Teaching Literature to Greek Adult Learners: An Integrated Approach Making Use of Reader Response Theory and Discourse Analysis for the English Foreign Language Classroom

Fotini Sivridou

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School of Culture, Language and Communication
The Institute of Education
University of London

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Abstract

The thesis is making use of a well-known literary theory and discourse analysis, so as to introduce literature to Greek adult learners of English as a foreign language who are preparing for the Cambridge Proficiency Examination in English as a Foreign Language. Chapter one introduces the thesis problem and the questions arising from it. Chapter two presents the learning situation in Greece at this advanced level and deals with linguistic theory and syllabus design. In chapter three, four of the most important literary theories are presented, including reader response theory, which is adopted here as the most appropriate mode in EFL teaching. Chapter four makes an attempt to integrate reader response theory and discourse analysis so as to present literary texts to Greek adult learners of English of an advanced level with the aim of emphasizing the advantages offered by such an integration. A literature course design is presented in chapter five, which, it is claimed, can be incorporated as a supplementary course in the general language syllabus; the texts introduced are approached from two main viewpoints, an analysis of their discourse and an emphasis on the reader, as advocated by reader response theory. Chapter six introduces a small-scale research based on the piece of curriculum development in the previous chapter, with 25 students from the University of Piraeus treated as ‘focus students’, while in the next chapter the findings are discussed and placed against the background of the course
design and the objectives identified. Such issues as external validity, reliability and extending the course are dealt with in the last chapter, where a discussion is held in the form of reflections about the findings. Finally, in the conclusion, proposals are made for the importance of including literature in the foreign language classroom and the approach that should be adopted.
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Chapter One. Introduction

In the opening chapter of William Golding's novel 'The Inheritors' the reader can read:

'Lok was running as fast as he could. His head was down and he carried his thorn bush horizontally for balance and smacked the drifts of vivid buds aside with his free hand. Liku rode him laughing, one hand clutched in the chestnut curls that lay on his neck and down his spine, the other holding the little Oa tucked under his chin. Lok's feet were clever. They saw. They threw him round the displayed roots of the beeches, leapt when a puddle of water lay across the trail. Liku beat his belly with her feet.

"Faster! Faster!"

His feet stabbed, he swerved and slowed. Now they could hear the river that lay parallel but hidden to their left. The beeches opened, the bush went away and they were in the little patch of flat mud where the log was.'

"There, Liku."

The onyx marsh water was spread before them, widening into the river. The trail along by the river began again on the other side on ground that rose until it was lost in the trees. Lok, grinning happily, took two paces towards the water and stopped. The grin faded and his mouth opened till the lower lip hung down. Liku slid to his knee then dropped to the ground. She put the little Oa's head to her mouth and looked over her.

Lok laughed uncertainly.

"The log has gone away."
He shut his eyes and frowned at the picture of the log. It had lain in the water from this side to that, grey and rotting. When you trod the centre you could feel the water that washed beneath you, horrible water, as deep in places as a man's shoulder. The water was not awake like the river or the fall but asleep, spreading there to the river and waking up, stretching on the right into wilderness of impassable swamp and thicket and bog. So sure was he of this log the people always used that he opened his eyes again, beginning to smile as if he were waking out of a dream; but the log was gone.

I wonder how a linguist would approach a piece of discourse like this and whether the linguist's approach would be different from that of a literary critic's. If the approach of the linguist and the literary critic were different, on what grounds would they base their interpretation? Would there be any possibility in integrating the two approaches? Such issues would raise the natural questions of what is language and what is literature, questions which, far from my providing any concrete answers, I will try to clarify and perhaps elaborate on.

The reader will notice the use of peculiar names, such as 'Lok', 'Liku', 'Oa', and the first image formed will be that of a long-haired man holding a thorn bush and running fast carrying on his back Liku, a little girl who rode him laughing. The structure is simple, mostly simple sentences linked in co-ordination, something that matches with the simplistic meanings evoked: in running fast through the roots of beeches and puddles of water the man was not helped by
his reasoning but the cleverness of his feet: 'Lok's feet were clever. They saw. They threw him round.... . His feet stabbed.' Lok's lack of reasoning is also seen when he reaches the point where the log was. The fact that the log was not there causes him to 'laugh uncertainly', close his eyes to reopen them as if waking from a dream and begin to smile believing that the log would be there this time, but in vain. In other words the reader is left with the impression of a man who cannot reason, whose mind takes a long time to work and with a situation in which the 'onyx marsh water' is characterised as 'not awake' but 'asleep' in contrast to the river and the fall. The first impression the reader gets as being treated as an imbecile begins to change little by little: it is not the reader who cannot reason, but the people involved in the story as the linguistic evidence shows. Things become much clearer as the reader goes on reading the text, but the beginning is quite extraordinary, flouting maxims in terms of pragmatics and creating confusion in the process of reading.

Examining the text's linguistic qualities we would probably need to say whether the function it serves is to convey information or whether it is an imaginative piece of writing that has nothing to do with social reality and, if it belongs to the second category, whether this kind of text would be useful in the foreign language situation as an object of study. That raises a number of questions related to the problem of the research thesis, namely, 'Can the teaching of literature to learners of English as a foreign language promote language development through the careful choice of literary texts and the 'appropriate' approach to them?' The questions that arise are: 'What kinds of texts should
be included?' 'What variables should be taken into consideration when adopting an approach?' 'What literary theory/ies should be considered as contributing more to the idea of language development?' 'What language method should be adopted?' 'Could a combination of literary theory and linguistic method form an acceptable pattern?' 'How could that be effected?'

To be able to answer such questions it is necessary to try and define the notions of language and literature as far as that is possible.

Language is thought to be very difficult or complex and no theory can ever fully account for it. According to Corder, language is used, possessed, acquired; language works, it is born or dies, it grows, develops or declines; language therefore is knowledge, behaviour, skill, habit, event or object and it has to be admitted that it 'is such a complex phenomenon that no one viewpoint can see it as a whole' (Corder 1973:21). Language seems to have a double function due to its nature: first it is seen as a psychological phenomenon which means that it is related to the human mind which it expresses as a thought; second, it fulfils the function of social communication, that is, it is the means by which a message is communicated from addressee to addressee. Therefore language serves both an ideational and an interpersonal function (communicative or social) as well as a textual function (Halliday 1970/1985/94). There is no point in trying to emphasize the ideational or social function of language: language is both 'abstract knowledge and actual behaviour' (Widdowson 1996:15). Although language is a material reality in the sense that it expresses social communication, at the same time it
is related to what is not language, that is the outside, the real world that exists without it even if it is expressed through it (Kristeva 1989). The characteristic of language is that it consists of sounds that human beings articulate, and that these sounds are expressed or realized in written marks (one should not exclude the non-verbal realization of language, i.e. gestures). One could therefore adopt the definition of language as 'the specialized sound signalling system which seems to be genetically programmed to develop in humans' (Aitchinson 1995:11). That distinguishes human from animal language which serves only as an automatic response, is not flexible or versatile. Human language then has certain design features that contribute to its flexibility and versatility and help in making it distinctive of humans, the most important of which according to Lyons (1981) are arbitrariness, duality, discreteness and productivity; or added to that other linguists such as Aitchinson (1995) and Yule (1996a) include displacement and cultural transmission.

Arbitrariness as a feature shows the relationship between form and meaning; this relationship or the resemblance between the linguistic sign (i.e. form) and what that sign represents (i.e. meaning) is arbitrary and only based on convention; every language represents it in a different way, and what it signifies for a particular language is quite different from what the same resemblance signifies in a different language. Unless a word is onomatopoeic, such as the English word 'cuckoo', the connection between the linguistic representation of the word (i.e. form) and what that form expresses in the mind of an individual (i.e. meaning) is nothing but arbitrary. However, despite the
arbitrary nature of language, people use it by convention in the best way that suits them: so the Arabs have many different words to express a 'camel', the Eskimos do the same to express 'snow', the English express the word 'dog' in various ways; or in poetry the language is chosen not arbitrarily, but to represent the sound (Widdowson 1996).

Duality as a design feature of language refers to the levels of unit or structure in a language: there are two levels of structure in a language, the first one refers to meaningless elements such as sounds in spoken language, and the second to the combination of these elements to form units which convey meaning. The units are considered to be primary, whereas the elements are secondary levels and duality can only exist in a system which comprises both secondary elements and primary units. Duality is also a characteristic of written language, in which case what matters is the difference between the sound and spelling system.

Discreteness is a characteristic of secondary elements, such as the difference in form between the words bit and bet. Any substitution between these two vowel sounds, something in between, that is, in pronunciation does not produce a new word, it remains unrecognizable (Lyons 1981, Widdowson 1996).
Productivity refers to that feature that enables humans to produce signals they have never heard before, to construct, that is, and interpret new signals (Hawkins 1984/87, Lyons 1981).

Displacement is the characteristic feature of human language to refer to things or events in time and place not immediately related to or present in the environment of the present time or place, thus allowing humans to create fiction or describe human worlds.

Cultural transmission, finally, is the feature that is best shown in the ability of humans to pass their language from one generation to the next due to the fact that language is not inherited but acquired; humans are born with the cognitive capacity to acquire language, but do not possess the ability to produce utterances of a certain language and pass them from one generation to the next. Language is not inherited from parental genes like the colour of one's eyes but is acquired in a particular culture where the members of the same culture share it with you.

The specific design features that characterize language make it distinctly unique as species-specific, and if language is attributed to humans only then the question arises whether it is genetically or generically unique. It goes without saying that if we accept the genetic endowment in language then we automatically accept the fact that language is a unique phenomenon of human beings, but that does not imply that language is also a generic
accomplishment, i.e. that there are abstract principles in language governing its structure and use and which biological necessity turns into universal ones, coming from mental characteristics of the species. Chomsky took this principle for granted and considered language a 'mirror of the mind' (Chomsky 1975). He believed that humans are specifically designed to learn a language, that children have an admirable intellectual capacity to apply rules and principles so as to express their thoughts or feelings. A child can effortlessly acquire a language not by imitation but by developing rules and regulating them through an innate cognitive capacity, what Chomsky called a 'Language Acquisition Device' (LAD), which is based on the idea that every child is equipped with a mental organ quite distinct from other intellectual developments. Since, according to Chomsky, all human beings have a cognitive capacity to acquire language, the LAD provides them with a set of principles that helps them to organise language in grammatical terms, that is humans are equipped with a Universal Grammar (UG) that makes it possible for them to acquire the language to which they are exposed in terms of their environment (Chomsky, 1975). Both the idea of the 'Language Acquisition Device' and the 'Universal Grammar' have given rise to much controversy. Widdowson (1996) argues that Chomsky's explanation of language learning does not form part of a child's general intellectual capacity, but wants to prove the existence of a separate mental organ, which is a different and controversial issue. However one goes about the issue the fact remains that this innate mental capacity of humans to acquire language is what characterises and distinguishes them from animals.
In the process of developing language linguists distinguished various kinds of discourses, one of which is literary discourse as the opening chapter of Golding's novel shows. Is not, however, literary discourse language? Is there not an identity between language and literature? Shall we not agree with Roland Barthes who wrote that literature is an art related with language since it has used it to 'express ideas, passion, or beauty', or that literature makes 'a language of the very conditions of language' (Barthes 1982:257)? Perhaps, however, it would be better if we tried to follow philosophical inquiry into the nature of literature, to see what it is that distinguishes it from other kinds of discourse, see what its distinguishing features are, to say, finally, what is literature.

It seems that the main and most important distinction between literary and non-literary discourse is that literature is 'any kind of composition in prose or verse which has for its purpose not the communication of fact but the telling of a story (either wholly invented or given new life through invention) or the giving of pleasure through some use of the inventive imagination in the employment of words' (Daiches 1981:4,5). The purpose of literature, therefore, seems to be not to impart factual information as any kind of non-literary discourse would do, but present the reader with an invented, non-real story and/or provide enjoyment or pleasure through the use of imagination or employment of words, that is language. If we go back to Aristotle we will notice the importance placed on imitation (mimesis) or representation for the art he calls poetry (that would include tragedy and comedy depending on the way men are
represented, i.e. worse in comedy, better in tragedy). This mimesis 'is produced by means of rhythm, language, and music, these being used either separately or in combination' (Aristotle 1965:32 ). The mimesis of people as better or worse than or even the same as we are characterises the kind of poetry, or the art, as Aristotle says, that is based on language using prose or verse unaccompanied by music. The differentiation of the imitative art is thus based on three factors, their media, the objects they represent and the manner of representation; the latter includes the way it is presented either by narration and the assumption of a character other than one's own, or by personal narration ('by speaking in one's own person without any such change'), or by the characters performing all the actions dramatically. In tragedy the imitation concerns action, and the representation of action is plot, 'the ordered arrangement of the incidents' (Aristotle 1965:41), whereas characters and thought are two other media through which the nature of action can be defined.

Clearly language carries a great importance in literature, and Aristotle in his definition of tragedy refers to it as 'enriched by a variety of artistic devices appropriate to the several parts of the play' (ibid.:39), and 'possessing rhythm, and music, or song'. In his 'On the Art of Poetry' Aristotle gives various linguistic definitions describing the various parts of language and then goes on' to describe poetic diction in terms of nouns, metaphor and poetic coinage. In trying to relate diction with style Aristotle believes that the use of 'expanded, abbreviated, and altered forms of words' contributes to adding unfamiliarity
caused by this deviation from normal usages, a fact that 'will raise the diction above the commonplace, while the retention of some part of the normal forms will make for clarity' (Aristotle 1965:63).

According to Aristotle, therefore, the language employed in literary discourse differs from that of non-literary discourse in that it is or should be above the commonplace while retaining clarity through the use of some normal forms. Thus literary language, we could say, makes one difference in the juxtaposition of literary and non-literary discourse while there are other characteristics that contribute to this differentiation. In the Golding text it is worth noting that the language employed is indeed rather peculiar; its main characteristic is the simplicity of its form (or structures), a simplicity that reveals a kind of primitive innocence, and that is exactly the point - for we have to deal here with a primitive people whose power of reasoning is almost non-existent. The simplicity of forms or structures and ideas reveals the simplicity of the mind of the people described here with the emphasis placed on sensual perception rather than any deeper, complex thought; thus literary language is adjusted to the meanings the writer wants to convey. The narration is also adjusted to the innocence of primitive reaction: it is too slow, in fact there is no narration as such but a series of pictures and smells, as if there were no narrator, as if the story told itself.

In this sense Shklovsky and the Russian Formalists formulated their notion of Art as 'a way of experiencing the artfulness of an object' (Shklovsky, 1965,
meaning by that language and the way it managed to turn familiar into unfamiliar, i.e. to defamiliarize ordinary acts, change their form but not their nature). Elaborating on that Roland Barthes identified forms and codes in a narrative text which made possible the meanings of the text, and talked of levels of description in narrative (the levels of function, action and narrative or discourse, Barthes, 1982), thus celebrating what he thought of primary importance in literature, that is language.

