come again, my love (literal)
- L. Ten thousand saw I at a glance (literal)

Appendix C

Name: _____ Group _____

The Post-Test of Figurative Interpretation Processing (Time allotted: 1h)

- 1) **Activity one:** Read the lines of the poems, and then choose one of the three meanings:
- The beauty of the night was in her eyes.
 - The woman's eyes are brightly black
 - The eyes of the woman have the eyes of the night
 - The woman's eyes are sad and gloomy
 - I will love thee still, my dear/ While the sands o' life shall run
 - poet will never stop loving his lover, even when time runs and life changes
 - Poet loves his lover like the sand that moves in the desert
 - Sand flows in life, and will never stop loving the girl.
 - And in her voice, the calling of the dove;
 - She starts to speak when the dove calls her
 - She has the sound of dove in her voice
 - Her voice is sweet and soft, that it is compared to the nice twitter of the dove
 - Tossing their heads in sprightly dance
 - Daffodils have heads that dance in the party
 - The flowers swing by the breeze as if they are persons that move and dance cheerfully
 - Flowers lost their heads when they dance happily
 - That looks on tempests and is never shaken:
 - True love may bear the tempest and doesn't move from its place
 - True love has eyes to look to the tempests that never shivers by coldness
 - True love is permanent and may resist even the greatest problems without being affected
 - I gazed--and gazed--but little thought/ What wealth the show to me had brought
 - The poet looks to his thoughts, while the show gives him wealth
 - The nice picture of daffodils and nature gives the poet a wealth of good and happy feelings to unimaginable extent
 - The poet gained great amount of money because of the show he has performed

Appendix C

7. O no, it is an ever-fixed mark:

- a) It is perpetual and lasts forever like a permanent mark that never disappears b)
Is seen by everyone like a mark c) Is so different feeling that has a mark

8. O my Luve's like a red, red rose / That's newly sprung in June:

- a) Poet's love is red in colour that looks like a rose , b) Poet's love is fresh and
gives nice feelings, so that is compared to a red rose that grows in summer
c) Poet loves the red roses a lot, especially that which are seeded in summer

2) **Activity Two:** Explain the following figures of speech using your own style, and mention their type:

- A. The glory of the day was in her face
- B. And over all her loveliness, the grace /Of Morning blushing in the early skies
- C. O my Luve's like the melodie / That's sweetly played in tune
- D. The birds that signal to their mates at dawn
- E. To my dull cars, to my tear-blinded sight
- F. And in her smile, the breaking light of love

Appendix D

Name: _____ Group _____

Post-Test of Figurative Evaluation (Time allotted: 45 minutes)

1) Activity One:

1. Evaluate these figurative lexemes following this evaluation scale:

Figurative Lexemes	Aesthetic Evaluation					Emotional Evaluation
	Rich	compatible	Worth Reading	Creative	Imaginative	Emotional/Emotive
I wandered lonely as a cloud						
Morning blushing in the early skies						
O my Love's like the melody/ That's sweetly played in tune						
That looks on tempests and is never shaken						
In her voice, the calling of the dove						
The marriage of true minds						
In her smile, the breaking light of love						
And the rocks melt with the sun						

Activity Two:

Write a comparison between the three poems that all talk about love basing on these stages:

- **Cognitive Focus:** the main ideas conveyed by each poem
- **Emotional Focus:** the feelings stirred by each poem
- **Representational/imaginative focus :** its imaginative power
- **Author focus:** your points of view about the poets
- **Genre focus:** give your evaluation about the whole poetic texts

Appendix D

Then, mention which one of the poems has been evocative and appreciated for you on the basis of the language and the figurative images it uses.

Appendix E

Students' Questionnaire

This questionnaire is painstakingly designed for threefold objective. First, it aims at diagnosing the main difficulties that most of 1st year students at the department of English confront when coping with the figurative language in poetry. Secondly, it tends to shed the light on the students' attitudes and beliefs about the use of the figurative language and its significance in the EFL classroom. Besides, it targets to know if the techniques of the integrated approach are efficient for the learners to learn poetry.

For accomplishing the end of these objectives, you are kindly invited to answer the following questions with much gratitude.

1. Do you appreciate learning poetry?
Yes No
Why.....
.....
2. Do you confront some difficulties to understand different poems?
Yes No
3. What are the main factors that lead to your deficiency?
Language difficult style
Inadequate teaching methods
Inappropriate selection of the poems
Cross-cultural differences
4. Do you think that the difficulty of the figurative utterances is the most challenging issue in understanding the poetic text?
Yes No
5. What are the prevalent figures of speech that you find difficult to understand?
Metaphor simile personification allegory metonymy
Others.....
.....
6. How do you assess your ability to deal with the poetic figurative devices?
Very bad Bad Weak Average good Very good excellent
7. Do you think that teaching the figurative language is an important process in your learning development?
Yes No
Why.....
.....
8. Learning the creative figurative language helps you developing your :
 - Language proficiency
 - Mental skills
 - Verbal skills and fluency
 - Understanding of literary texts
 - Cross-Cultural understanding
 - Writing skills

Appendix E

9. Does the understanding of the figures of speech in poetry help you grasp the general idea of the text?

Yes No

How.....
.....

10. Does the teacher give a great importance to teaching the figurative devices to promote your understanding of the poem?

Yes No

11. Do you feel yourself motivated to learn some innovative figurative images?

Yes No

Why?

12. What are the main important processes that help you understand the figurative expressions:

Dictionary meaning of words

Searching for an equivalent in your first, or another foreign language

Depending on the context of the poem

Negotiating the meaning with the teacher

Use of your mental skills

13. Do you think that integrating culture in teaching poetry gives access to a better understanding of the poetic figuration?

Yes No

How

14. Explain how important is for the teacher to let his students express their feelings and ideas about the language of the poem?

.....
.....
.....

15. What are the strategies you believe are beneficial to teach poetry:

Talk it out (negotiating the meaning orally)

Providing visual aids

Group collaborative work

Different activities and exercises

Others.....

16. Do you have some suggestions to help you overcome the difficulties in dealing with the poetic images?

.....
.....
.....

Appendix F

Teachers' Questionnaire

This questionnaire is painstakingly designed for twofold objective. First, it aims at diagnosing the difficulties that confront the teachers when dealing with the poetic figuration in learning poetry. Then, it investigates the potential of teaching poetry to promote the FLC of the learners in the Foreign Language Classroom. You are therefore kindly requested to answer the following questions:

Thank you very much for your collaboration

1. Degree.
Magister PhD
2. How long have you been a teacher of Literature at the department of English?
..... Years
3. Your experience in teaching poetry:
..... years
4. Your experience in English Language Teaching as a whole.
..... years
5. Do you teach other modules besides literature?
Yes No
others, please specify.....
6. Have you been specialized in literature?
Yes No
If not, please mention your speciality
.....
7. Do you find difficulty in teaching poetry to 1st year students?
Yes No
Why.....
8. What are the main processes that your students find difficult in analyzing poetry?
 - The poetic scansion
 - Sound pattern
 - Figurative devices
 - Content of the poem
9. What are the main factors that cause students' deficiency in poetry?
 - Language opacity (difficulty)
 - Inadequate teaching methods
 - Inappropriate selection of the poems
 - Cross-cultural differences
 - Lack of motivation
10. Are the 1st year students capable of understanding the figurative language?
Yes No

Appendix F

Why.....

11. Which of these process you think is the most difficult for the students,
- Recognizing the figurative devices
 - Interpretation of the figurative images
 - Evaluation
12. How do you assess your students' learn-ability of the poetic figurative devices?
very bad bad weak average good very good excellent
13. What are the strategies you generally use when you teach the figurative language?
- You provide the definition of the different figures of speech
 - Students-students interaction
 - Teacher-students interaction
 - Providing visual aids
 - Group collaborative work
 - Different activities and exercises
 - Memorizing some poems

Others.....

14. Which aspects you emphasize the most when you teach the poetic figurative devices?
- The stylistic aspects of the text
 - Content and culture
 - Personal responses
 - Integrating all aspects
15. To what extent may the integration of culture help the learners to better approach the meaning of the figurative language?
.....
16. Do you let your learners autonomous to make their own interpretations and involvement?
Yes No
- If yes, in which way.....
17. According to you, promoting the (FLC) is based most on:
- The use of authentic, materials
 - The focus on the language of the poem
 - The focus on the context of the poem
 - Evaluating learners' understanding and interpretation
 - Encouraging learners' creativity
 - Encouraging learners' personal responses and attitudes
18. Relying on your classroom experience, what do you suggest to help students step towards the FLC?.....

Appendix G

Teachers' Interview

1. Structured Questions

- Question 01: What is your perception of the concept FLC? Is this the first time that you come across such a concept?
- Question 02: Do you think that fostering 1st year students' FLC is a focal process to their learning development? Why? Why not?
- Question 03: As you know, native speakers do communicate figuratively following the inherent value of using many idiosyncratic and metaphorical images, how can you help the learners to approach a native like competence through the figurative language?
- Question 04: Do you give great importance to the figurative language during literature course?
- Question 05: Is the enhancement of the FLC one of your focal objectives?
- Question 06: Do you think that the poetic texts are the only available materials that help promoting students' ability to deal with the figurative chunks? I mean, do you believe that the figurative language is the property of poetry?
- Question 07: If you do not deny the fact that the figurative language, alike the literal language, is inseparable from the language use. So, why for the best of your belief there are no figurative-oriented courses implemented in the University educational program?
- Question 08: To what extent students might be made aware of the mechanism and the function of the non-literal expressions in literature at their 1st of their university education?
- Question 09: Do you think that it is important to devote task-based activities with well designated objectives to teach poetry?
- Question 10: At last, how can we make our students figuratively competent?

2. Supplementary Questions

- Question 11: What are your objectives from teaching poetry?
- Question 12: How do you teach your students poetry?
- Question 13: Does the selection of poetry texts that are prescribed in the 1st year Literary Studies courses fit the level and the taste of the learners?

Appendix H

A Suggested Mini-Lesson: Figurative Language in "Sympathy"

Grade Level: 1st Year

Subject: American Literature

Time: 1h 30

a. Lesson Material: Paul Laurence Dunbar (1872-1904 / Ohio / United States) "Sympathy"

I know what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
When the first bird sings and the first bud opes,
And the faint perfume from its chalice steals--
I know what the caged bird feels!

I know why the caged bird beats his wing
Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain would be on the bough a-swing;
And a pain still throbs in the old, old scars
And they pulse again with a keener sting--
I know why he beats his wing!

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart's deep core,
But a plea, that upward to Heaven he flings--
I know why the caged bird sings!

b. Target Objectives

- Developing students FLC.
- Improving learners' language proficiency.
- Developing students' knowledge about how the literary language functions in poetry.