Literature can therefore be defined according to its material, its means of realization, i.e. language. One of the definitions of literature Wellek and Warren provide is limited to 'the art of literature, that is, to imaginative literature' (1963:22) thus taking into account the language of literature, for as they say, 'Language is the material of literature as stone or bronze is of sculpture, paints of pictures, or sounds of music. But one should realize that language is not mere inert matter like stone but is itself a creation of man and is thus charged with the cultural heritage of a linguistic group' (loc.cit.). That forces them to distinguish between literary and non-literary language and non-literary for them includes scientific and everyday language. The difference between literary and scientific language seems more straightforward: scientific language is more 'denotative' in the sense that there is a clear correspondence between sign and referent, while literary language is 'connotative' in the sense that it is full of ambiguities, more expressive than referential, in which the sign is stressed and through various kinds of techniques it draws attention to it by using metre, alliteration and patterns of
sound. The difference, however, between literary and everyday language is more difficult to establish since everyday language is not characterised by uniformity and is certainly not limited merely to communication and communicative purposes. However, literary language is more systematic, although this systematicity that involves autotelic, intransitive and opaque elements, is a questionable issue, as Todorov (1990:6) explains. The pragmatic distinction, Wellek and Warren maintain, lies in the characteristic of literary art as representing 'a world of fiction, of imagination' (Wellek and Warren, 1963:25). That means that even if the literary work refers to actual happenings or seems to convey information similar to that of non-literary works (history, biography, etc.), the 'I' in a poem or the character in a novel is a dramatic, fictional person, not a historical figure or a figure in real life.

For realism, however, the fictional figure of a literary work turns into a complete human personality and literature does nothing more than present independent life characters and human relationships all set within the context of social reality which is determined by economic and material factors, as Lukacs argues (Lukacs, 1972).

A lot of various definitions of imaginative literature (i.e. poetry) have been given through time; we seem to be moving from the Platonic idea of poetry as an imitation of an imitation, as feeding passions instead of helping men to control passion by reasoning, by using knowledge, to Aristotle's ontological approach to poetry as representation, and to literature as true, useful and
serious; to Sidney’s attitude to poetry as imaginative, invented story expressed
with liveliness and passion (Daiches 1981:50-72); to Dryden’s belief that the
poet far from imitating invents a better, a golden world; to Dr Johnson’s
attitude that the poet gives pleasure by providing an accurate picture of the
human nature; to Wordsworth’s defense of poetry as ‘the spontaneous
overflow of powerful feeling’; to Coleridge’s inquiring into the distinction of
poetry and prose and characterising a poem as having an organic relation to
the whole while stressing the function of the imagination; to Shelley’s placing
poetry within the sphere of his own Platonic idealism stressing language and
imagination; to Richards’s and Arnold’s effort to defend poetry in the Victorian
world of science, to free it from being directly ‘responsible’ to scientific truth;
and to the modern reaction of critics to define more closely the proper sphere
of imaginative literature, to deny that poetry expresses emotion or the
personality of the poet but, instead, accept that poetry is an ‘escape from life
into art’ (Daiches 1981:144); and to finally emphasize the medium of poetry,
that is language, this particular language employed by poets who seem to be
haunted by words, where the use of irony, paradox, metaphor, symbol and an
interest in myth shows the difference between poetic diction and the
denotational nature of ordinary discourse.

It seems, therefore, that the language of literary discourse is a good reason for
a teacher to introduce into the language classroom, especially when it is
juxtaposed to and/or combined with that of ordinary discourse. How is that to
be effected? The main argument in this thesis is that literary texts should be
approached from the point of view of an analysis of their discourse and the interaction created between text and reader. The opportunities the reader will be given to approach the literary text should help her or him to develop the necessary literary competence, which, in its turn, will contribute to her or his forming interpretations through the process of reading and analysing the discourse. To that end reader response theory has been adopted here as it contains a dynamic relationship between reader and text and does not consider the text a static object as such theories as New Criticism did; reader response theory views the text as a set of structured indicators that will help the reader's acts of comprehension, according to Iser (1978/80), and will help her or him to experience meaning rather than define it. The text's structured indicators can be approached from the angle of an analysis of its discourse elements, something that will help readers in the act of understanding the text and providing a meaning, within the social, cultural etc. conditions of foreign language teaching. After all, language may form the being of literature as Roland Barthes argued, but the aim of the thesis is to show that the reverse is also true: language (and consequently any foreign language and to that effect English as a foreign language) depends on the literature expressed in it to a great extent.

The literary texts approached and analysed in this thesis are all poems and short stories due to the fact that these genres are more easily approached than other genres of literature; it is generally thought that the brevity of a poem or a short story makes it more suitable as material to be taught in the foreign
The present thesis can be labelled as both theoretical and empirical research; from the very beginning I thought that it would be more appropriate to support the main argument introduced here, that is combine discourse analysis with reader response theory in the approach to literary texts to be taught in the EFL classroom, by introducing ways and means of how such a position could be effected, that is both by providing appropriate texts and suggesting ways in which they could be approached so as to yield the expected result: develop in learners an awareness of language and literature and an interpretative ability, a literary competence that will contribute to their becoming better readers in the foreign language and therefore better and more fluent users of it. Naturally the application of a certain hypothesis seems to have more practical and therefore more tangible results; the literary texts presented here have, therefore, been introduced to a number of ‘focus students’ and their responses to them have been gathered as data that can provide answers to the research problem and questions posed in the thesis. Also, questionnaires have been designed with the aim to give learners the opportunity to evaluate the texts, and generally the whole piece of curriculum development (see appendix 1). The responses of the focus students to them also form the data of the research.
Due to the double function of the thesis, it was considered appropriate that a small scale research be adopted. A limited number of 25 students from the University of Piraeus were treated as focus students with the aim of producing responses to the literary texts introduced here and the questionnaires designed for the evaluation of them. The data gathered were analysed according to the methodology of qualitative (content) analysis. Why the particular texts have been selected, the order in which they are presented and the particular analysis adopted are subjective rather than objective issues, to which answers are provided in the development of the thesis, therefore it is not considered appropriate to elaborate on them here. It is hoped, however, that the reader of this thesis will find some answers to the problems teachers of English as a foreign language face in the classroom and the researcher is wholly responsible for any limitations that may arise during the analysis of the research data. One final word of warning may be needed: it is not my aim here to disregard conventional, non-literary discourse or reject it on the grounds that, compared to literary discourse, it seems ordinary, lower, banal or degenerated. The emphasis, however, is placed on literary discourse and text due to its being cut off or put aside in foreign language teaching as it is considered to have no practical payoff, to represent a kind of elite audience and have no contribution to developing language awareness or skills for learners of English as a foreign language, an attitude that is far from being adopted here.
Respecting the double nature of the thesis as being both theoretical and empirical research, I intend to start by giving a short overview of the present situation in the Foreign Language setting as regards the teaching of literature to Greek adult learners preparing for the Cambridge Proficiency Examination in English. This will be followed by the influences imposed by syllabus design and the various pedagogical approaches to the communicative status of foreign language teaching, mainly seen from the point of view of the latest developments in linguistics, such as pragmatics and discourse analysis. An effort will be made so that linguistic developments be linked to literary theory, dating back to Ferdinand de Saussure who developed his system of signs governing every form of social or cultural life. As the father of modern linguistics, de Saussure managed to influence greatly literary studies, which paid tribute to language as an essential element of literature. Thus, four literary theories will be exposed and developed as being all influential to modern linguistics and the language of literature. In the process of developing the theories, the focus will turn from language to the reader and her or his effort to produce responses to what the literary text presents to her or him. Thus, reader response theory will be developed and chosen to form an indispensable element in what the research thesis advocates, namely that language awareness and interpretation procedures can be promoted if the shift is turned to the reader and the responses s/he forms during the process of reading the literary text.
Next, I will focus on an integration of language and literature as seen from two main viewpoints, literary discourse analysis combined with and/or interrelated to reader response theory, especially as advocated by Iser's theory of aesthetic response. After outlining the main trends in both approaches, the integration will be viewed from the various processes and ways of reading literary texts exposed by the students' responses. It will be made clear that literary theory should supply content to be taught or indicate understandings and skills to be developed, and learners should become aware of that to a certain extent. Five specific objectives will appear, all related to the thesis hypothesis, which, it is claimed, will be promoted due to the integration of reader response theory and discourse analysis. Finally, the questions arising for the researcher will be presented at their different levels.

My next effort will be linked to the empirical nature of the research. I will therefore introduce a piece of curriculum development to be used as a supplementary piece of the general language syllabus for Greek adult learners of English preparing for the Cambridge Proficiency Examination in English. The choice of literary texts will be based on a number of criteria and the general approach will be accounted for by the implications of reader response theory and discourse analysis. The piece of curriculum development will naturally have to be tested with a group of students, and their responses will be collected, analysed and evaluated against the underlying theory and the approach of discourse analysis to the texts, as well as the aims and objectives.
set in the thesis. The analysis will be based on qualitative methods and will be closely related to action research methodologies.

Finally, a discussion will be held focusing mainly on the findings or how the students' responses fit with the theoretical framework set in the thesis so far. The responses will be treated from both a theoretical issue proposed by the combination of reader response theory and discourse analysis, and the practical issue of implementing and trialling the piece of curriculum development presented to Greek adult learners of an advanced level. As a conclusion, remarks will be drawn related to the contribution of the literature course design to pedagogy, and proposals will be made as for the future of including literature in foreign language teaching.

This thesis seeks to make an argument. As we shall see, the place of literature for learners of English as a foreign language is a matter for debate, in the development of EFL curricula. One of my intentions here is to re-open discussion of its importance. However, if the case is to be sustained, how literature is approached is a question that also needs addressing. I also want to make the case that issues about the approach to literature should be explicitly considered. The question here is how much advocates of teaching literature should take from literary theory, and from developments in literary study across the last two decades, and this is to be reconciled with attention paid to language. My argument is for a priority for reader response, within the theory, and for the compatibility of this with insights made available through
discourse analysis. In later chapters of the thesis, I seek to probe this general position in three ways which include a) the design of a piece of curriculum development based mainly on criteria related to choice of literary texts in curriculum development; b) the pedagogic decisions related to the teaching and presentation of the course texts to EFL learners; and c) the evaluation of the learners' responses to the texts, related to the way compatibility of the literary theory and discourse analysis has been achieved and its specific contribution to pedagogy.
Chapter Two. Literature and Language: integrating or opposing notions?

2.1. The teaching of literature in the foreign language context

In the early '80s I used to teach English as a foreign language to Greek adult learners of English as a foreign language preparing for the Cambridge Proficiency Examination in English. Part of the Syllabus then was devoted to the teaching of English literature, the texts being selected by the Cambridge University authorities, forming a mixture of 'established' and less widely known or more modern texts. The idea was that foreign learners of English should become aware of the cultural background of the country (or countries) the language of which they were studying, and literature was still thought to be the most representative example of the culture of a people. Foreign language teachers, however, had to face a more serious problem than merely read and prepare the texts: they had to think of the way they would present literature to their students so as to attract their attention and interest and at the same time persuade them that part of the multiple values of literature is to promote skills in learners that can turn them into fluent readers and speakers of the foreign language. As it were, the Greek adult learners I used to teach were high school/University graduates, some of them also working people. Their reasons for learning English varied; some of them learnt English for professional purposes, either for the jobs/professions they were engaged in or were likely to be engaged in, in the future; others wanted to learn English to pursue further, postgraduate studies abroad, or for a further qualification or even out of personal interest. According to the CPE handbook (UCLES 1995:9) the reasons for taking CPE examinations worldwide are a) to gain employmet
examinations organised by the University of Cambridge Local Examinations Syndicate are widely recognised all over the world, and in the particular situation of the Greek environment I am concerned with, by the Greek educational authorities. During the sixties and seventies English literature formed an indispensable part of both Cambridge certificates, Lower (FCE) and Proficiency (CPE). Foreign candidates were given a list of prescribed books representing various ages and genres in English literature, on a free choice of which they were asked to answer questions so as to 'show that they have studied the prescribed books of their choice' and that they were able 'to select and discriminate between main and secondary issues and for some personal judgment' (UCLES June 1958:3), as well as to show that they were able to appreciate the style and content of certain passages as literature and therefore summarize and comment on them. In view of the above it seems logical to assume that literature was examined (and therefore probably taught) in the same way that other subjects, such as history, were taught and examined, in other words that it was treated as a separate subject and not part of the language learning process within the framework of foreign language learning, since it was 'a literature and not a language paper' (ibid.:3). The focus, therefore, was on the study of literature rather than the use of it. Accordingly, the examination questions on literature were restricted to answering such types of issues based on the form of 'Do you agree that....? Illustrate your answer with.....' or 'Discuss the statement that.....' or 'Give an account of.....'. A second type of question concerned a period or genre in
literature, such as 'Drama after 1616', and yet a third one required a summary on a given passage and an appreciation of the literary style of the author. Following the flow of the time, language teaching seemed to be more concerned with word or sentence structures than texts, and placed more emphasis on the linguistic rather than the communicative performance of learners, with the result that literature was included only in advanced levels and was treated as a separate subject rather than as part of the whole process of language learning. No wonder the performance of learners in the literature paper was rather poor (UCLES, June 1958), a fact that was attributed to inadequate preparation on the part of both candidates and teachers, which invariably meant that the approach to literary texts lacked the indispensable understanding and enjoyment of the material. However, it seems only too reasonable that candidates (and sometimes teachers) would miss understanding and enjoying literary texts, since their approach to them was evidently product-oriented, regarding the text as holistic, an entity in itself that had to be learnt so as to be recalled during an examination, disregarding completely the fact that literature is also language and that the reader should be offered ways to understand, appreciate and enjoy the text.

In the eighties, the social and communicative aspects of language introduced by sociolinguistics and other sciences turned the shift to functions of language so as to enable learners to learn to use correctly and appropriately language in social situations. The format of the Cambridge examinations, therefore, adjusted to the new demands by turning the shift to more appropriate
responses in given situations (UCLES, Regulations for 1982). Literature was included as an optional paper and the approach was limited to commenting on a passage from the prescribed list of literary texts, as well as answering essay questions, and that concerned only the advanced (Proficiency) level. In 1984 new changes occurred in the Cambridge examinations; literature was included in both levels (First Certificate in English and Certificate of Proficiency in English), but it had an optional nature, while the separate examination paper on literature of the advanced (Proficiency) level was still maintained. The changes were due to the tendency of the times to conform with the developments in Linguistics and Sociolinguistics that became more text-based and placed emphasis on semantics/pragmatics and discourse analysis and a more socio-cultural aspect of language which, however, did not necessarily include the teaching of literature as directly representing social or cultural conventional norms. The focus of language teaching was shifted towards conventional communication which meant 'the use of language appropriate to context', a fact that excluded literature from the curriculum as a compulsory part, as literature 'has no practical communicative payoff' (Widdowson 1995:5). In the optional set of literary texts, though, one can see the tendency for a wider aspect of English literature including, that is, literatures from English speaking countries as well as modern literature not necessarily falling within the traditional literary 'canon'. However, a very small number of candidates opt for the literature paper, a fact that could be attributed to literary texts having no direct connection with social context, with the actual external reality; or to the way literature is presented to learners, perhaps because teachers consider the
literature lesson an extra burden or think they are not adequately prepared themselves to teach it in the foreign language classroom.

The tendencies underlying the examination of literature in the Cambridge exams can be traced in the syllabus design in literature within the context of foreign language teaching. Syllabus design in literature in the foreign language context can be product oriented, process based or can advocate the teaching of literature for its own sake. When the teaching of literature regards the text as holistic, as something 'intact' or even 'sacrosanct', Carter and McRae argue (1996), then the approach to literature is product-centred, focusing on the study of literature and trying to develop reading skills in learners so as to enable them to read the literary text as an object of study, as a fixed or stable entity. What is more, such an approach often regards the text as 'a body of knowledge' which the students will recall any time the situation arises, that is when the students are required to sit in formal examinations. That results in providing learners with knowledge about literature, not knowledge of literature. Such an approach does not encourage learners to concern themselves with how to use knowledge so as to read literature for themselves, or to form their own meanings and/or interpretations; on the contrary, learners are encouraged to rely on outside authorities, eg. the teacher, books on literary theory, etc., and are unable to develop literary competence with the result that their linguistic skills remain underdeveloped. In view of such an approach there is no possibility of literature and language study to be integrated, an argument based on the fact that literature is, admittedly, more than mere language.
study. The proponents of this approach maintain that literature cannot be reduced to its component parts, that is language, as that would upset the enjoyment and appreciation a literary text can offer its readers. This appreciation, it is argued, can be effected through historical, biographical and socio-cultural information but not through analysing the language of literature.