Appendix H

- Students would come to understand how the figurative devices support meaning in context.
- Raising students' cognitive and conceptual reasoning.
- Helping the learners to savour with relish every moment of poetry class, by encouraging them to share thoughts, predict, interact, imagine, and draw inferences to construe some given images using contextual clues.
- Guiding the learners to grow into meaning-makers, critical thinkers, and heuristic students who are able to distance themselves from any problems they themselves might come across.

c. Procedures/Activities

- Recapitulating the definitions and the layers of each figurative element in the EL is more than necessary process to fresh learners' minds.
- Teacher, then, tosses the word "sympathy" in front of the class. He asks the students to predict as many associations of the word as they might. Most likely, they may think of synonymous words like 'pity', 'mercy', and even 'sadness, many will give the literal meaning.
- To warm learners up, teacher may ask them, before they read the poem, to anticipate its theme from the title. Thus, the term "sympathy" may as it may not provoke a lot of anticipations from the early start. It may be pinned down in different ways, like (the poet feels sorry for a person or for a poignant story...etc).
- Then, teacher can invite the learners to read the poetic lines with a rising and falling tone, and colouring voice.
- Subsequently, they should rummage around the meaning of most awkward words in the poem trying to make sense of what they read, as: slopes, chalice, cling, throbs, scars, bruised, bosom, glee, flings...etc.
- Students are supposed to draw an identification of the figurative and symbolic images in the poetic text, with a little help from the teacher. They can figure out some simple images like, the river flows like a stream of glass (simile), his heart's deep core (metaphor).

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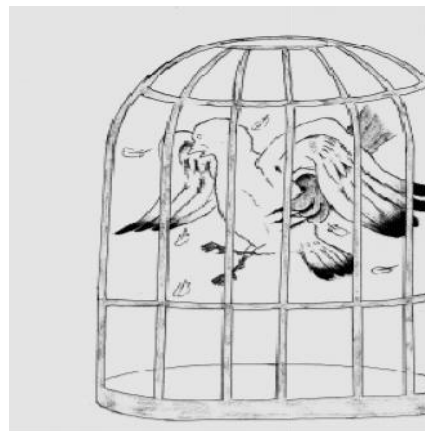
- Teacher, thus, can ask some comprehension questions that direct interpretation, such as:

- What does the word 'bird' symbolize for you?
- How does the bird feel, if it is kept in a cage? And what if it gazes at the beauty of nature from behind the bars?
- What makes the caged bird beats his wings (fear, danger, or an attack from a dangerous animal)?
- Explain how the feeling of the bird fluctuates from a stanza to another (sadness, pain, then joy)

-Teacher can use pictures to fortify understanding or to make some exercises, as this picture that corresponds to the expression '*he beats his bars and he would be free*':



E.g., match each figurative device with its appropriate picture:



1. Till its blood is red on the cruel bars
2. They pulse again with a keener sting

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- In fact, the poem may be puzzling, for the learners may understand only the surface meaning (bird can indicate for them freedom). However, to cater for approximate interpretation of the text, teacher has to explain the context, and the cultural aspects of the poem. That is, to give a biography of the poet who is an American-African writer, and to explain that the poet uses the word ‘bird’ as a symbol to the blacks in USA.
- He has to explain how images in “Sympathy” conflate to portray the distress of the American-African blacks, who have been undergoing the deplorable predicaments of racism, oppression, and bereavement in America.
- Learners have to paraphrase some figurative images like:
 - Till its (blood is red on the cruel bars)
 - A (pain still throbs in the old, old scars)
 - (But a plea, that upward to Heaven he flings)
- They can even answer some multiple-choice exercises such as: Prayer that he sends from his heart’s deep core means:
 - The bird prays from its deep heart.
 - When it twitters, it is compared to a person who prays to be free, a person who is so eager for liberty and happiness.
 - The prayer is sung by the bird that sings from the bottom of its heart.
- The students can work in pair, or group work to explain how the meaning of some images determines the whole theme of the poem (talk-out task). They can interact together to extract and discuss all the figurative devices that refract the anguish, and the pain of the black Americans who have been segregated and humiliated by the white in society. Some of these images (metaphors) are ‘*And a pain still throbs in the old, old scars/And they pulse again with a keener sting*’. When they negotiate their meaning, students can reach the fact that the blacks in America still feel the disgrace, and the contempt they have felt so far (*still throbs in the old scares*). Yet, even when time heals their scares, and they yearn to forget,

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something reminds them always that they are distinct (*pulse again with a keener sting*).

- Then, students will have a chance to individually summarize or write about the poem after the poem has been discussed in full. In this summary, students will provide their own attitudes and opinions.
- Embarking on the process of evaluation, students have to state if some figurative images are innovative, evocative, emotive, imaginative, and compatible. They can answer to a rating scale, like: do you like this image 'his wing is bruised and his bosom sore?

(Please Rate)

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Dislike Very Dislike Some Neutral Like Some Like Very
Much What What Much

- Finally, they have to evaluate the whole poem on the light of the theme that the poet wants to convey, his power to attract and affect his readers, and the degree of his ability to evoke the emotions and to make the hearts shiver, by making the reader feels what the he has felt.

d. Assessments/Evaluations

- Students are assessed on their ability to figure out the literary meaning of the poem, and to predict the theme that is couched in the lines.
- Teacher would check if the ambience created in the class has been relaxing and yielding for the learners by evaluating their feedback.

Appendix I: Poems Sited in the Procedures of the Tests

William Wordsworth: "Daffodils"

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed--and gazed--but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils

Appendix I: Poems Sited in the Procedures of the Tests

James Weldon Johnson, "The Glory of the Day Was in Her Face"

The glory of the day was in her face,
The beauty of the night was in her eyes
And over all her loveliness, the grace
Of Morning blushing in the early skies.
And in her voice, the calling of the dove;
Like music of a sweet, melodious part.
And in her smile, the breaking light of love;
And all the gentle virtues in her heart.
And now the glorious day, the beauteous night,
The birds that signal to their mates at dawn,
To my dull ears, to my tear-blinded sight
Are one with all the dead, since she is gone.

Robert Burns, "A Red, Red Rose"

O my Luve's like a red, red rose
That's newly sprung in June;
O my Luve's like the melodie
That's sweetly played in tune.

As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry:

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will luve thee still, my dear,
While the sands o' life shall run.

Appendix I: Poems Sited in the Procedures of the Tests

And fare thee weel, my only Luve,
And fare thee weel awhile!
And I will come again, my Luve,
Tho' it ware ten thousand mile.

William Shakespeare, "True Love" 116

Let me not to the marriage of true minds
Admit impediments; love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.

O no, it is an ever-fixèd mark,
That looks on tempests and is never shaken;
It is the star to every wandering barque,
Whose worth's unknown, although his height be taken.

Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come.
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.

If this be error and upon me proved,
I never writ, nor no man ever loved.

ملخص باللغة العربية:

يتسم الشعر في الأدب الانجليزي بكثرة الصور البيانية، لكن غالبا ما يجد الطلاب صعوبات جمة في فهم هذه الصور. وبناء عليه، فإن هذه الدراسة تسعى إلى استكشاف فعالية استخدام الأسلوب المتكامل من اجل تحسين كفاءة الطلاب في اللغة المجازية من خلال تدريس الشعر لطلاب الأولى جامعي بجامعة تلمسان. كما يهدف هذا العمل إلى معاينة آراء و مواقف الأساتذة و الطلاب على حد سواء حول أهمية تعلم اللغة البيانية للطلاب المتخصصين في اللغة الإنجليزية كلغة أجنبية. من اجل انجاز هذا البحث، قام الباحث بتناول بعض أدوات البحث بهدف إجراء تحليل معمق باستخدام اختبارات مختلفة ومنها تقويم عملية الفهم المجازي، استبيانين ، و كذلك حوار مع أساتذة الأدب خاصة الذين يدرسون الشعر. و في الأخير، تنتهي هذه الورقة ببعض المقترحات والتوصيات التي تعمل على تقديم بعض التقنيات والتمارين التي من شأنها أن تطور كفاءة الطلاب في اللغة المجازية في أقسام تعليم اللغة الانجليزية كلغة أجنبية في المستقبل.

الكلمات المفتاحية:

اللغة المجازية، الشعر، الصور المجازية، الأسلوب المتكامل، الكفاءة في اللغة المجازية، الطلاب المتخصصين في اللغة الإنجليزية كلغة أجنبية.

Résumé en Français :

La langue figurative dans la poésie est omniprésente. Cependant, les étudiants trouvent beaucoup de difficultés à comprendre ces images. En conséquence, cette étude explore l'efficacité de l'utilisation d'une approche intégrée dans l'enseignement de la poésie pour développer la compétence d'étudiants de langue figurée dans le département de Tlemcen. En outre, cette étude vise à évaluer les attitudes des enseignants et les étudiants sur l'importance de la langue figurative pour les apprenants d'anglais comme langue étrangère. Afin de réaliser ce travail, le chercheur a abordé certains outils d'investigation par une analyse profonde en utilisant différents tests du traitement figuratif, deux questionnaires, et une interview avec les enseignants chargés de l'enseignement de la poésie. Ce travail se termine par quelques suggestions et recommandations qui fournissent des techniques et des exercices qui espèrent apporter amélioration pour la langue figurative dans les classes (EFL) dans l'avenir.

Mots Clefs :

La Langue Figurative, Poésie, Images Figuratives, Approche-Intégrée, Compétence Figurative, Apprenants d'anglais comme une langue étrangère.

Summary in English:

The presence of the figurative language in poetry is ubiquitous. Yet, students find a lot of difficulties in understanding the figurative images. Accordingly, this study endeavours to explore the effectiveness of using an integrated-approach to developing students' FLC to teaching poetry at the department of Tlemcen. Besides, it aims at gauging teachers' and students' attitudes and beliefs about the importance of the figurative language to the EFL learners. To fulfil this work, researcher has tackled some tools of investigation through an in-depth analysis using different tests of the figurative processing, two questionnaires, and an interview to the teachers in charge of teaching poetry. This paper ends with some suggestions and recommendations that provide some techniques and exercises, which hope for most to bring betterment to the future of the figurative language in the EFL classes.

Key Words:

The Figurative Language, Poetry, Figurative Images, Integrated-Approach, Figurative Language Competence, EFL learners.

Dissertation Résumé

Abstract

In recent years, the development of Figurative Language Competence (FLC) as an enthralling conception has a vogue in the EFL classes. When running on the term, poetry comes passively to the fore, and this is warranted by its power to clutch umpteen figurative devices that are omnipresent and omnipotent in its verses. Though the ebb and flow that poesy endures in non native milieu, there is something almost worthy there, something that cleaves the belief in its merits to portray unfamiliar uses of the language. To this end, this research paper is designed purposely to examine the way learners' FLC is enhanced through the use of poetry, and the way teachers may budge learners to cross the boundaries from literal to non-literal language. In this regards, diagnosing the different intricacies in understanding the figures of speech in poetry may incarnate another issue that this research tends to answer. To approach the aim of this work, 1st year students of English at the University of Tlemcen are embarked on as a case study. The research invests triangular quantitative and qualitative methods in data collection; it comprises some tests (pre and post-tests) that aim at scrutinizing learners' skills in the figurative processing. Besides, a questionnaire has been designed to both teachers of literature and 1st year students. In addition, an interview is addressed to three teachers in charge of teaching poetry at the department. The results that are acquired from this research are used to propose some teaching techniques and strategies that could be adopted in the teaching programs at the University of Tlemcen to enhance students' FLC.

1. General Introduction

When the world has stood watching the dawn of the English language swathing the whole universe, it becomes passively a requisite more than a choice for non-native speakers to learn the EL with all its humble and noble manifestations. However, one of the sophisticated facets of the EL is mirrored throughout Literature that keeps on

holding the requisite core for a well rounded education. Much has been exploited about its style and its overemphasis on the use of the figurative language, which often flouts the linguistic norms and deviates from the conventions and rules that overlap non-literary discourses. Poetry, however, is one of the polished gems of literature that takes the figurative language as its only means to survive.