Product oriented approaches to the teaching of literature can focus their attention on the teaching of culture through literature or on approaching literary texts from the point of view of stylistic analysis, a language analysis in other words but one that does not necessarily promote language learning. A literature syllabus that focuses on the teaching of culture can be extremely helpful as regards the advancement of the target culture or a clearer understanding of the foreign culture. However, one should bear in mind that such a syllabus might prove 'dangerous' in the sense that culture and literature are not synonymous notions, which, when treated inappropriately, can cause a culture clash in the EFL learners, and that the culture of a foreign country can be taught through material that has nothing to do with literature (Brumfit and Carter 1986). On the other hand, literature can promote 'a greater tolerance for cultural differences for both the teacher and the student', McKay argues (McKay 1986:193), a fact that promotes cultural awareness, perhaps more so than any other non-literary material can do. Moody argues that literature can provide an invaluable supplement in opening up the way to effective understanding of other people by promoting 'understanding and appreciation of oneself and of one's own culture' (Moody 1971:11), and by
contributing to 'cultural identity, national pride and social aims in developing
societies throughout the world' (Moody 1983:18). Language is admittedly
'culture bound' but literature, it is maintained, is more so since it serves as a
model of a particular culture which the foreign learner will have to understand if
s/he wants to learn it. Opposite views, however, stress the difficulty of the
socio-cultural aspect that a student would inevitably face in the foreign
literature and which would presuppose a background knowledge of the literary
text. Literature, it is claimed, does not contribute to shaping the student's
ability to function in society for which a sociolinguistic and sociocultural
understanding is needed, something that does not take into account the
contribution of literature to man's understanding of himself and his relation to
other men in society. It is also worth noting that if the cultural and historical
tradition of the literary text does not coincide with the L1 country but clashes
with that of the mother tongue, then literature could form a barrier in the
language learning situation (Marckwardt 1978). If the culture behind a literary
text is imperfectly understood, it can create assumptions in the learner that
could turn the text into an inaccessible piece and that could create problems,
three of which Nash (Nash 1985) identifies as the problem of emblematic
reference, the problem of cultural interference and the problem of cultural
offence. The first is linked with social or institutional 'rituals', the second is
created when students apply their own native cultural assumptions to interpret
the literary text, and the third implies unacceptable views of human life and,
thus, adverse response on the part of learners. It seems, therefore, that
opinions and attitudes as regards the teaching of culture through literature are
divided; perhaps, then, the best possible way of handling the situation would be to accept literature as promoting 'a greater tolerance for cultural differences for both the teacher and the student' (McKay 1986:193) in a combination with other non-literary materials, since we cannot disregard the fact that a literary text reflects opinions and attitudes of specific persons (authors or poets) or a certain period of time (eg. nineteenth century) or a certain country (Great Britain or America or Australia). It also seems that much depends on the way such an attitude is presented to the learners, i.e. the methodology adopted (for instance a teacher imposing an interpretation of a text or allowing students to argue and debate and form their own opinions and attitudes). What is more, Brumfit and Carter argue that of primary importance in a cultural syllabus is the selection one makes of the literary texts that will be appropriately valued by the readers and a sensitization of students toward developing literary competence, an ability to understand 'styles, forms, conventions, symbolization, etc.' (Brumfit and Carter 1986:18), in other words reading strategies that can promote and develop literary competence.

Stylistic approaches to literature are the result of an effort to combine the science of linguistics with that of literary criticism, in other words they are the bringing together of language and literature, of the language system and the aesthetic meaning or message hidden between the lines of the literary work. In view of the above it is argued that stylistic analyses of literature and language-based approaches are very similar, only a linguistic-stylistic analysis should be preceded by a language-based analysis since it addresses more advanced
students of language. Stylistics, however, in relation to a literature syllabus is considered to be product-oriented in the sense that a literary text is seen as an object in itself, as an entity quite self-sufficient from the point of view of language and, perhaps, also from the point of view of message or meaning or the intuitive response evoked in the reader. The primary concern of a stylistician is not to produce a new interpretation of a literary text, but show how ‘interpretations are arrived at’ (Short 1989:2) and this is achieved through linguistic analysis with the result that a more objective view of language and literature is presented to the reader. This comes into direct contradiction with modern literary criticism, especially post-structuralist and reader-response theories, where the prevailing assumption is that literary response is of a particularly subjective nature. This view is challenged by stylisticians and, as Carter puts it, if the central focus of stylistics were interpretative strategies, stylistics would become nothing more than a ‘restricted academic activity’ (Carter 1989b:170), whereas as it is it is a valuable activity, at least for some students, if not all.

When stylistics is linked with linguistics in deriving from style a model for analyzing language, it is described as linguistic stylistics (Carter 1989a) or as treating literature as text (Widdowson 1975); literary stylistics tries to understand, appreciate and interpret literary texts (Carter ibid.) or treats literary works as messages (Widdowson ibid.); and discourse stylistics deals with stylistic effects in relation to various discourse types (Carter ibid.) or treats literature as discourse (Widdowson ibid.). Carter (Carter 1996:5,6) lists the
advantages of stylistic analyses as 1) providing readers with a method that will help them to reach an interpretation of the literary text, 2) emphasizing the central role of language 'as the aesthetic medium of literature' and 3) being particularly helpful to non-native students who have a more conscious knowledge about the language. The disadvantages, Carter says, are 1) the assumed objectivity of interpretation and an over-emphasis on the text, 2) an interrelation and relevance with more advanced students, 3) placing historical and cultural knowledge, point of view and relation of author/reader to a second place, 4) emphasizing particular genres such as poetry and short stories and 5) a tendency to reduce texts into ahistorical contexts.

In contrast to those product-oriented or teacher-based approaches to the teaching of literature, process-based approaches give priority to the development of competence in language, or linguistic competence, and treat the literary text as a means to teach language disregarding the value the literary work may have as a piece of literature. The fundamental implication underlying such an approach is that literary texts are not considered to carry 'special status in the classroom' (Carter and McRae 1996). The preoccupation of the teacher lies with the methodology that will be applied and which draws from models used in foreign language teaching. Thus the same strategies used in a more student oriented language course can be adopted when teaching literature, including all kinds of activities such as cloze procedures, role-playing, etc. manipulating texts in such a way that they can elicit student response, using language-based, student-centred activities, and adopting
group and pair work to turn the students into autonomous learners, more self-sufficient beings who do not rely on the teacher to provide them with the necessary knowledge.

Furthermore teachers are usually more familiar with all the various kinds of student-centred activities, which can develop in students interpretative and inferencing skills and, what seems of great importance, can activate student response. The kind of student-centred activities employed aim to make learners get involved with the text, develop, explore and express their perceptions, Carter and Walker argue (Carter and Walker 1989): When literature is treated as process or a resource for language learning it seems that it is 'coming down from the pedestal' (Maley 1989), is no more sacrosanct or an object of study: it is used for language learning. Carter and Walker (1989) may be wondering why under these circumstances we should use literature and not any other non-literary material for language learning, but Maley (1989) answers this question by recounting all the advantages that a literary text can offer in the language classroom, i.e. the universality of its themes, the genuine, authentic input it offers, its variety and interest, the personal relevance with the reader. What is more, Widdowson argues (1983b) that literature is distinguished from ordinary discourse in that the schemata it evokes in readers are not external, conventional, shared more or less between interactants, but internal, coming from within the language of literature, not projected from outside, something that makes readers employ interpretative
procedures which is not required of them 'in the normal reading process', therefore literature has a place in language learning.

Language-based approaches to literature teaching have their weak points, too, the most important of which, perhaps, is the fact that literature is not only language, that the full appreciation of a literary text also depends on other factors such as historical, biographical and socio-cultural information, elements that product-oriented approaches advocate. That can lead one to the conclusion, as Carter and McRae argue (Carter and McRae 1996:xxiii), that 'process and product, literature for study and literature for resource, teacher-centred and student-centered' are not mutually exclusive but can and should complement each other for a better appreciation of literature and a better language and cultural awareness.

Finally the literature syllabus that advocates the teaching of literature for its own sake does not seem to fit in this thesis, as what I advocate is the teaching of literature in the foreign language situation, a significant part of which will be devoted to language, that is literary language in juxtaposition with non-literary language but also connected through a network of relations aiming to make students acquire skills, strategies, concepts and information relevant to the literary area and increase their degree of communicative competence (Ranzoli 1986). However, a few words about such a syllabus will be illuminating. A literature syllabus for its own sake does not aim at teaching culture or language; its main concern lies with advancing information related to the
history of literature, or certain aspects of literary tradition. Syllabuses of this sort are more suitable for advanced learners since literary response arises 'out of the reading of a text' (Brumfit and Carter 1986:29), therefore learners must be fluent readers to be able to come up with responses to literature; they are also suitable for willing learners, that is learners who have a pure interest in literature and a literary background of some sort.

What kind of a literature syllabus a foreign language teacher will choose will depend on a number of criteria and specifications related to students, the language classroom situation, social conditions, goals (i.e. teach language, culture or literature only, or a combination of them), the kind of literary texts (Literature or literature, literatures in English or English literature) and so on; all shown in the fifth chapter of the present thesis where I introduce my own literature syllabus for Greek adult learners of English as a foreign language.

Naturally, literature syllabuses unavoidably follow trends and tendencies characterizing general language syllabuses and this is so because language forms a component part of literature on the one hand, and literature has been included in general syllabuses for English as a foreign language for reasons already mentioned earlier, on the other. Therefore, it seems quite necessary to trace the various types of syllabuses in foreign language teaching in juxtaposition to the literature syllabuses mentioned above, so as to provide opportunity for comparison and contrast.
2.2. Syllabus design and foreign language teaching: types of syllabuses

Before the shift was turned to communication and communicative language teaching, syllabus designers stressed the importance of language (grammatical, phonological and vocabulary items) and consequently the resulting syllabuses were language specific or product-oriented in form. That meant that the outcome or product or end was highly placed and was in fact the only factor educationalists emphasized: what, in other words, the learners learned or acquired at the end of a course of study presented in graded difficulty and usefulness and how this 'product' could be evaluated and assessed. The learner's task was confined in acquiring and mastering the elements of language and the rules permeating it. Nunan (1988a:11) calls this type of syllabus 'in which the content is stated in terms of the outcomes of instruction' product-oriented syllabus, while White (1988) names it Type A syllabus answering the 'what is to be learned' question. This Type A syllabus is interventionist in form in the sense that it pre-selects, specifies and presents content mainly via the authority of a teacher and provides knowledge about the language or focuses on knowledge and skills that learners should master at the end of the course of study as a result of instruction. This kind of knowledge, knowledge about the language, has been called analytic, i.e. the presentation of chunks of language (what is called a holistic approach to language) as contrasted to synthetic approaches where language is learned in a linear fashion, that is one thing at a time.
Product-oriented or Type A syllabuses can focus on form, function or skills, they can therefore be quite different in terms of content. However, their basis is similar as they all set objectives that have to be achieved and a certain content that has to be learned. In an outline White gives (1988:46), product syllabuses are determined by content and are therefore structural (focusing on form), situational (focusing on context), functional (focusing on categories of communicative language use, i.e. notions and functions), or are determined by skills, either language skills (receptive or productive) or learning skills (acquisition of learning skills).

In contrast to product-oriented or Type A syllabuses and as a reaction to the concentration of linguists on end product or the result of the teaching/learning process, there has recently been a shift of focus on 'the processes through which knowledge and skills might be gained' (Nunan 1988a:40). Process or Type B syllabuses came to contribute to the development of communicative language skills, something that notional/functional syllabuses had failed to provide, as they, like structural syllabuses, had turned their focus on end products, no matter whether those were now called functions or notions instead of grammatical forms or structures. Process syllabuses are not based on linguistic factors or content by providing the answer to 'what' is to be taught; they are, instead, based on the methodology or 'how' the learning process takes place and are related to psychological or pedagogical aspects of language teaching. They focus on the learning process and are therefore learner-centred, or on the learner and are learner-led.
Learner-centred syllabuses are not concerned with providing learners with a body of knowledge which they will have to master; on the contrary, they view language acquisition 'as a process of acquiring skills' (Nunan 1988b:21), the communicative and linguistic skills that will help them to respond to real-world tasks. In such syllabuses, therefore, learner needs (aims and/or expectations) are given priority, since the learners will eventually negotiate the syllabus according to their own preferred ways of learning. That makes the difference between learner-centred and traditional approaches, since the learners are involved in decision-making and negotiate the syllabus in collaboration with the teacher. It is therefore the learners who decide what aspects of language they will have to be taught within the limitations imposed by time. Nunan (1988b:3) refers to the learner aims as related to 'the teaching of specific language skills' and 'to the development of learning skills' and the aims he presents have to do with efficient learning strategies, identification of learners' own preferred ways of learning, negotiation of the curriculum, learner objectives, learner goals and time frames, and learner skills in self-evaluation. Although process oriented syllabuses seem to be quite progressive in their approach to learner needs and the learning situation, there are a number of constraints created which have been summarized by White (1988:101) as follows: a) no evaluation exists in practice; b) teachers should have confidence and professional competence; c) the relation of the syllabus to the context in which it will occur is inadequately provided; d) the roles of both teachers and learners have to be redefined. Evidently there is a lot to be done so that process syllabuses can be accepted and more widely used. An
insurmountable constraint seems to be created by the roles teachers and learners have to assume: although learners might be willing to accept participation in decision making, they are not always prepared to make the effort or accept the responsibility of the way they want to learn the foreign language, or even accept to do away with the authority of the teacher. Teachers, on the other hand, are not always ready to respond to the high demands of professional competence required, a fact that deprives them of the necessary knowledge to carry out the teaching process satisfactorily.

Procedural or task-based syllabuses (Type B syllabuses as White has named them) are another type of syllabuses based on methods rather than product and they are closely connected with Prabuh and the Bangalore project. In his CPT (Communicational Project Teaching) Prabhu created a learning centred as opposed to learner centred approach to language teaching. The main concern of the syllabus designer in procedural or task-based syllabuses is to specify the tasks and activities in which the learners will engage in the classroom and it is therefore a different approach or a shift of focus rather than a revolution in syllabus design, Nunan argues (1988a).

Various definitions of tasks have been provided by linguists, but I will stop here at two kinds of tasks, real-world and pedagogical tasks. The first refer to what the learners will have to do in the world outside the classroom, while the second to what they will have to carry out in the classroom setting. Nunan (1989:10) provides a number of definitions of tasks which imply that tasks
involve communicative language use in which the user's attention is focused on meaning rather than linguistic structure'. Tasks, Nunan argues, are pieces of meaning-focused work, quite complete in their own right and their component parts include goals, i.e. the 'vague general intentions' behind them, input, i.e. the data that provide the initiation of the task, and activities, i.e. the work the learners will engage in when the input is provided. Other component parts of tasks include teachers' role (counselor, model, controller, etc.), learners' role (the part learners are supposed to play), and setting (classroom arrangement, individual, pair or group work, whole class). Prabuh (1987: 46, 47) explaining the five-year Bangalore project, refers to a task as a 'meaning-focused activity' which is of three types: information-gap, reasoning-gap and opinion-gap. The first refers to transferring information or decoding/encoding information from and into language; the second involves using inference, deduction, reasoning, etc. to derive new from given information; and the third refers to responses to situations in terms of student feelings, attitudes or preferences.

In designing his tasks Prabuh did not consider it necessary or useful to rely on linguistic forms; competence in the foreign language, he thought, can be developed through engagement in communicative tasks alone. That was based on his assumption that learners are equipped with an internal system of abstract rules or principles which brings about grammatical conformity in language use. He divides each lesson of his task-based teaching into two tasks, a pre-task attempted publicly with the teacher guiding and explaining
any difficulties or misconceptions of what is to be performed, and a similar task to be attempted independently by learners. It is here, perhaps, that one of the weaknesses of the project and consequently procedural or task-based syllabuses lies, at least for some linguists who consider 'communication' and 'communicative language teaching' a deceitful term. Rutherford (1987), for instance, finds it hard (and quite rightly so) to accept that the primary and perhaps the only function of language is that of communication. Language must have a central place in curriculum design, that is the formal tokens of language, and his point is that learners should be exposed to some subsets of grammatical properties that will enable them to project to other grammatical phenomena they have not been exposed to, therefore task design should incorporate grammatical consciousness-raising activities.

A second argument would concern the way tasks are graded and sequenced. Although grading is still a controversial issue, it seems reasonable to wonder on what grounds the increasing complexity of tasks is assessed, or whether the inclusion of a larger amount of information or an extension of reasoning in tasks would be a sufficient factor in deciding their graded difficulty. Yet one more argument concerns the way a task-based approach would tackle more advanced learners, since Prabuh's project was intended for beginner classes.

Following Rutherford's reservations, Stern (1992:180) stresses the point that communicative activities and formal learning must somehow converge, and a communicative activities syllabus should turn the emphasis from linguistic to
communicative component or vice versa since 'they complement each other and blend together'. This is what Widdowson meant when he said that the time had come for both use (i.e. the speaker's communicative competence) and usage (i.e. the speaker's grammatical competence or the rules of grammar) to go hand in hand, equally attended to by modern linguistics (Widdowson 1979:12).

It is apparent that ever since the notion of communicative language teaching made its appearance in second or foreign language pedagogy, syllabus design, apart from considering language in the context of 'human systems of conceptualization and perception', had, also, to consider 'the actual use of language in society' (Yalden 1987/1996:10). Therefore the attention of linguists shifted from the formal properties of language or grammatical/structural syllabuses to the communicative competence of learners and thus to semantic, functional/notional or communicative syllabuses, in other words from synthetic to more analytic approaches to language, while later the dimensions included analytic approaches to syllabus design and non-analytic or experiential ones. The first comprised such characteristics as code or language focus, emphasis on usage and accuracy, skill-getting and decontextualization among others, while the second were characterized by emphasis on communication, use and fluency, skill-using and contextualization. A great contribution towards an experiential approach to language was Krashen's second language acquisition theory (Krashen 1988) in which Krashen maintains that there is a distinction between language
acquisition and language learning: the first is the natural way a child learns her or his mother tongue and requires meaningful interaction in the target language, while the second implies 'conscious' learning, i.e. learning the form or rules of the language. However, 'a combination of both strategies is probably the best policy that is tacitly most widely subscribed to', Stern argues, since neither of the strategies alone can offer 'the royal road to proficiency' (Stern 1992:321).

Consequently, needs, goals, purposes, teachers' and students' roles, setting, etc. have to be taken into account and give the final shape to the type of syllabus to be chosen. In choosing a certain type of syllabus, policy seems to play a more important role than principle and the final choice will be determined by the priority one sets, whether it be language, function, skills and processes, or a combination of them (White 1988).

2.3. Syllabus design and foreign language teaching: goals, objectives, needs

Since needs, goals and objectives are elements which are ingredient in nature in syllabus design, it is thought reasonable to provide a description of them so that a broader view of syllabuses be formed. The first task of those involved in syllabus design is to set the goals and define the objectives of a language course, while often enough learner needs are examined and assessed. Goals are concerned with 'general, societal, community, or institutional concerns' (Dubin and Olshtain 1986:3), objectives refer to 'specific
outcomes or products of courses which are outlined in a syllabus' (ibid.) and needs are related with individual learners.

Setting the goals concerns finding out about societal factors such as learners, teachers, and the necessary programme to be implemented with the place and means of its implementation. There is, for instance, a difference between the language goals of immigrants or foreigners learning the language in the target country and those learning the language in a non-target country. In the latter case another distinction can be made between those non-target countries that consider a language (eg. English) of primary importance as it is used for official purposes, and therefore teach it as a second language, and those that teach it as a foreign language, compulsory as a subject in the school curriculum and highly valued. My own concern is with English as a foreign language in an environmental setting which has nothing to do with the target country, in which case such goals will have to be taken into account as the modernization of the community; that means whether there is a need for a 'common world language' not spoken in the familiar setting of the foreign language learners and which will give access to 'scientific, technical and literary materials' not existing in the learners' own language' (Dubin and Olshtain 1986:7).

Eventually goals are linked with language objectives which have changed in time according to purposes, reasons and values: before World War II foreign language objectives were not particularly specified but covered humanistic or
educational aspects of language teaching, since language teaching was
confined to academic contexts (Stern 1992). After the war the objectives of
language teaching had to be more specifically defined as the requirements for
language teaching became more practical. Dubin and Olshtain argue that
general curriculum goals lead to three types of syllabus objectives: a) those
concerned with language content (what should be included in a syllabus, in
what sequence or order and according to which criteria), b) those concerned
with processes or means (how items should be presented, what roles
teachers and learners have and how is the contribution of materials effected)
and c) product or outcomes (knowledge that the learners will have at the end
of a course, language skills they will need and techniques of evaluation so that
course outcomes can be assessed) (Dubin and Olshtain 1986:42). Nunan
talks of performance objectives, i.e. those related to learners and what they
should do as a result of instruction, real world objectives, i.e. related to what
the learners would wish to do outside the classroom, pedagogic objectives, i.e.
related to what the learners are required to do in the classroom, product
objectives, i.e. what learners can do as a result of instruction, and process
objectives, i.e. what skills learners will develop to carry out product objectives
(Nunan 1988a:61-71). However, those instructional objectives that turned the
curriculum into a presentation of means and ends or process and product
were essentially behavioural in nature and did nothing more than present the
outcome of education as constituting a system, which received heavy criticism
in the 1970s. The reaction was that learners should be helped to make their
own decisions, to learn how to learn for themselves rather than be guided or
misguided, as it were, to achieve certain outcomes (Stern 1992). Setting objectives seems rather difficult in general purpose English teaching (GPE), for, as Widdowson argues, general purpose English courses consider education in the foreign language as providing a general capacity with 'undefined eventualities in the future' (Widdowson 1983:6). It is not the same with ESP (English for Specific or Special Purposes) courses which provide learners with developing a competence concerning very clearly defined tasks. Widdowson, however, argues that objectives are necessary in language courses and defines them as 'the pedagogic intentions of a particular course of study to be achieved within the period of that course and in principle measurable by some assessment device at the end of the course' (ibid.:6,7).

Stern also believes that a closer specification of objectives will benefit curriculum design, student performance, classroom teaching and teacher education, and presents four objectives of the multidimensional framework that can contribute to that effect: a) language proficiency, b) cognitive goals, c) affect, and d) transfer (Stern 1992:70.71). Proficiency as an objective has a determining influence on curriculum/syllabus design for it is due to proficiency conceived as progression on a continuum that language courses are divided into beginners, intermediate, advanced, a very important factor in curriculum policy. Proficiency as competence falls within the categories of linguistic competence and communicative competence, the first mainly associated with Chomsky, while the second with Hymes.
Proficiency also contributes to the mastering of skills such as listening, speaking, reading and writing particularly connected with audiolingualism, but the mention of communication skills is also very important. Stern distinguishes between two kinds of communication skills, the intralingual ones which do not presuppose any reference to the learner's own language, and the crosslingual ones connected with translating and/or interpreting.

Cognitive goals in Stern's terms are valuable and should not be dismissed in foreign language teaching. Such goals provide information and knowledge about the target language and culture and develop such skills as observation, discrimination, organization of information, storage and retrieval of data, rule-making, problem solving and reasoning. Although cognitive goals have been criticized as expressing the acquisition of explicit knowledge, which is according to some linguists far from realising language teaching goals, Stern argues that they are worth cultivating as they provide linguistic awareness, a quite legitimate goal. At the same time, it is argued that such goals provide cultural knowledge of the target language and society in terms of cultural competence and knowledge about the L2 culture.

Affective goals are interrelated with emotions in education and it is recognized that the role affect plays in language learning was only placed at the centre of attention in the 1970s. Affective goals concern second (foreign) language competence as the learner is encouraged to get a feeling for the target language in the sense of recognizing what is right or wrong, sociocultural
competence as it seems important that the learner is oriented toward the speech community the language of which s/he learns, and language learning as the learner gets prepared to learn the target language successfully by cooperating with the teacher and learning to overcome difficulties.

Finally the transfer objective serves a triple function as it helps learners to acquire language learning techniques, obtain insight into the target language and culture and develop positive attitudes to language, culture and language study (Stern 1992:93), in other words it epitomizes all the other objectives mentioned so far.

Closely related to syllabus objectives are learner needs, which, Widdowson (1983) argues, can be defined as what the learner will have to do with the language s/he has mastered and so be related to aims on the one hand, and can be defined as what the learner will have to do so as to learn the language and so be related to pedagogic objectives, on the other. It was mainly the first definition that was considered primary in language courses (especially ESP courses which are mostly concerned with needs analysis) and therefore learner needs had to be recognized and defined at an early stage of the syllabus design. Munby is concerned with learner needs in the sense of aims in his 'operational instrument' (Munby, 1978) and considers the second variable (i.e. learning needs) 'constraints upon the implementation of the syllabus' that have to be dealt with in the next stage in course design 'until after the output from the operational instrument has been obtained' (ibid.:217).
Those constraints, Munby says, include socio-political, logistical, administrative, psycho-pedagogic and methodological variables. What Munby considers primary in his Communication Needs Processor (CNP) are a priori and a posteriori constraints: the first include purposive domain, setting, interaction and instrumentality, while the second include dialect, target, interaction, communicative event and communicative key (Munby 1978:32). However, learning needs, as opposed to learner needs, are equally important and should be taken care of at an early stage of the syllabus design together with students' aims. Those, as Hutchinson and Waters (1987) point out, concern the means through which target needs can be attained, they are the route that leads to the destination of the journey (i.e. the language learning situation) and are therefore as important as the starting point and the end of the journey. Hutchinson and Waters define learning needs as answering such questions as why the learners are taking the course, how they learn, what are the available resources, who are the learners and where/when the courses take place (Hutchinson and Waters 1987:62,63).

2.4. Pedagogical approaches to language with an emphasis on communicative language teaching

Going back into the history of language learning, we will see that it was during the 1970s onwards that such issues as learner needs and learning needs were being recognized as important elements in the syllabus design, and that was due to the tendency of the time for a more communicative approach to second/foreign language teaching. The history of second or foreign language
teaching is more than a hundred years old: investigations may be traced back into the time of the Renaissance, but it was in the 1880s that the particular interest the western world showed in foreign language teaching had an effect on the educational systems of western countries. The rather 'revolutionary' event that characterizes the time is the Reform Movement, a movement that challenged the old traditional 'grammar-translation method' of foreign language teaching in the nineteenth century and set up new principles: speech is of primary importance, the text forms the centre of the teaching/learning process and oral methodology becomes the focus of interest in the classroom (Howatt 1984).

Foreign language teaching turns the shift to phonetics ('the sound-system of a language') and to a more scientific approach towards language teaching, probably the result of an era of technological advancement (i.e. emphasis on elocution, invention of the telephone and the phonograph). The way the science of language can be married with the science of learning has been called applied linguistics, and it is in the late nineteenth century with the introduction of the Reform Movement that phonetics formed the applied linguistics of the time. The shift to phonetics can be seen through the work of such linguists as Henry Sweet in England, who believed that phonetically trained foreigners are superior in the teaching of English as a foreign language than untrained native speakers of English, and notwithstanding the fact that his pedagogical proposals may seem out of date, through his work he
managed to establish applied linguistics as a tradition still holding its place to the present time (Howatt 1984, Stern 1992).

The late nineteenth century in America saw the rise of the 'natural method' to cater for the needs of immigrants coming from all over the world and who had no particular 'pedantic' education. That was the beginning of the 'direct method' introduced by such language teachers and language school owners, immigrants themselves, as Sauveur and Berlitz, a term that, as Howatt explains, refers to 'all methods of language teaching which adopted the monolingual principle as a cornerstone of their beliefs' (Howatt 1984:208). In the years to follow up to World War I foreign language teaching, especially in the United States, was influenced by educational psychology and approaches to reform language teaching were based on word frequency studies in relation to vocabulary (Stern 1992). At that time in the Empire, the Commonwealth and later in Britain itself, English as a second language started to emerge as part of the general educational profession of English Language Teaching, a distinction made clear by the mid-twentieth century. The basic idea was that in the colonial schools British culture had to be assimilated through the teaching of the English language and especially literature. The emerging profession of ELT (English Language Teaching) was influenced by the applied linguistic philosophy of the time, a mixture of concentration on phonetics and the direct method with prominent figures Daniel Jones and Harold Palmer, both from the University of London.
In the years following World War II the audiolingual approach prevailed in the United States and up to the sixties linguists were engrossed in 'teaching methods', a controversy they tried to solve through empirical research, although not successfully. However, new approaches to language pedagogy emerged through research, which may not have been universally recognised but at least they were accepted as providing appropriate answers to questions of language teaching, and as an intermediary between language pedagogy and the various sciences of language applied linguistics has been accepted, recognised and established. American linguists such as Bloomfield and Fries or Boar and Sapir are admittedly 'responsible' for the development of Applied Linguistics, as are the British linguists J.R. Firth and M.A.K Halliday, who tried to provide the link between general linguistics and language pedagogy in their own different ways. The years after the sixties saw the development of English for special or specific purposes and the treatment of language as communication. Perhaps a few more words are necessary to elaborate on 'communicative language teaching', a trend that has had an enormous effect on second/foreign language pedagogy and which reflected the general change in linguistics.

In the seventies, linguists (and particularly applied linguists) became greatly concerned with the need to change the focus from the sentence as forming the primary unit in the teaching of language to the combination of sentences used for communication. The linguists of the time who advocated communicative language teaching claimed that that seemed far from being another change in
'method'; it was an approach to language teaching/learning formed by language scientists who, thus, tried to do away with the old and by then obsolete 'grammar-translation method' of the nineteenth century but mainly its similar and by general consent mechanical 'audio-lingual approach' that had prevailed in America and most of the western world, and which was entirely based on linguistic accuracy/competence disregarding the pragmatic meaning of utterances or the communicative use of language. A stepping stone towards that direction was the Threshold Level of the Council of Europe and the introduction of a functional/notional syllabus that was meant to bring a change in the content rather than the method of foreign language teaching. Equally important was the shift towards discourse (spoken or written), language objectives and particularly the learner's needs and the introduction of English (or more generally languages) for special or specific purposes.

A very important and influential paper was Hymes's 'On Communicative Competence' (Hymes 1972) which served as a direct attack on Chomsky's 'linguistic competence'. Hymes stresses the need for foreign language learning to focus on acquisition of language which is more appropriate and not strictly 'grammatical'. When a child learns her or his mother tongue, s/he also learns when/where to speak, what to say and in what manner to say it, in other words s/he learns to communicate with other people in her or his social environment.