Unluckily, teaching poetry in the EFL/ESL classes is agonizing, and this by virtue of its mechanism that encounters students to a new language which is almost sophisticated and highly symbolic. Owing much to this perspective, some applied linguists and cognitive scholars have discussed the crucial need for prompting L2 learners with a power to demist the intricacies in understanding different metaphors, similes, personifications, among other figures of speech, as well as to ponder ways of how to make these embellished elements come alive to their minds and hearts. In this regard, enhancing students' FLC has been deemed as a crucial element in Literary Competence, and as a stout stimulus for developing learners' language proficiency. It refracts learners' ability to figure out the figurative by getting familiar with a variety of types in English use, and by being apt to evaluate the aesthetic and emotive effects that such devices cast on their feelings and thoughts.

To give the eye to this concept in the Algerian educational institutions, the current research orbits around the development of 1st year students' FLC through the use of poetry at the department of English. It tends to look to this area with earnestness by shedding light on the difficulties surrounding the process of teaching the figurative language to the 1st year learners, the way students deal with the figurative images in poetry, and the role of poetry in building the cognitive and conceptual mapping of the learners (FLC). To hit upon these objectives, this research is set under the fire of three research questions:

- (1) Do 1st year students undergo a lot of nuisances and challenges when learning poetry, and are the figurative devices the main issue in understanding the poetic texts?

- (2) To what extent teaching poetry via an integrated approach is effective in fostering 1st year students FLC?
- (3) Is the integration of the figurative language in the EFL curriculum important to enhance learners' language proficiency?

To answer these questions, the research comes up with the following hypotheses:

(1) In the main, poetry is supposed to be very hard for the students. However, the figurative devices are held to be the main issue that most of the non-native learners face when they learn the TL, most particularly when they deal with the poetic discourses in the literary courses. Indeed, such an area keeps being solemn, mysterious, and very challenging, and this by dint of its conceptual threads, symbolic function, and complicated language pattering.

(2) The integrated approach to teaching poetry seems to be somehow fruitful in making learners acquainted with the figurative language in the literary texts. This approach may involve the learners in varied strategies and procedures that attempt to burn down many fences between the students- as implied readers- and the language of the poetic text.

(3) Much to the point, exhibiting the figurative language to the EFL learners is very substantial in evolving different areas of learning skills. As it is hard to make a clear cut between the literal and the non-literal residences, it becomes then a requisite to present such language use to the non-native learners of the TL who are supposed to approach a native like competence. When fulfilling this task, learners' skills, communicative, strategic, sociolinguistic, and language competence might be developed hand in hand with their mental skills.

To achieving this work, 1st year students at the department of English are embarked on as a case study for the sake of scrutinizing the way they are taught the figures of speech in poetry.

This dissertation is attentively split into four chapters. The first chapter is theoretical. It is devoted to a literature review wherein there is a deep exploration over the different theories that touch the heart of figuration; the disparity between the figurative and non-figurative language use. Then, it endeavours to highlight the main perceptions of the concept of FLC, and the way it is stimulated and developed through poetry teaching in the EFL settings.

On the other hand, chapter two tackles a rather practical part that illustrates the different methods and instruments in data collection. It tends first to describe poetry teaching situation at the department of English in Tlemcen, affording a painstaking consideration to the substantial role played by poetry to promote 1st year students' FLC. Furthermore, it sheds light on the research methodology employed by this research. In this regard, three instruments of research are being embarked on, viz. tests, questionnaires for both teachers and students, and an interview typically for the teachers of Literature (poetry).

However, the third chapter aims at mirroring the main findings and answers to the present research questions and hypotheses by accumulating the mass of data gathered, and to put them basking under the sun of analysis and scrutiny. To this end, it exhibits obviously much of the research outcomes and results by dint of catering for an in-depth analysis and interpretations to the findings of the tests, questionnaires and the interview.

Last and not least, the concluding chapter is mainly devoted to ferret out solutions, or at least directions towards solutions, initiating some suggestions and seeking recommendations that touch the heart of the current concern. It tries to provide either answers that stand for the hope of honing learners' skills and abilities to deal with the figurative devices in different discourses. To develop undergraduates' FLC, many strategies, processes, and materials, such as figurative awareness-raising, developing learners' conceptual mapping, and task-based learning are suggested and brought down to earth to drive diffident students to find the feel-good factor about the

non-literal realm, and to make the utopia of FLC in the foreign classrooms a striking reality.

2. Chapter One: Figurative Language Competence and the EFL Learner:

While literature carries on holding the requisite core for a well rounded education, much has been exploited about its style which often breaks the linguistic norms and deviates from the conventions and rules that overlaps non-literary discourses. However; poetry may be a stout stimulus for launching students' figurative competence through its amplified use of not little figures of speech that are suffused large and by in any literary composite. Owing much to this perspective, L2 learners have to be padded with a power to demist the intricacies in understanding different metaphors, similes, personifications, among other figures of speech, as well as to ponder ways of how to make them come alive to their mind and heart through a deep analysis, personal involvements, and diverged interpretations. In this regard, an integrated approach is adopted to promote learners' ability to figure out the figurative by making them familiar with a variety of types in English use, oscillating from intensive to extensive literary reading and analysis of poetry, and ultimately triggering their personal responses.

The introductory chapter of this research puts light on the dichotomy of literal and non-literal use which stays so far a very dialectical question for some researchers. However, to make a lucid disparity between these two concepts, some cognitive scholars and applied linguists have approached the term figurative from different angles. Some scholars have defined the figurative language as the use of non-ordinary language that is not directly computable from the literal meaning of the constituent elements and which deviates from the linguistic rules of the language.