The applied linguists of the time, therefore, focus their attention on semantics, pragmatics or socio-cultural aspects of language and the way strings of
language combine together to form coherent discourse, and it is this discourse that becomes the object of study in the language teaching situation instead of isolated sentences grammatically/syntactically correct. Widdowson (1973/1979:56) brings forth the distinction between cohesion (meaningful language in terms of linguistic forms) and coherence (meaningful language in terms of communicative actions) that brings linguists to a consideration of discourse, and argues that a distinction should be made between 'grammatical cohesion between sentences' and 'rhetorical coherence of utterances in the performance of acts of communication'. He also makes the distinction (1972/1979:118, and 1978) between the meaning of signification and the meaning of value, the former referring to the kind of meaning provided by 'elements of the language system' or usage, whereas the latter refers to the meaning of language items 'when they are actually put to use in acts of communication' or use (loc.cit.). His suggestion is that for language to be taught as communication (or perhaps for communication as he later argued (Widdowson 1984), teaching should be directed at the meaning of value (use) rather than signification (usage). The emphasis, therefore, is placed on developing in learners their communicative competence instead of concentrating on the linguistic competence of ideal speakers/listeners. Howatt (1984:286,287) argues that a distinction should be made between 'competence' and 'performance', two terms linked with the idea of two interpretations of the communicative approach to language teaching: a 'weak' interpretation, which implies that learners learn how to use the language, and a 'strong' one, which implies that learners use language in order to learn it.
The former view is related to performance while the latter to competence. Stern (1992:13) makes a different distinction in the interpretation of communicative language teaching and comes up with an 'analytic' or formal interpretation which is based on 'linguistic and socio-linguistic considerations' (i.e. needs analysis, speech act theory, discourse analysis) and a 'non-analytic' or 'experiential' interpretation based on an emphasis on content, language acquisition research, awareness of human relations and reflecting the 'Canadian experiments in French immersion programmes'. He stresses the fact that the two directions are not necessarily in conflict with each other.

The result of the communicative approach to language teaching is a shift towards pedagogical rather than formal grammars. Candlin (1973/79:75) argues that pedagogical grammars are based on the notion of communicative competence since they are concerned with utterances, they interpret discourse not isolated sentences. Therefore, such grammars must 'deal not only with the grammaticality and acceptability of sentences but the pragmatics of language use'. Wilkins (1974/1979:97) however, introduces a 'Minimum Adequate Grammar', that is 'a knowledge of the grammatical system of a language sufficient to meet fundamental and communicative needs', and which will be ideal for learners of short-term language courses, an ambiguous scheme that reflects Wilkins's system of notions.

The Threshold Level (Van Ek 1975/1979) regards language learning objectives in terms of behaviour, since the learner should be geared toward
doing something; simultaneously language learning objectives should take into account the learner's needs or the 'target group'. The learning objectives of a target group are defined in relation to situations, roles, settings and topics. The language activities and the functions of language that have to be fulfilled are specified. The target group will have to 'do' something, whether it be giving information about something, expressing an attitude, and so on; for that to be done teachers will need to handle both general and specific or topic-related notions and they will, naturally, need to master linguistic forms and have a certain 'degree of skill' that will enable them to do something (namely, what is required of them) well or successfully.

Wilkins stresses the importance of notions for communicative syllabuses, for as he maintains grammatical and situational syllabuses answer the questions of 'how' and 'when/where' but leave unanswered the 'what', in other words the notions of language, either semantico-grammatical categories or categories of modality (what Van Ek names general notions) and categories of communicative function. Clearly the T-Level set up objectives that were meant to meet the needs of learners as participants of communicative interaction, but disregarded the learning process, Widdowson quite rightly argues. We saw earlier the distinction made between the two views in relation to communicative language teaching, i.e. learning language in order to use it for communication purposes in the target society (or elsewhere) and communicate in the foreign language in order to learn it. Obviously the T-Level adopted the second view which is not necessarily the best one. Stern
(1992:283) maintains that 'the functionalist approach provides a coherent educational model' but that a great emphasis is placed on the needs of learners instead of learner demands and aspirations and suggests that functionalist terminology would be more useful if it was related to 'course objectives' rather than needs analysis. After all most of the needs analyses concern special or specific courses, while very little has been done as concerns general courses. Widdowson (1978:17/8) suggested that a subject-oriented approach to foreign language teaching in secondary education (general foreign language courses) should be advantageous both in terms of relevance/interest and transfer from the learner's own experience. Such an approach would be much closer to communicative language teaching since it would emphasise the value element of language rather than the signification.

It can be argued that the notional/functional approach is based on the performative function of statements as shown by speech act theory (although no mention is made of any such specifications, a fact that can create either ambiguity or misunderstanding over the meaning of functions according to White, 1988) and its contribution to the communicative needs of learners cannot be disregarded. However, the way language is presented under the notional categories has the form of items accumulated and stored under the categories of 'functions and notions' rather than discourse; and as Widdowson argues (Widdowson 1979) it is only discourse that will account for communicative competence. That is because discourse presupposes the element of interactiveness between reader/listener and writer/speaker and a
negotiation of meaning between them; also this interaction results in structures created in hierarchical order, in which both propositions and illocutions are combined to form 'larger units of communication' (Widdowson 1979:257). Discourse, therefore, seems to contribute greatly to the communication needs of foreign language learners and it is of the utmost importance to know exactly what we mean by it and how it came to contribute to communication in language learning.

2.5. Discourse and discourse analysis

Admittedly when one learns one's mother tongue at school or especially a foreign language one needs to know how to form well-structured sentences that will help in the correct production or use of that language, according, that is, to the rules of grammar (morphology, syntax, semantics). This, however, should not be one's sole concern. The potential aim of every foreign language learner is to become able to understand and produce meaningful language, that is to communicate rather than produce isolated, grammatically correct sentences that, when put together, have no unity, relevance or coherence. Ultimately this seems to be the goal of every Foreign Language learner for general purposes in the long run (including needs specific language courses): learning and acquiring language for communication, language used by people in their everyday interactions, written or spoken, dialect or idiolect, language that can be grammatically correct or not, but with unity and coherence, in other words discourse. Being able to account for what makes the sentences that
comprise discourse hang together, what makes discourse coherent, is discourse analysis.

Although it does not seem wise to ignore sentence linguistic approaches to language, it is equally unwise to restrict analyses of language exclusively to that domain and disregard unified, communicative stretches of language. The two approaches, sentence linguistics (the science that relies on linguistic competence alone disregarding context or world knowledge) and discourse analysis can, according to Cook (Cook 1989) complement each other and contribute to understanding the language, which is finally what concerns both sentence linguists and discourse analysts, despite the different approaches employed.

Discourse analysis is a recent science based, however, on the ancient Greek and Roman notion of rhetoric, i.e. 'how to do things with words, to achieve effects, and communicate successfully with people in particular contexts' (Cook 1989:12). The first linguist to deal with and actually give discourse analysis its name was Zellig Harris in 1952 (Coulthard 1977/85, Cook 1989, McCarthy 1991) despite the fact that he was a sentence linguist himself and rather emphasised a formal way of analysing speech or writing. Contributions to discourse analysis have been made by such sciences as philosophy, psychology, sociology, literary studies and artificial intelligence. Although independent in itself, discourse analysis has become a source of interest and investigation by all sorts of scientific enquiry and a number of scientists have
contributed to its advancement: the French structuralists in their view and approach to narrative; Firth by studying language as part of culture; Hymes by studying speech in its social setting; Austin, Searle and Grice with their studies of language in its social context, speech act theory and conversational maxims; Halliday with his functional approach to language; Sinclair and Coulthard with their studies of teacher-pupil talk; Gumperz and Labov in the States; Van Dijk and De Beaugrand working especially with written language (Cook 1989, McCarthy 1991).

What is, however, discourse and what does discourse analysis involve? According to Cook (1989:6) discourse is 'language in use, for communication' and discourse analysis is 'the search for what gives discourse coherence'. McCarthy (1991:5) defines discourse analysis as 'concerned with the study of the relationship between language and the contexts in which it is used' and discourse as 'language in use: written texts of all kinds and spoken data, from conversation to highly institutionalized forms of talk' (loc. cit.). Schiffrin (1994:42) talks of definitions of discourse that derive from formalist and functionalist points of view, the first regarding discourse as sentences, whereas the latter as language in use. There is also a third definition trying to integrate both formalist and functionalist views and, although analyses of discourse show that there is actually an interdependence of function and form, it is rather difficult to integrate the two words. Brown and Yule (1983:1) argue that the formal approach is better documented than the functional one; they therefore adopt two terms to describe the functions of language which
correspond to the referential/emotive functions Jakobson identified: transactional, expressing content and interactional, expressing social relations and personal attitudes.

Although this is not the proper place to argue in terms of the theory called 'critical language study' or 'critical discourse analysis', some words are considered necessary for a better understanding of discourse. Fairclough (1989:22,23) argues that the relationship between language and society is by no means external but 'internal and dialectical'. And he goes on to explain that 'Language is part of society; linguistic phenomena are social phenomena of a special sort, and social phenomena are (in part) linguistic phenomena'. Language for him does not seem to be involved with society in a symmetrical relationship, but as an equal part of a whole: the whole stands for society and the part ('one strand of the social') stands for language. That is indeed an extreme point of view, for language cannot really be viewed as something independent of a context, a social context in the form of a situation, that is 'the cultural and social relationship' that a participant in a conversation shares with the sender of messages (Cook 1989:10); at the same time, however, language cannot be viewed in a narrow sense as something independent of such factors as the mind, the body, society as a whole and the physical world; consequently to maintain that language is just part of society and vice versa is raising a number of issues, the most important of which is that the critical attitude to discourse seems to be regarding language as a social phenomenon alone, disregarding its cognitive or psychological substance.
Whatever lies inside language, the formal part of it, or the text as it has been called (Cook 1989) gives language its cohesion, its being correct according to the knowledge people have of the rules of grammar. This has to be taken into account when analysing discourse. Cohesive devices include appropriate use of verb forms, parallelism (repetition of forms from one sentence to the next), referants or referring expressions, repetitions, substitution, ellipsis, conjunctions.

Lexical cohesion is another aspect of discourse that should be carefully considered in discourse analyses of language. The study of vocabulary above sentence level is, according to Halliday and Hasan (1976), of two kinds, reiteration and collocation, although McCarthy regards collocation ('the probability that lexical items will co-occur') as not belonging to the notion of lexical cohesion. Reiteration works on the repetition level or lexical relations, i.e. words that are connected by hyponymy or synonymy (eg. woman-girl, route-way). However, the analyst of discourse should not rely exclusively on formal or cohesive devices (whether grammatical or lexical); language used by people either in spoken or written stretches cannot always be interpreted through the use of cohesive ties for they sometimes simply do not exist. What is required is looking behind the formal meaning of language at the function it represents, in other words at what it is that makes it coherent. The functions of language have been identified by a number of scientists, but Jakobson's model is probably the most influential. According to him these functions
include the emotive (i.e. expressive), the directive, the phatic, the poetic, the referential and the metalinguistic ones. These have been termed macro-functions (Cook 1989) and each one of them can be divided into sub-categories or micro-functions. In identifying and analysing the functions represented by language, analysts rely on the pragmatic meaning of utterances, the co-operative principle, the principle of politeness and speech act theory, whatever, that is, is being described as falling within the sphere of pragmatics. An extension of the pragmatic meaning of utterances (what is implied but not uttered) is schema theory, the background knowledge or knowledge of the world, which can be very valuable in foreign language teaching. Schemata are data stored in the human mind, which are retrieved from memory every time spoken or written stretches of communicative language are used to help participants to understand and respond actively in the process of communication. Foreign language learners usually carry their own schemata shaped according to the cultural influences of their native language; the task of the foreign language teacher has been characterised as a difficult one in the sense that s/he should try to prevent breakdowns of communication or misunderstandings and create the conditions for socialization in the foreign language without the learners losing their own individuality or culture.

The functional approach to discourse analysis reveals the dynamic aspect of language, language considered within a 'context', contrasted to more static views which regard discourse as proceeding from formal, i.e. syntactic or
cohesive ties only (in other words discourse as product, eg. the Birmingham School represented by Sinclair and Coulthard, 1975, and also shown by Halliday and Hasan, 1976). Discourse regarded within a context represents discourse as process, regarding, that is, linguistic forms as a dynamic means that will help to express and understand the intended meaning of speakers or writers, an approach that takes into consideration the communicative uses or functions of language.

In analysing discourse the analyst will encounter a great many differences between spoken and written language, due to the fact that spoken language is more spontaneous and therefore 'natural' (although not in all cases), whereas written language is prefabricated, more thought about before put down in paper.

There are a number of paralinguistic features which help in better understanding spoken discourse, such as face expression, quality of voice, gestures. Moreover, every speaker of oral communication can usually monitor her or his utterances, plan her or his next utterance and try, thus, to fit in the overall situation. This sometimes becomes embarrassing and it is certainly quite difficult for foreign language learners who have to remember what they have already uttered before planning their next piece, but who can, in this way, change their discourse in the process of uttering it, correct their errors or shape their thoughts accordingly. Oral discourse, then, is usually (although not always) less formal or unplanned.
In written discourse, writers have, normally, ample time to make all the necessary corrections, sometimes using the dictionary, reorder written stretches of language and generally be free from the pressure of expressing themselves during a given period as is the case in oral communication. The structure of written discourse, therefore, seems to be generally more formal or planned as the writer has ample time (compared to the speaker of oral communication) to predict and carefully restructure her or his written utterances.

2.6. Pragmatics and pragmatic meaning

Discourse and discourse analysis has admittedly been influenced by those trends in Linguistics that emphasized the importance of pragmatics and the pragmatic meaning of utterances, since Pragmatics involves the users of a language, what they have in mind when they communicate, the context in which they express (or sometimes do not express) themselves. We could suppose that Pragmatics forms part of the general science of signs, i.e. semiotics (following Morris's definition in Schiffrin 1994), therefore it can be regarded as a branch of it, the other branches being syntactics and semantics. Syntactics would deal with the relation of signs or linguistic forms to each other, semantics would study the relation of signs to their designata or the relation of words to things, and pragmatics would be the relation of signs to those who undertake the task of interpreting them, in other words how
meaning is communicated by a speaker/writer to a listener/reader and how the latter interprets it (Levinson 1983, Yule 1996).

Although it is never so easy to present clear definitions, we could say that Pragmatics is that science or branch of science in which explicit reference is made to the speaker or user of the language (Levinson 1983:2); it talks about what users of a language intend to say, the way they assume things to be, the actions they intend to show when speaking (eg. commands) and what they quite often want to communicate but never really express in linguistic forms. Yule (1996:3) defines the study of Pragmatics in four terms, according to speaker meaning, contextual meaning, to what is communicated without being said and according to 'the expression of relative distance'. Crystal (1971/1981/1985:243) takes pragmatics to be the study of those factors which permeate one's choice of language in the act of speaking or writing, while Lyons (1981) thinks that pragmatics investigates the utterance-meaning rather than sentence-meaning which would form the area of investigation of semantics. Perhaps we would not be far from a definition of pragmatics if we adopted Blakemore's attitude to communication: 'The challenge, then, is to give a precise account of something that is very imprecise. More particularly, it is to give an account of the processes involved in interpreting utterances produced by speakers whose intentions range from the very specific to the very vague' (Blakemore 1992:10).
However Pragmatics is defined it is quite clear that it goes beyond the meaning presented by the linguistic form to an intended meaning that often enough is invisible, it is communicated but not expressed in terms of language and that makes its study confusing or frustrating, as it becomes rather difficult to understand what speakers of a language have in mind when they talk or write in a certain way.

Because, however, there are rules and norms of behaviour among people, i.e. members of social groups, the problem of frustration or confusion can be overcome as people learn how to behave and interact with other members of the social group. It is usually new and unfamiliar social settings that create the problem of uncertainty and worry. A young Greek student, for instance, going to Britain to study would undoubtedly be much less polite in the use of language than her or his British fellow students. Her or his answer to a question like 'Would you like some tea/coffee?' will tend to be 'Yes', or 'No', instead of the more generally accepted form in Britain, 'Yes, please', or 'No, thank you'. What is really needed is that s/he learns the pragmatics of how certain language forms are used by social insiders.

A second norm of behaviour or a regularity in language use is the fact that people share common experiences (world knowledge) as well as non-linguistic knowledge, and they would therefore avoid using linguistic forms in their spoken or written interactions that would otherwise be too obvious due to the pragmatics of the language (unless, that is, they want to ridicule situations or
cause laughter, or for other reasons). In the following example, 'We went swimming yesterday', it is highly unlikely that the speaker would explain how the action was performed (i.e. we put on our bathing suits, went to the beach, got into the sea, etc.), as that would seem as if s/he treated the recipient of the information as someone who lacks all common basic knowledge. The more basic knowledge, therefore, people share in common the less language they will tend to use so that familiar things become identified. And the more basic knowledge people share among them the more they use words or expressions studied by what is known as deixis, reference and inference, presupposition, or implicature within the field of pragmatics.

Deixis as a term is according to Yule (1996:10) 'pointing via language' and includes such deictic expressions as personal pronouns (I, you, me), that is person deixis, words like here, there, that is spatial deixis, or words like now, then, that is temporal deixis, all utterances widely used in spoken interaction where they become perfectly understood by the people involved. A distinction is made between proximal (this, here, now) and distal (that, there, then) terms. Uncommon uses of any of the above deicted expressions as concerns closeness and distance can be explained in various ways as, for instance, in temporal deixis the second conditional is treated as distant from current time but not as if it were an action having happened in past time. Conversely in the example, 'This morning I got up, washed my face, got dressed, said my prayers and drank my tea' (Fakinou 1991), although all the actions described seem to be in the past, the temporal deictic expression 'This morning' is
deliberately used to show closeness to present time, not distance. The interpretation of deictic expressions, therefore, is closely related to the context and the speaker's intention.

In identifying entities people use referring expressions such as proper nouns, definite or indefinite noun phrases and pronouns. The speaker's/writer's intention in enabling the listener/reader to identify entities is therefore shown through the act of reference, eg. 'the round chestnut table'. Quite often a listener/reader can identify entities which have no clear relationship with words, and this is effected through the act of inference, i.e. the use of particular referring expressions that the speaker/writer uses when, for instance, s/he is not very sure what the real name of the entity is, eg. 'that black and white thing', or 'Mr what's his name', or 'Can I borrow your Whitman?'.

In the act of identifying the various entities through reference or inference listeners/readers are helped both by the context, i.e. the physical environment and the co-text, i.e. the linguistic material that accompanies the referring expression.

Reference can be anaphoric, cataphoric, or it can express zero anaphora, eg. 'Did you see the man in the brown suit? He's killed seven people' ('He' stands for anaphoric reference), or 'I saw him coming towards me. George Williams was an old man' ('him' stands for cataphoric reference), or 'Boil for ten minutes'
(zero anaphora). Reference creates a social connection, a closeness between speaker/writer and listener/reader since they both seem to work on a code of shared knowledge.

In presupposition the speaker assumes or presupposes certain information which s/he withholds when s/he finally makes an utterance. Thus the listener's task is to identify all the assumed information and be content with the utterance produced since we take it for granted that speaker and addressee share common knowledge and common social norms and they normally interact on the basis of cooperation. So in the example, 'Mary's cat is Siamese' the presupposition that Mary has a cat is being communicated without being said. Types of potential presupposition according to Yule (1996) are existential presupposition (eg. 'The prime minister of Greece' > Greece has a prime minister); factive presupposition (eg. 'I regret behaving like a fool' > I behaved like a fool); non-factive presupposition (eg. 'I pretended I didn't hear' > I heard); lexical presupposition (eg. 'John was late again' > he was late before); structural presupposition (eg. 'Where did you put it?' > you put it somewhere); and counterfactual presupposition (eg. in second conditionals, as in 'If I had a lot of money....' >1 I don't have a lot of money).

It becomes obvious that speakers and listeners involved in any kind of conversation, apart from sharing common knowledge, will cooperate with each other so that they will finally understand the utterances they produce and,

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1 The sign > stands for 'presupposes'.
Despite what they do not linguistically express, they will manage to communicate. Their communication, therefore, relies on a principle of cooperation, the co-operative principle according to Grice (Levinson 1983, Cook 1989, Hatch 1992, Schiffrin 1994, Yule 1996). Grice's co-operative principle includes four maxims that serve as guidelines which, when followed, can contribute to efficient and effective use of language. The co-operative principle in itself guides addressee to contribute to a conversation within the limits, purposes and directions required by the general behavioural rules of society (social context). The maxims are a) the maxim of quality (i.e. saying only what you think is true, avoiding what seems to be false); b) the maxim of quantity (i.e. give as much information as is required for effective interaction); c) the maxim of relevance (i.e. be relevant); d) the maxim of manner (i.e. avoid ambiguity and be specific). Naturally one does not expect (as Grice probably did not) that people take these principles literally or follow them to the letter; in certain situations (e.g. Levinson's example, 1983:102: A: Where's Bill? B: There's a yellow VW outside Sue's house) the listener will make the logical but not literally obvious inference that will promote cooperation and preserve assumptions, that is s/he will go from the semantic to the pragmatic meaning of this conversation in her or his attempt to interpret it. This kind of inference Grice called (conversational) implicature.

In normal situations people comply with all these maxims; however, in cases that there is danger of not completely adhering to them there are certain expressions used (i.e. hedges) denoting this danger, such as 'As far as I
know', 'As you probably know', 'I don't know if this is important', 'This may be a bit confused', etc. (Yule 1996), whose purpose is to weaken the strength of speech acts. Hatch places them under certain categories, all falling within the sphere of modality, such as modal auxiliaries, modal lexical verbs, modal sentence adverbials, modal adjectives and modal prepositional phrases (Hatch 1992:262). All these hedges indicate that speakers are generally aware of the co-operative principle and maxims and that they normally manage to take part in conversations in a way that proves their co-operative concern.

There are, however, a number of situations in which speakers break away from these maxims or in Grice's terms flout them, and they do so in a deliberate and often ostentatious way. In the process of flouting the co-operative principle it is usual that figures of speech such as hyperbole, metaphor, irony or sarcasm (and sometimes humour) will be created; all four maxims can be flouted for one reason or another, the quality maxim, for instance, by saying things contrary to the truth, the quantity maxim by saying either more or less than is required, the relevance maxim by giving an apparently irrelevant answer and the maxim of manner by being intentionally ambiguous or not clear.

In their everyday interactions speakers will often flout the maxim of quality in their effort to create appropriate social conditions or norms of behaviour. This has resulted in the creation of the principle of politeness, which has its own maxims, i.e. 1) don't impose 2) give options 3) make your receiver feel good
The principle of politeness is based on the need to create social relationships among people, a fact that often comes into direct contradiction with the need of people to behave in an efficient and effective way in their interactions. People's need to behave socially or efficiently is also affected by culture differentiations, a fact that, when treated appropriately, can help in the pedagogical aspect of teaching languages to foreign learners.

A central point in Pragmatics is the fact that utterances do not only represent grammatical structures or words, but also that they perform certain actions known as speech acts. Speech Act Theory, which was formulated by the philosopher John Austin and further developed by John Searle (Coulthard 1977/85, Levinson 1983, Brown and Yule 1983, Cook 1989, Hatch 1992, Schiffrin 1994) tries to account for the way people form assumptions about the knowledge their interactants have; this, apart from form, the co-operative principle and the principle of politeness, and the knowledge of both physical and social world, seems to be one more factor that will contribute to making appropriate inferences of the functions of utterances. Speech Act Theory has been a source of influence on various kinds of scientists, such as psychologists, philosophers, anthropologists, linguists or literary critics for different reasons (Levinson 1983) and has come to direct contrast with the prevailing assumptions of logical positivism, which maintained that sentences had no meaning whatsoever unless they could be verified, i.e. proven true or false. That, naturally, deprived any kind of everyday discourse from the
property of meaning. Austin, however, introduced the notion of action (or function) by maintaining that some ordinary declarative sentences are not simply related to saying but to doing things. Sentences like those and therefore the utterances they realised were termed performatives, since what they really did was to perform actions as long as certain felicity conditions were met, that is that the right person, with the appropriate authority would utter them in the right place and circumstances, using the appropriate language. For performative actions to be realised not only were simple present active performative verbs needed with a first person singular subject, but also the intensifying adverb hereby, e.g. 'I hereby declare you Mayor of Casterbridge' but not I hereby now beat the eggs till fluffy' (Levinson 1983:232). Utterances then perform actions which can simply convey information about a speaker, and are therefore termed locutionary acts, or can produce a communicative force, such as a command, suggestion etc. and are termed illocutionary acts, or can show the effect of such a force on the audience or recipient and are termed perlocutionary acts. Austin also identified the forces that permeate the acts as locutionary, illocutionary and perlocutionary forces.

Speech Act Theory stressed the importance of the study of meaning and the importance of function as related to form and that contributed to the development of pragmatics and discourse analysis. Pragmatic meaning covers broader aspects than the strict meaning of syntactic form or the relation of signs to what they represent. It is the intentional meaning of speakers of a
language in particular moments and circumstances, in relation, that is, to the social world outside the limited form of sentences; it is the intention of speakers to be understood by their addressees in particular contexts, something that discourse analysis expanded from simple utterances, often stylized, into whole communicative discourses or language in use, language which has actually occurred.

2.7. The development of linguistics

Pragmatics and discourse analysis came as a natural result of the development of the science of Linguistics and particularly Applied Linguistics which started their investigations into language and its analysis on the basis of generalization or conversely particularity, and similarity. To be able to stand on its own feet scientifically, linguistics had to regard language as a system or structure which would determine its principles. It had, however, to impose an order and restrict the events that would be investigated. The concepts linguistics set out to investigate were speech sounds (i.e. phonology and phonetics), words (i.e. lexicology and morphology), sentences (i.e. grammar), meaning (i.e. semantics) and text (i.e. discourse).

Understandably the first investigation of the science of Linguistics turned towards those features of language that were easily noticed, i.e. speech sounds, which consequently became the object of study of phonetics and phonology, two disciplines of linguistics well established through time. Phonetics studies those speech phenomena (both articulatory and acoustic)
that contribute to the production and perception of speech sounds, and are generally applied to all language systems. To achieve this it uses methods or concepts that have been adopted by such disciplines as physiology, physics, psychology and so on. Phonology, on the other hand, is more concerned with speech sounds of particular languages.

Words are studied by morphology and lexicology; the latter has rather been neglected as a discipline since most of the work it is supposed to do (the study of words, lexis or vocabulary) has been treated by morphology or semantics which is more related to the meaning of words.

Grammar, or more appropriately syntax, deals with words as they combine to form sentences. Morphology and syntax are the two sub-branches of grammar, the first dealing with the way words are structured internally to form sentences. More modern attitudes to linguistics (following Chomsky's view of generative grammar) consider that phonology, syntax and semantics constitute the grammar of a language (Aitchinson 1995).

Although meaning is the essence of language, semantics, i.e. the study of meaning or 'the complete interplay of morphology, lexis and syntax' (Widdowson 1996:61) had been neglected for years as linguists believed that linguistics should be concerned with 'the observable linguistic forms' of language (Stern 1983:132) rather than meaning, which was thus disputed as forming the proper subject for scientific enquiry. As soon as the importance of
meaning in relation to words and sentences was recognized, however, linguistics considered it proper to pay special attention to it as well as other related disciplines: Pragmatics is actually a discipline related to semantics and deals with the meaning that a writer imposes on a text; in other words if one dealt with pragmatics, as has already been mentioned above, one should try to expose what the writer might want to say by a text, or what this text might want to say to a reader, something that could not be explained by linguistic knowledge alone.

Discourse, finally, is the discipline that goes beyond the word or sentence and forms a recent movement in linguistics (Discourse and discourse analysis have already been dealt with, see 2.5. above). It is only recently that it has been realized that the communicative intentions of users and the context within which language is used are more important than studying language in isolation, in the form, that is, of words or sentences.

The scope of linguistics has primarily been to study language as a system, or following the Saussurean notion, as a coherent and unified system where all different parts can be related to each other since they all hold their specific place within this system, and to account for the different branches of specialization, such as phonetics and phonology, syntax and so on. Since linguistics, like language itself, is a dynamic and therefore changeable subject various questions have arisen in the process of time, questions mainly concentrating on whether language can be studied as a formal system or
whether the social context and language use by speakers or listeners should be taken into account and how different aspects of language can be related to each other. Thus the strictly structural aspect of the science best exemplified in Bloomfieldian linguistics, which deliberately restricted its field of study to ‘the linguistic enquiry to the formal characteristics of linguistic utterances’ (Stern 1983:137) and quite deliberately again chose to disregard meaning, gave its place to broader attitudes initiated by Firth and taken up by such linguists as Halliday. For Halliday linguistic analysis contributes both to an understanding of texts and their evaluation. Grammar was highly placed, as by analysing a text in grammatical terms it was possible to lay the first step for its interpretation. The meaning of the text depended a lot on grammar, a discourse grammar that ‘needs to be functional and semantic in its orientation, with the grammatical categories explained as the realization of semantic patterns’ (Halliday 1985/1994:xvii). Halliday’s scheme may not have prevailed and the attention of linguists may have been attracted by Chomsky’s transformational generative grammar, but it has to be admitted that it gave emphasis on meaning and anticipated recent developments in linguistics (Stern 1983).

Chomsky’s transformational generative grammar emphasized the creativity of language, ‘the process of linguistic production and interpretation’ (Stern 1983:142), a fact that had been disregarded by linguists from Saussure to Halliday who had conceived of language as a static entity that could be objectively described or analysed. Chomsky believed that knowing a language
gave one the ability to 'understand indefinitely many sentences. Hence a generative grammar must be a system of rules that can iterate to generate an indefinitely large number of structures' (Chomsky 1965:15,16). The system of rules of a generative grammar consists of three components: the syntactic, the phonological and the semantic ones, of which the syntactic component is the most important, the other two are 'purely interpretive', each of them simply making use of information provided by the syntactic component. Thus Chomsky was led to the notions of deep structure and surface structure, which is now an important element in syntax. The deep structure determines the semantic interpretation of a sentence, whereas the surface structure determines its phonetic interpretation (Chomsky 1965)2. Grammar, according to Chomsky, can operate regardless of semantic considerations3, a fact that gave rise to much controversy among linguists, some of whom thought that semantics holds a primary place in linguistic analysis, more so than syntax does.

The shift of scientific study to more sociological-anthropological aspects of society in the twentieth century had an effect on language pedagogy and gave emphasis on socio-cultural aspects in foreign language teaching. Although sociology as a science goes back to the mid nineteenth century, it is only recently that its value and contribution to second language pedagogy has been recognized. Durkheim's attitude of the existence of 'social facts' and 'the

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2 Stern's example is very clarifying (Stern 1983:143): The sentence read on the side of a van 'Our business is growing' forms the surface structure which, however, can be transformed into 'Our business is flourishing' or 'Our business is to grow plants'. The two paraphrases form the deep structure and this grammar Chomsky advocates, a grammar on two levels, is a characteristic feature of linguistic analysis.
effect of social forces upon the individual' (Stern 1983:192) was an influence on Saussure's recognition of the social nature of language and hence his distinction between langue and parole. Modern sociologists are concerned with such notions as social institution, role, status, class and so on that seem to be greatly interrelated with the language used in societies by individuals. Anthropology, on the other hand, studies the individual man in terms of race, language and culture and is more concerned with race and ethnic group as the individual represents it. Sapir believed that individuals carried their culture as members of the society and his approach was a study of four elements, the individual, language, society and culture, all closely interrelated with each other (Stern 1983).