Curiously enough, in order to administer an antidote to the disruption in railing off the figurative from the literal, four semantic and pragmatic views have tried to scrutinize the difference between these two labels as follows:

- (1) **Conventional Theory:** some cognitive researchers, like Cohen and Aristotle consider the figurative devices as ornamental and peripheral language uses. As opposition to this, the literary language is almost standard, normal, and the means of everyday talks and interactions
- (2) **Context-Free Theory:** the proponents of the context independent theory as Stern (2000) assures that the figurative meaning is free of context; it needs no consideration to the context to be construed. As opposed to that, literal meaning is relatively attached to the context of the utterance.
- (3) **The Truth-Conditional Theory Grice (1975):** the advocates of this stream uphold the notion that most of the literal language that people tend to use is literally true. Notwithstanding, the figurative language results from a violation of the maxim of truthfulness.

The figures of speech have been divided into two main categories: tropes and schemes, with the former being figures of speech with an unexpected twist in the meaning of words, the latter figures that are used prototypically to signify a conventional pairing of a form and a meaning or, more broadly, a form and a conceptual pattern. It refers generally to the sound patterns in the language, like consonance, assonance, and alliteration.

However, enhancing learners' figurative language competence (FLC) is one of the focal roles of teaching literature to EFL students. It is substantial to look to this term rather thoroughly. Firstly, competence is a product, it is a description of an action or an outcome that is apt to be assessed and evaluated. FLC is, thus, has been given the eye by different applied linguists like Culler (1975), Danesi (1992), and Lazar (1993). It can be defined as a person's ability to use, understand, explain and even evaluate some figurative usages corresponding to some cognitive and emotive skills.

Substantially, there is a great link between FLC and LC. The concept of LC was first coined by Jonathan Culler in his book Structuralist Poetic (1975) to mean s first

and foremost the learners' ability to understand both implicit and explicit meanings of words in a text, and to relate their understanding to the world. Probing the core of this view, FLC is by inference an integral element of LC that imbues learners with great fervour towards the figurative language, and triggers their understanding and appreciation to literature. It is sequenced in a number of systematic processes that expose the figurative language as a central rather than peripheral to language functioning.

To this end, many researchers have found that any reader, on front of package of deviant language paradigms, have to pass by different stages. Gibbs's model (1994) actually brings to light three processing stages— comprehension and recognition, interpretation, and appreciation. Comprehension, however, denotes a person's ability to distinguish between the literal utterances and the figurative devices in any piece of discourse, and if the comprehension of the figurative use is more challenging and time-consuming than interpretation. Interpretation is conscious activity and an in-depth process which is outstandingly puzzling in the way that it sorts out the miscellaneous figurative constituents with a great caution. From another prospective, evaluation is oftentimes a protean process that works by activating the learners' personal responses and by harvesting aesthetic and emotional values.

The presence of poetry in the class is said to have the ability to hone students' FLC. Thus, learners are invited to stick the pieces of its puzzle, in order to have complete image of its possible meanings. On the way to fulfil this task, students experience a moment of incredible inner and mental power that enables them to understand, interpret, and appreciate the non-literal pieces of the language.

The integrated approach is a theory that amalgamates the stylistics, reader Response Approaches, and the Personal Growth in poetry teaching. That is a linguistic approach which utilizes some of the strategies used in the analysis, which explores poetry literary and non-literary from the perspective of style and its relationship to content and meaning. To promoting the teaching of figurative competence, Carter and Long (1991) assert that "*this approach can enhance language; it can lead to personal growth in students; and it can facilitate cultural awareness and appreciation of one's*

heritage” (Dutta 23). In addition to the exploration of the poetic composite from a stylistic standpoint, it is also important to stress that all students can and should freely express themselves when discussing any the figures of speech. This freedom of expression ensures a collaborative, learner-centered classroom that takes into account the EFL students’ individual differences, learning goals, and affective factors. In this paradigm, this approach may highly enhance learners’ figurative competence through different stages in poetry learning process. The learners are kindly invited to oscillate between the recognition of various figurative languages and the expressing of their own opinions, feelings and attitudes stemmed from a built empathy between the reader and the text. It is essential for students to have opportunities to formulate and express their thoughts, opinions, and feelings about the figurative language, and to relate knowledge and information on matters within their life-experiences and in the society around them. To fulfill the target of this approach, the teacher has to fascinate the learning process of literary style with well sequenced and uplifting activities. Savvidou explains the following activities in the integrated approach:

1. Participation and Anticipation: Learners have to delve into the surface context of the text mainly by pre- reading activities.
2. Stage 02: Focusing: Learner focus here on recognizing the different figures of speech
3. Preliminary Response: Learners give their initial impression about either the heavy or the slight use of the figurative language in the literary work
4. Working at it I : In this stage, learners delve deeply in the comprehension of the figurative intended meaning of each figure of speech
5. Working at it II : The focus is put on the analysis of all the literary discourse depending on the understanding of the different figures of speech
6. Interpretation and personal response: As the title implies, the total focus here is on stirring the learners’ enjoyments of the text through enabling them to come to their own personal interpretation of the figures of speech and ultimately to the whole text. (4)

Learners in EFL classes find difficulties in figuring out the subtle and well embellished poetic style. Accordingly, teachers prone to developing the learners' ability to be figuratively competent; that is to load properly learners' ability to use, understand, explain the different figures of speech in poetry. An integrated approach in teaching poetry is proposed to fuel the learners with a stout ability to scrutinize the figures of speech first by easing the linguistic surface understanding of the figurative language. Then by prompting the students' cognitive processes that allow them shifting swiftly from a surface level of understanding to a deeper involvement in the real intended meaning.