Both sociology and anthropology contributed to the development of sociolinguistics, the relation of language to society and culture. It was thanks to scientists such as Boas, Sapir and Whorf in the United States and Malinowski and Firth in Britain that the socio-cultural aspect of language was recognized and language was placed within a social context, the 'context of situation' and a cultural context, which presupposed that a language learner should become aware of 'the interaction between language and culture' (Stern 1983:206). Language pedagogy has been greatly affected by the new directions of sociolinguistics, that is a shift from general/theoretical linguistics to the study of language in society, a shift from linguistic to communicative competence and a study of speech communities (Stern 1983). Trudgill argues

3 Chomsky demonstrated that by producing the famous example of the two sentences: 'Colourless green ideas sleep furiously' and 'Furiously sleep ideas green colourless' (Stern 1983:143).
that language and society are closely interrelated and the first function of language is to establish social relationships, while the conveyance of information comes second (Trudgill 1974/1983:14). In the Sapir-Whorf hypothesis, i.e. that language may condition man's view of his environment, Trudgill adds quite the reverse direction, i.e. that society and environment can have an effect on man's language.

The study of language in its social context was examined practically by Labov who placed first in his investigations varieties of language use. Defying the Saussurean langue and parole distinction, in which Saussure decided that langue should be the object of study of linguistics, and the Chomskyan competence-performance distinction, in which competence prevailed for Chomsky, Labov turns the shift to the opposite direction. For him it is the language used by the individual native speaker, in other words parole, that should form the basic data and object of investigation for linguistics (Labov 1970/1972). The fundamental question in sociolinguistics for Labov is 'why anyone says anything' (ibid.:180) and he distinguishes various methodological axioms, such as style shifting, attention (in style), the vernacular, formality and so on. Through his investigations he tried to prove that speakers use various phonological features such as varieties of /r/ in English in relation to the axiom of style shifting, but also due to social differences (upper-middle class Americans pronounce /r/ strongly while lower-middle class do not pronounce it at all; in Britain, however, the reverse is true). He identified stylistic variation among middle-class, working-class and upper-class speakers and
characterized a sociolinguistic variable as that feature in language which is related to some non-linguistic feature within the social context (Labov 1970/1972). Labov emphasized the importance of social factors in relation to linguistic change and argued that '...it now seems clear that one cannot make any major advance towards understanding the mechanism of linguistic change without serious study of the social factors which motivate linguistic evolution' (Labov 1970/1972: 201).

Trudgill identified various social factors related to linguistic variables, such as the social characteristics of the speaker, i.e. class, age, sex, ethnic group, the social context in which the speaker finds himself, social interaction in the form of language switching and shifting, nation and geography (Trudgill 1974/1983). Linguistics then becomes more socially oriented since it takes into account language use by individuals or groups, settings and situations.

A second trend in sociolinguistics is to go beyond the isolated verbal utterance and the context of situation where it takes place into a broader social act, and it becomes the aim of sociolinguistics to study this social activity in relation to its social context/setting, what is known as 'ethnography of speaking' or 'ethnography of communication'. Saville-Troike argues that the ethnography of communication addresses 'a largely new order of information in the structuring of communicative behaviour and its role in the conduct of social life' (Saville-Troike 1982/1989: 2). What the ethnography of communication focuses on is the 'speech community' and the way communication takes place in the form of
communicative events and their interaction with the systems of culture; in other words, the ethnography of communication regards the act of communication as 'a socially meaningful episode' (Stern 1983:220) and not as a simple exchange of messages. The difference between sociolinguistics and the ethnography of communication as regards language lies in the fact that although sociolinguistics is concerned with 'variability in pronunciation and grammatical form' the ethnography of communication deals with 'how communicative units are organized and how they pattern in a much broader sense of "ways of speaking", as well as with how these patterns interrelate in a systematic way with and derive meaning from other aspects of culture' (Saville-Troike 1982/1989:11,12).

To be able to understand the meaning of language in terms of social interaction one has got to come to grips with the functions of language, which together with forms can analyse and describe language. These functions include categories such as expressive, directive, referential, poetic, phatic and metalinguistic (Saville-Troike 1982/1989, Stern 1983), and they seem to have been similarly identified by Hymes, Searle, Jakobson, Robinson and Halliday. The ethnography of communication gives priority to language functions without disregarding form, and is mainly concerned with strings of discourse or sentences not 'as autonomous units, but rather as they are situated in communicative settings and patterns, and as they function in society' (Saville-Troike 1982/1989:16).
If Linguistics and Sociolinguistics, however, managed to turn the shift to more social aspects of language and social settings, this was greatly due to the influence exercised by Hymes and his notion of communicative competence. In the seventies linguistics was permeated by the ideas of competence-performance initiated by Chomsky who believed that linguistic theory should be concerned with competence (roughly associated with Saussure's langue) and with 'an ideal speaker-listener, in a completely homogeneous speech-community' (Chomsky 1965:3). Chomsky believed that competence is a psychological phenomenon, imprinted rather than printed and is a genetic endowment rather than shared by a community (Widdowson 1996), therefore this competence that the linguist studies is according to Corder (Corder 1973:91) 'an idealization or an abstraction'. The criticism Chomsky's distinction between competence and performance received mainly concentrated on its complete disregard of language use, the speaker's communicative competence, whether, that is, there can be an interrelation of linguistic and communicative competence or whether the two of them can be kept apart. Widdowson argues that in the Chomskyan view language is conceived as being 'a faculty in the human mind uniquely and innately specific to the species' (Widdowson 1996:26) and therefore it seems that linguistics is a science about grammar rather than language, or more specifically about the structural relations of sentences, that is syntax. In his article 'On Communicative Competence' Hymes (1971/1972) challenges the Chomskyan view of language and takes into account sociocultural factors that can determine not only the outward performance of speakers but their inner
competence too. In his words, linguistic theory should 'deal with a heterogeneous speech community, differential competence, the constitutive role of sociocultural features...expressive values, socially determined perception, contextual styles and shared norms for the evaluation of variables (ibid.:277). For Hymes it is equally important that a child 'acquires knowledge of sentences, not only as grammatical, but also as appropriate. He or she acquires competence as to when to speak, when not, and as to what to talk about with whom, when, where, in what manner' (loc.cit.). It is therefore imperative that a model of language takes into account both communicative conduct and social life and should be able to answer questions concerning the possibility, feasibility, appropriateness and performance of expressions of language, if linguistic theory is to be integrated with a theory of communication and culture. In this way Chomsky's strictly linguistic competence can be revised with the inclusion of aspects reflecting the nature of language as communication, or conceiving of competence as including knowledge and ability (Widdowson 1996:28). Brown argues that by introducing the notion of communicative competence, Hymes tried to identify 'factors that can systematically influence the use of language' (Brown 1984:43) and these factors include the channel used for communication, the participants of a speech event (i.e. addressee and addressee and, as he later adds, the audience), the setting and topic, the code (i.e. the language, dialect or style used), and the purpose of the interaction. Corder believes that Hymes stressed the importance of the situational element, and therefore what is very important is that one 'must not only learn to talk grammatically in the target
language, he must also talk coherently and to the point' (Corder 1973:93). Hymes's notion of communicative competence opened the path to the importance of meaning within a social context, a notion that, in its turn, contributed to the development of semantics/pragmatics and discourse analysis and widened the narrow view of language as possessing the properties of form and structure alone.
Chapter Three: Language, Literature and Literary Theory. The notions of defamiliarization, structuralism, realism and reader response

3.1. Linguistics and its effect on Literary Theory

The shift from symbolism to form in literature and literary theory initiated by Russian Formalism at the beginning of the century reveals a concern on language at the expense of content and authorship, a fact that places language higher in the spectrum of literary studies and criticism. Literature, it is understood, is primarily language and to a lesser extent biography. The study of language and consequently the development of modern linguistics contributed to the growth of modern literary theory. The object of linguistics is the study of language as a structured system; the object of structural linguistics (the structural or functional approach as Jakobson says, 1990) was shaped according to the view that considered language as 'a tool of communication' which was later elaborated by the notion of communicative competence introduced by Hymes in the 1970s and seems to also include the way in which language functions for purposes of communication. Literature is above all a way of communication, therefore linguistics became a vital source of influence on literary theory, as there is an obvious relationship between language (linguistics) and literature (literary theory) mainly concentrating on functions of communication. The Swiss linguist of the late nineteenth and early twentieth century Ferdinand de Saussure was the founder of structuralism by
developing the concept of signs (linguistic or related to language) as governing every form of social or cultural life.

Languages for Saussure are systems made up of signs, which are arbitrary and differential. A sign consists of a sound image (the signal, or signifier) and a concept (the signification, or signified) which are interrelated and interwoven; the one cannot exist without the other. Words, Saussure says, can be identified due to their differential element, therefore it is the difference between them that helps us attribute meaning to them. A tree is different from free, try, etc. as far as the sound image (signifier) is concerned and it is equally different from a bush, plant, etc. as far as the concept (signified) is concerned (Robey 1986, Rice and Waugh 1992, Lodge 1988). It follows then that when studying a language and the way it functions we inevitably take as our object not individual signs in isolation, but the relationship (or rather the difference) between them. Saussure says that the environment determines the value of any term, such as the word 'sun' which cannot be considered in isolation, without taking into account its surroundings (Saussure 1915/1988).

This interrelationship between signs reveals the closed system of language where every element depends on another within that system. Language for

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1. i.e. a language as a system consists of concepts (facts of consciousness) which are associated with linguistic representations (sound images) (Saussure 1915/1988)
2. Signs are arbitrary at the level of signifier and signified: the relation between the signifier tree and its signified (concept) tree is not necessary, it is a matter of convention. Different languages can relate it in different ways. Rice and Waugh argue that 'Each language cuts up the world differently, constructing different meaningful categories and concepts' (Rica and Waugh 1992:6).
3. Words for de Saussure have meaning only when we stress the differential place they have in the language system. In the colour spectrum, for instance, orange exists in relation to (or rather due to its difference from) red, or yellow. Therefore orange we can say with certainty, is not yellow or red (Rice and Waugh 1992, Robey 1986). However, Saussure stresses both the dissimilar and similar aspect of words so that their value can be determined. A five-franc
Saussure shows two primary elements: *langue*, i.e. the language system itself, and *parole*, i.e. every individual communication act, both of which comprise language as a whole. Saussure also emphasized the synchronic aspect of language, i.e. language as a structural system at a particular moment in time (Saussure, 1915/1988, Rice and Waugh 1992, Robey 1986, Jackson 1991).

The development of language through time comprises the diachronic aspect of language, a fact that Saussure never ignored; he considered that synchronic and diachronic aspects lead to different aspects of knowledge, both of which are absolutely necessary for a true study of language. Related to the synchronic aspect of language is the distinction Saussure made between syntagmatic and associative relationship. Saussure related the syntagmatic relationship to the sequential and combinatory relationships existing within a language system\(^4\). The associative relationship refers to the relationship of absence, a necessary relationship concerned with the differential element existing as an idea in the linguistic sign\(^5\). According to Saussure words have meaning when they are placed against other words not always present in the sequence, and which are both similar and different to them (the example of the word *tree* and its signifier *free*, *try* or its signified *plant*, *bush* etc. is a characteristic one).

Saussure's theory of language as 'a system of signs' contributed to the development of 'structuralism' and affected literary studies in the twentieth
century; naturally his theory was criticised and/or further developed by linguists but Saussure has been unquestionably accepted as the father of modern linguistics.

3.2. Defamiliarizing the familiar: Russian Formalism and the importance of language in literature

For the first time in twentieth century literary theory language was to assume such a central role in literature or literary studies. Until then, that is the second half of the 19th century, literature was viewed either from the point of view of authorship, thus falling within the sphere of the science of biography, or from the point of view of society as representing a given society, thus falling within the sphere of such sciences as history, sociology or politics. Even if literature was seen from the Symbolist's point of view, that would inevitably lead to epistemology and psychology.

The contribution of the Russian Formalists to literary theory and literary studies was great. They first concentrated on the importance of language in literature by stressing the element of 'defamiliarization', i.e. making strange (ostranenie). In other words, poetic language is nothing more than automatized words (ordinary, common speech) that have become strange, different, thus turning conventional language into something oblique or difficult (attenuated, tortuous speech, in the words of Shklovsky, 1965) through a set of formal devices. The aim of literary studies for the Formalists is, therefore, to stress the difference between ordinary and poetic language, for it is this
differentiation and not any inherent qualities that forms the basis of poetry and literature in general (Shklovsky, 1965).

Shklovsky, in his Art as Technique explains the notion of defamiliarization in which the Russian Formalists placed so much significance in forming their theory of literary studies:

> And art exists that one may recover the sensasion of life; it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important. (Shklovsky, 1965:12)

It was through the concept of differentiation that the Formalists promoted the idea of literariness and tried to give literature the scientific status it so obviously lacked. In this sense 'form' or 'device' and not symbolism as was believed until then would emphasize the difference between poetic and conventional language. Prosaic language is based on the automatization of words or expressions, a commonplace fact in itself but one that cannot constitute art. When the same language, however, is used in a different, strange way it loses its common, ordinary connotations and becomes strange, literary, artful.
The Shklovskian view of 'defamiliarization' is contained in his view of the way art is perceived, of the high level of awareness it creates in the reader; 'the artistry attributed to a given work results from the way we perceive it' (Shklovsky 1965:8), Shklovsky explains, for a work can be intended as prosaic and accepted as poetic or vice versa. Shklovsky's main examples come from Tolstoy, the strange way he described flogging in 'Shame', turning the familiar act of flogging into something unfamiliar, or in 'War and Peace' where Tolstoy describes battles as if they were something new, or in 'Kholstomer' where the content is defamiliarized by the technique of narration assumed by a horse. Shklovsky therefore concludes that the purpose of an image is not to make the reader perceive meaning; it is to create in readers this special perception of the object, 'it creates a "vision" of the object instead of serving as a means for knowing it' (Shklovsky 1965:18).

A work of art is a system which consists of defamiliarizing devices and the system itself will decide whether the function of a device will be defamiliarized or automatized. For the Formalists the author of a literary work is nothing more than a craftsman who knows about literature and therefore literature cannot be viewed from the point of view of authorship: the object of literature is literariness, the author is merely a product not the source of literature. In the same way reality or mimesis of the real world outside literature itself is only a by-product of literature: the purpose of literature is literariness, as has already been said, and not the imitation of reality.
In contrast to the American New Critics and I.A.Richards, with whom they had a lot in common, the Russian Formalists placed no importance at all on content. Thought or meaning, emotions or ideas which are so vital for the New Critics are completely superseded by form in Russian Formalism. 'Once form is foregrounded it becomes impossible to speak of any other content except form itself' (Jefferson 1986:37). It is, therefore, neither author nor content or reality that forms the object of literary science for the Russian Formalists, but literariness, that is the difference between defamiliarization and automatization or the functioning of literary devices that lead to the distinction of defamiliarized and automatized language. This special use of language is therefore the main characteristic of the Formalist Theory.