3. Chapter Two: Situation Analysis and Methodology of Research

In an impulse to give a thorough appraisal to the topic under the lenses of investigation, the investigator has undertaken pertinently his research paper through the use of descriptive/diagnostic research studies, which are basically geared by the use of a Case Study method in gathering data. Therefore, the current study has appointed the 1st year students at the department of English as a Case Study. However, A mixed method research design has been embraced to pilot this research, in order to assess the effectiveness of an instructional approach to teach the figurative language through the use of authentic poetic texts.

For the sake of hunting compelling evidences that supply a good provision for testing the research hypotheses and lay a solid foundation for the current research, three research instruments have been practically utilized, viz. 1/ pre/post tests for participants to assess the development of the learners' FLC through the use of an integrated-approach, 2/ a questionnaire for both teachers and students to appraise nuisances and challenges that 1st year students undergo when dealing with the poetic figuration, and 3/ an interview for poetry teachers to explore whether they are aware of and/or would be disposed to devote time to figurative uses in their teaching practice.

Firstly, tests have been designed into three phases, and it has been inspired by Gibbs (1994) theory of metaphor (figurative) processing, that moulds the figurative language processing in three stages (Comprehension, Interpretation, and Evaluation). To assess students' FLC, the investigator has suggested deliberately and intentionally four poems to be incorporated in these tests, that are respectively as follow: "True Love": William Shakespeare, "Daffodils": William Wordsworth, "The Glory of the Day was in Her Face": James Weldon Johnson, "A Red, Red Rose": Robert Frost.

3.1 Tests:

(1) The Pre-Test: test has been framed to the participants in order to evaluate their ability to sort out the figurative language use before involving them thoroughly in the poetic texts.

(2) The Post-Tests:

a) The Post-Test of Figurative Comprehension: It aims first at assessing students' figurative comprehension processing, i.e. it appraises the ability of the learners to discriminate between the literal and non-literal language expressions in the aforementioned poems. To conduct this test, participants have been required to answer some activities in about 45m. It incorporates two exercises.

b) The Post-Test of Figurative Interpretation: This test aims at building students' figurative interpretation utilizing the main activities and procedures of the second phase (content-cultural phase) of the integrated approach. The guidelines for the performance test (post-test) of figurative interpretation is sculpted into two activities, the first is a multiple-choice exercise, whereas the second invites the students to explain directly 6 figurative fragments from the poems using their own style.

c) The Post-Test of Figurative Evaluation: It is set to assess learners' ability to evaluate the whole designated poems and to refract the light on the way evaluation might be affected by variation of the figurative images scattered in the poems. This test is allotted in 40mn. It incorporates two exercises of evaluation.

3.2 Questionnaires: have been carefully chosen for both students and teachers. Students' questionnaire has been constructed for the purpose of refracting light

on the main probable thorny difficulties that surround the process of teaching the poetic discourses. However, teachers' questionnaire would accumulate the multi-dimensional viewpoints about the layers of problems and intricacies that both teachers and learners encounter when dealing with the poetic language.

3.3 Teachers' Interview: the investigator has held a semi-structured interview with 3 teachers of literature, particularly poetry. The aim is to gauge teachers' perspectives and assumptions about the learners' FLC, and the role of the figurative language in the language learning development.

The second chapter has introduced the researcher to the spirit of inquiry. It explains how the researcher dashes to fight on two fronts; to make his own experiment that either reinforces or suspend his dissonant knowledge, and to aggregate the ideas of the others to build ideas of his own.

4. Chapter Three: Data Analysis and Interpretations:

On the way of fetching for answers to the present research questions and hypotheses, the third chapter endeavours to accumulate the mass of data gathered and to put it basking under the sun of analysis and scrutiny. After taking most of the respondents' answers and results of the tests to lay them under investigation, researcher ends up with these findings.

a) The Difficulties surrounding the Figurative Language Use in Poetry:

It appears that what poses a real handicap for the learners is not poetry itself, but it is likely to be the figurative language chunks in poetry. What makes them hard to construe is the fact that they are sufficiently innovative, abstract, and so alien to the self-concept of the learners. Thus, students in their 1st year at the university are not yet able to dissolve the knots of meaning of the figurative devices. For this reason, they come to face the different authentic poetic poems with dull attention, with fear, unwillingness, and considerable opposition.

More substantially, students gripe about the difficulties that besiege different figurative devices from which metaphor, metonymy, and allegory are what head the list. These devices seem to wrest control from the standard language by means of using some conceptual fore-grounded patterns that tease human disposition for understanding. Some metaphoric images, such as: “*day dried my eyes*”, “*my tear blinded sight*”, among others, tend to stipple the image of someone who cries abundantly. However, though the words that are invested are writ, there is a possibility of provoking confusion for the learners regarding the layers of association between the source and the target domains that are totally veiled. Yet, this cannot eclipse the fact that there are other factors which contribute to the difficulty of poetry, such as the difference in culture, and inadequate teaching materials.

b) The Effectiveness of the Integrated-Approach in Enhancing Learners’

FLC:

The integrated-approach to teaching poetry seems to be somehow fruitful. The tests used in this research paper have portrayed how the students have overcome their inertia, fears, and disabilities to deal with the figurative images in poetry. Back in this research paper, when some figurative poetic expressions had been exhibited to the 1st year learners without context, or cultural aspects, they had failed to give proper interpretations and evaluations. Metaphors, such as “*while the sands of life shall run*” and “*love alters not with his brief hours and weeks*”, have stayed hollow and with no identity. At any rate, this could be due to the fact that students, though propped by the linguistic layers of the language, and the meaning of the vocabulary items, they have been unable to pin down the whole symbolic meaning of these deviant expressions, and any attempt to do so would be like a yearn to keep a fish alive out of water.

c) The Importance of the Figurative Language to the EFL Learners:

Guided by the findings of the research, and more practically, the figurative language may work alongside with the increase of the learners’ cultural references, which may result ultimately in developing their sociolinguistic competence. Moreover, FLC may contribute efficiently in building up empathy between the reader and the literary text.

Besides, it would destroy the monotony of writing, communicating, and interacting via classical styles stepping up remarkably to the use of a sophisticated system of the language. Then, developing the FLC may be above and beyond a stimulus for cross-cultural competence from one side, and from the other, a catalyst for activating learners' cognitive analytic mind with an ability to visualize, store, and retrieve virtual conceptions of the language.

5. Chapter Four: Recommendations and Suggestions for Promoting FLC in the Algerian EFL Classes

Feeling the deepened need of evolving FLC in the learners, chapter four would position FLC under almost every heading by heralding promising tools for developing learners' skills and testing better instructional materials and methods that, once and all might underpin for progress.

5.1 Recommended Figurative-Oriented Courses: The current research advocates stoutly integrating some pedagogical figurative-oriented courses at the university that may raise learners' awareness of the figurative language, and engage them in well-defined tasks.

5.1.1 Developing Learners' Figurative Awareness-Raising:

- **Conceptual Mappings:** learners should understand the schema of the figurative language that is almost conceptual by recognizing the compatible link between the vehicle and the tenor. This can underpin to foster learners' CMs awareness-raising work in the curriculum.
- **'Language Play':** learners may be engaged in recreation by playing with words, generally the words that have more than one meaning.
- **Image Formation:** helping the learners to deal with imagery is able to delineate an unforgettable image in the readers' mind so that it helps in making the comparisons necessary for the figurative production or comprehension, and that imagery can generate novel, integrated representations for metaphor production, as well as increase the efficiency of the search for relevant information for the figurative comprehension.

- **Promoting Analogical Reasoning:** learners need to recognize the symmetric patterns that tie different concepts together. That is, since most of the non-literal elements in the language are based on association and comparison, understanding the verisimilitude of similarities is a key way to a plausible interpretation.
- **Foregrounding and ‘Schema Refreshment’:** These two areas are mainly attached to the process of figurative evaluation. Thus, teacher in the class can invest some ways that allow the learners to air their feelings and to word their thoughts on the bases of Schema Refreshment of different images in the text.

5.1.2 Pedagogical Figurative-Oriented Activities: are the target classroom language exercises that touch predominantly the non-literal lexemes as linguistic phenomena in the curriculum, such as: Extending Vocabulary Items, Problem-Solving Activities, ‘Free Play’ Activities (Paedia), Multiple Choice Activities, and Target Tasks.

5.2 Integrating the Figurative Language in the University Curriculum: The figurative language can be incorporated in different sessions like oral production and grammar. One of these realizations is to stare at the use of the figurative lexemes, such as some genuine and vital idiosyncratic expressions in every day talk and interaction, and to ponder to the way it functions with particular grammatical constraints and language structures.

5.3 Developing FLC through Literature: In view of that, authentic literary texts (like plays, short stories, and novels) are recommended to be inserted to the curriculum at all levels, in order to give learners insights about how literature works, and about the literary language and mechanism.

5.4 Teaching the Figurative Language through Poetry: teaching poetry to the learners will allow poetry to be overarching means to developing students’ competence in dealing with the figurative language devices. In turn, a good perception of the figurative realm may contribute to better understanding of the whole poetic text.

5.4.1 Using Task-Based Approach to Teaching the Poetic Figuration:

specific figurative-oriented activities that incorporate metaphor, synecdoche, metonymy, and other figurative devices would permeate a better grasp of the figurative language mechanism and a good understanding of the poetic texts. However, to apply the TBA in teaching poetry, learners can go across a lot of stages: pre-task stage, a task cycle and a language focus. In each stage, teacher can use many activities like identifying language anomaly, recording initial responses, and talk it out. These tasks can engage the students along with the different manifestations of the language.

5.5 Using Technology to Teach the Poetic Figurative Images: With the inevitable growing itch for innovation and for assigning the use of technology as a catalyst for imparting literature resources, it is worthy to attach the use of technological tools to foster teaching the figurative devices. Thus, teacher can use some technological assistants like: Visual-based resources, videos, records, audiotapes, books and tapes, and CDs.

6. Conclusion:

In essence, poetry is brimmed over with a very complicated style which is stemmed mainly from the use of the figurative language. However, the figures of speech are the most substantial ingredients of poetic works. Yet, students in Algeria still confront difficulties in being figuratively competent. The integrated approach to teaching poetry is suggested to offer students ample opportunity to react to the figurative language in the poems based on their own understanding, experiences, emotions and ideas. Teachers in Algeria may start from the first year at the university developing learners' FLC as a step to underpinning their literary competence.

The researcher hopes that this research would give new insights to the instructors, teachers and learners in the EFL classes about the burgeoning importance of developing students' FLC in the Algerian classes. Notwithstanding, it is definitely

undisputable that any research is a complex enterprise that runs the risk of overconfidence, of incorrect generalizations, of invalid data, of irrelevant outcomes, of unexpected issues, and of some biases that might float on the surface. In our case, the current study is not far from leading untenable arguments, since it is limited to specific sample of teachers and students at the University of Tlemcen. However, any academic research starts in wonder and ends in wonder. The accumulated final results do not stop the researcher's drive to explore new areas of concern. Thus, we realize that the discussion in this extended essay is still far from being all-embracing and may be enriched in further researches such as: To what extent may FLC underpin to the development of Literary Competence?