However, the devices used in poetry are not the same as the ones used in narrative prose. The object of poetry is the difference between automatization and defamiliarization, whereas in narrative prose it is the opposition between fabula (the story as it would appear in reality, with its events in a chronological order) and syuzhet (the story represented in discourse, i.e. all those techniques used by authors and which form the manner of presentation of the story). It could be argued that fabula in narrative stands for the automatized or practical language and syuzhet for defamiliarized discourse in poetry. Selden and Widdowson (1993) argue that syuzhet represents plot which is literary for the Formalists, while fabula represents the story i.e. that material which is

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6 Plot (mythos) in Aristotelian terms is 'the ordered arrangement of incidents' (Aristotle 1965:39) and may be based upon a story; Tomashovsky (1965:67) says that 'in the plot the events are arranged and connected according to the orderly sequence in which they were presented in the work' in other words, plot is 'how the reader learns of the action'. So in Formalist terms plot is linked with the idea of defamiliarization; the incidents are far from familiar or typical, they are instead artful representations of reality.
formed and organized by the hand of the writer. Evidently it is the syuzhet which is foregrounded at the expense of the fabula so that the events are of no importance any more as is the manner in which they are presented. By manner the Formalists mean all those devices, such as narrative techniques, verbal sound effects or puns. Literariness in the narrative is the emphasis placed on literary form (manner, devices, syuzhet) and the non-literary content (the events, story, fabula). In poetry the degree of literariness rests on the difference between automatized or practical language and defamiliarization; or as Jakobson put it, poetry is 'organized violence committed on ordinary speech' (Eagleton 1983:2). This violence concerns three areas in poetry: sound texture, rhythm and semantics. Poetic violence can be committed on ordinary language by the use of such devices as hyperbole, image, comparison, repetition, metre, syntax, rhythm, rhyme and so on (Jefferson, 1986).

The Formalists then saw devices in poetry and prose as a means to turn ordinary, common language into strange, defamiliarized and therefore literary discourse. Through those literary devices language became 'deformed', strange and the familiar turned into unfamiliar. The result was that literature made objects more perceptible, the world renewed.

Defamiliarization, however, is not strictly limited to the level of language; as an extension it affects plot and dramatis personae too. Shklovsky argues that 'In Tristram Shandy' Sterne defamiliarizes plot development by using a technique
of expansions, digressions, etc., all contrary to the conventional rules of plot development of the time, which clearly establishes 'the fact that awareness of form constitutes the subject matter of the novel' (Shklovsky, 1965:33). Tomashevsky adds that defamiliarization of plot occurs when a writer lays bare devices of plot structure, and one form of literature that does this extensively is a parody; Lawrence Sterne is a good example of this form of writing and his techniques (transposition of chapters, excessive and casual digressions, slowing of the action and so on) 'have been revived and widely disseminated' (Tomashevsky 1965:95). When the devices become automatic through their use they cannot be included in the list of 'acceptable techniques'; they have to be renovated so that they are prevented from becoming mechanical. In the same way the dramatis personae, Shklovsky says, can become defamiliarized by using the technique of 'decorous conversation' of which Sterne makes extensive use (Shklovsky, 1965:53). Like language, therefore, plot and characters can become defamiliarized through the adoption of devices that turn the technique employed into unconventional or non-mechanical.

The Formalists saw literary history as the 'distinction between automatized and perceptible form within literature itself' (Jefferson 1986:40). Literary history for the Formalists does not consist only in the exclusive study and isolation of the great writers who are thus studied as phenomena themselves, but it concerns itself with the whole literary development of literature without ignoring form that helps in establishing the specificity of literature. Form, then, seems to be the
preoccupation of literary history, according to Tynyanov, and not the explanation of the writings of the great writers or tradition (Jefferson 1986).

On reflecting upon the arguments put forward by the Russian Formalists and their contribution to literature, one could argue that they were quite influential in twentieth century literary theory due to their placing language in a central position, their devaluing authorship, turning literature into a 'science' and stressing the notion of literariness. In this way they set up bases that were to be adopted and improved by the structuralists and the Prague School. They were, however, criticized for, in their effort to establish literature as a 'science', as possessing a body of scientific principles, they stressed the element of literariness failing, however, to enlighten their supporters or readers of the concept of the non-literary. Eagleton (1983) argues that it is an illusion to believe that practical or normal language (the non-literary for the Russian Formalists) is common to all members of society:

Any actual language consists of a highly complex range of discourses, differentiated according to class, gender, status and so on, which can by no means be neatly unified into a single homogeneous linguistic community. One person's norm may be another's deviation (Eagleton 1983:5).

Not all texts can be established as literary. In the course of their life some of them remain literary whereas others turn into pieces of writings of a different
significance. The idea behind Russian Formalism was that the system would
decide whether defamiliarizing devices would turn into automatized or
defamiliarized ones according to function, and therefore a work of art would be
established as such or not. However, as Eagleton says quite convincingly,

Some texts are born literary, some achieve literariness, and some
have literariness thrust upon them (Eagleton 1983:8,9).

The Marxist accused Formalism of another shortcoming in their literary theory:
that they conceived literature in such a way as to deprive it from any social
dimension, in which they firmly believed (Forgacs, 1986). Evidently what
literature needed was a theory of language, something that only a linguist of
the status of de Saussure or later of Jakobson could provide to give literature
the scientific status that the Russian Formalists took great pains in
establishing.

3.3. Structuralism, functionalism and Barthes’ system of codes in
narrative language
Whether Jakobson belonged to the Moscow Linguistic Circle and was one of
the theoreticians who established Russian Formalism is of little importance
here. What seems more important is his linguistic theory of structures and
functions and his attempt to understand 'literariness' or 'what makes a verbal
message a work of art'.

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In his 'Linguistics and Poetics' (1960/1988) Jakobson introduces the famous structure, the 'constitutive factors in any speech event, in any act of verbal communication' (ibid.:35), what makes communication possible: an addresser sends a message to an addressee, and that message requires a context, verbal or capable of becoming verbalised, so as to become realised; all that requires a code, common to both addresser and addressee, and a contact, the physical and psychological connection between addresser and addressee. The function each of those parts plays is different, and more than one functions are usually fulfilled by verbal messages: The addresser creates the impression of a certain emotion when s/he expresses her or his attitude towards the subject of her or his communication: that represents the emotive function. The addressee, on the other hand, is influenced by the attitude of the addresser, which grammatically is expressed in the vocative and imperative: that represents the conative function. The context represents the referential function which is related to the external, real world. The contact, i.e. the way communication can be prolonged or discontinued, represents the phatic function. The code, i.e. information conveyed to make the lexical code clearer, represents the metalingual function. Finally, the message itself represents the poetic function, which would be delusive to limit to poetry alone (Jakobson 1960/1988). Some texts may have one dominant function, for instance the phatic function, and at the same time other hidden or down in the hierarchy ones. The one function does not exclude the other, all of them can be present in a text with one dominant prevailing. For Jakobson (and as an extent for structuralism and the Prague School) the poetic text shares some properties
(much like the Formalists believed) and simultaneously it is linked with the external world through its author and social context. Poetic text is not limited to poetry, however, it includes any aesthetically artistic text outside literature itself.

Robey (1986) argues that the theoreticians of the Prague School restated the theories established by Russian Formalism, only to place them within the framework of structural linguistics, that is within 'a semiotic or semiological framework' (Robey 1986: 53). In doing so, they managed to make the principle of the theory more 'coherent, complex and far-reaching', something that Russian Formalism theory always lacked. The difference of those structuralists and the ones of the sixties and seventies is that the former concentrated on the individual text and its structure viewing it as a system, whereas the latter extended that to the structure of literature as a whole within the system of signs (Robey, 1986).

In contrast to the Russian Formalists who failed to explain the non-literary, Jakobson and the Prague School explained that in linguistic terms, i.e. they claimed that the answer lies in the verbal structure of the message, something that forms a strong link between linguistics and literary studies. Here again we have the violation of a norm that will decide the difference between poetic and non-poetic text; Jakobson stresses the principle of equivalence and combination, i.e. items selected and combined into a sequence (the
syntagmatic/associative relationship of Saussure), which inevitably becomes an objective criterion in the act of identification of poetic function. He argues,

In poetry one syllable is equalized with any other syllable of the same sequence; word stress is assumed to equal word stress, an unstress equals unstress; prosodic long is matched with long, and short with short; word boundary equals word boundary, no boundary equals no boundary; syntactic pause equals syntactic pause, no pause equals no pause (Jakobson 1960/1988:39).

The examples he brings are those of child (taken as the topic of the message) and the selection that can be made among similar words such as kid, youngster, tot, ('all equivalent in a certain respect') and the combination of these to the semantically cognate verbs sleeps, dozes, nods, naps; or in poetry the symmetrically disyllabic verbs in the laconic victory message of Ceasar 'Veni, vidi, vici' (Jakobson, 1960/1988:39). In doing so, however, he offers an explanation of poetic language in technical terms, not the interpretation of the reader's understanding. Thus, Robey goes on to argue, Jakobson ignores the fact that formal patterns of equivalence alone cannot interpret the poetic text; it is the reader who brings his own sensibility and experience and who manages to interpret the text in the light of 'his own conscious or unconscious idea of the nature and function of literature' (1986:.61). In other words the structural analysis of language alone as applied
by Jakobson cannot give the answer; the reader (or critic) will decide on the
collection the text as a whole.

More precisely, although Jakobson advocates an analysis of the text that
seems to be objective since it is based on describing the structure of a text
and foregrounding the dominant over all other elements, it could be argued
that a lot of subjectivity is hidden behind this kind of structural study. At the
verbal level this analysis of interrelationships seems to be based on a set of
highly-developed tools, whereas as far as concepts and categories are
concerned it becomes more difficult to analyze the text regarding it from the
point of view of content. There are no ready-made tools to help in the analysis
of content, something that recent structuralism tried to supply.

The objections that both Positivists and Realists raised against the structural
approach to Literature were based on the fact that the genesis of a text is quite
disregarded since all efforts seemed to be concentrated on the analysis of the
text's structure alone.

Language, however, was highly regarded both by the advocators of
defamiliarization and the structural/functional notions; it was especially the
structuralism of the sixties and seventies that gave language a celebrated
position in the thinking of its representatives, their first and foremost
preoccupation; they turned language into the model for any sort of non-
linguistic institution, the feature that clothed their theory with a revolutionary cloak.

For the structuralism of the sixties and seventies what matters most is not the meaning of the linguistic sign in itself, but the conventions around it that create the possibility of meaning. Therefore, it seems that the Structuralists are more concerned with the general language system or langue than the individual communication act or parole, and again they seem more concerned with the signifier (the linguistic representation of words) than the signified (the concept). The most important revolutionary act of structuralism lies in the system of language: the principle of structuralism is that there can be no meaning of any individual act/speech/element unless this is placed within a system, taken, that is, together with the conventional system against which it stands: 'The rules governing the language of literature', Barthes says, 'are not concerned with the correspondence between that language and reality, but only with its being in line with the system of signs that the author has decided on' (Barthes 1963/1972:649). Structuralism seems to have an interest in social behaviour and its representatives will try to understand or define the conventions and rules that govern it (Jefferson, 1986, Selden and Widdowson 1993). Literature seems to be like any other form of social behaviour since it is entirely based on language, the first and foremost representation of social behaviour and it is only literature that makes one aware of the true (i.e. Saussurean) nature of language. Language then is what one reads in literature according to Barthes (1968/1988), or writing as he calls it, for when
the author is removed since he represents the before in the line of the book, what is left is the after, the text itself. Writing (or text) exists thanks to the person who stands at the other end of it and enters into a mutual relationship with it, i.e. the reader, the final destination of the text. Barthes, therefore, explains writing as: 'a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author' (Barthes 1968/1988: 171).

Barthes concentrated primarily on the structures or form of literature setting aside content (Barthes 1963/1972). In other words, the message of the text (i.e. content) is not what matters in literature, it is only the language which thus takes a powerful position in the theory. Language in literature is not considered something transparent that hides behind it a meaning or a reality as it is done in ordinary situations, and that is due to the fact that literature is quite free from any referential functions, so 'language in all its opacity is also the content of literature' (Jefferson 1986:96). Language, Barthes argues, that is the Saussurean meaning of language based on a 'coherent system of signs' (Barthes, 1963/1972:649), is foregrounded by literature in structural terms, it becomes 'Literature's Being'.

Roland Barthes, who could be regarded as a representative of structuralism or post-structuralism, replaces the word 'literature' with the word 'writing', which begins as soon as the author 'dies'. The structuralist idea is that in literature it
is language, therefore writing, that speaks to readers, not the author and that causes his 'death', so to say. Writing, according to Barthes, is 'what linguists.....call a performative, a rare verbal form....in which the enunciation has no other content....than the act by which it is uttered' (Barthes 1968/1988:170). The old, positivistic attitude of the explanation or interpretation of the text through its author becomes undermined by the structuralist theory, for as Barthes says, 'In the multiplicity of writing, everything is to be disentangled , nothing deciphered '(Barthes 1968/1988:171). Therefore, 'to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author' (ibid.:172). Inevitably the 'death' of the author has its influence on the meaning of the text. The literary text, according to the structuralists, carries a meaning that has to be constructed, it does not have the meaning that will be passively deciphered by the reader/critic. The prevailing assumption before structuralism and formalism that there is only one meaning in the text (the author's meaning) which the critic will have to interpret gives way to the structuralist belief of a multiplicity of meanings, one of which, however, will be realized by the reader/critic. In structuralist terms this multiplicity of meanings is the result of the absence of an authorial figure, which is more evident in the structuralist theory than in the case of the New Critics. The absence of an author helps in doing away with the notion of a unitary meaning, and since the New Critics are 'obsessed' with the organic unity of the text, they cannot really allow for the complete absence of the notion of the author.
Literature for Barthes would not exist if words carried only one, dictionary meaning; literary works are thought to be interwoven with the assumption that they do not express one meaning to various readers, but that various meanings are suggested to one and the same reader/critic, whose role will be to interpret that meaning which can be realized in the text. 'Literature', Barthes argues, 'since it consists at one and the same time of the insistent offering of a meaning and the persistent elusiveness of that meaning, is definitely no more than a language, that is, a system of signs: its being lies not in the message but in the system' (Barthes 1963/1972:650). Therefore the critic, Barthes goes on to argue, does not have to reconstitute the meaning, 'the message of the work', but its system, in the same way that the linguist has to determine the formal structure of a sentence and not decipher its meaning. In a similar manner Genette argues that since literature is language and structuralism a linguistic method, then the meeting point of the two is 'the terrain of linguistic material', therefore the work of both linguist and philologist is to concentrate on sounds, forms, words, and sentences (Genette 1982/1988:65).

The science of literature or poetics is interested in this multiplicity of meanings of the literary text, rather than its content. The structuralists contributed to structuralist poetics by their concentration on narrative theory, what Todorov calls 'narratology' (Todorov, 1990, Jefferson 1986). For Todorov the structure of narrative is based on a grammar, therefore on linguistic terms. In a similar way Culler argues that a grammar of response conditions our understanding of literary texts and makes it possible for us to see the relevant structures of
meaning (in Jefferson, 1986). However, the structuralists seem to be more interested in social behaviour which can be analysed in linguistic terms. In other words, they are more concerned with the grammar, syntax or phonemic pattern of human systems of meaning, which is shown in their attitude to either anthropology or mythology. As Barthes sees it, every individual act (parole) is considered within a general system (langue). Reading a narrative means to move from one level to the next, rather than from one word to the next. Barthes recognizes three levels in narrative, functions, actions and narration (or 'discourse' according to Todorov, 1990) and a structural analysis can take place only when the various levels are distinguished and placed in a hierarchical perspective (Barthes, 1963/1972, 1982).

Barthes makes a distinction between functions and indices in narrative; the first are based on metonymic relations (the units of a narrative being linked together to form a chain of actions), while the second on metaphoric ones (the units contributing to the meaning of the story), or, as Barthes says 'functions involve metonymic relata, indices metaphoric relata; the former correspond to a functionality of doing, the latter to a functionality of being' (Barthes 1982:265). His approach to narrative, therefore, is not limited to 'strict linguistic categories' (Jefferson 1986:101) as Todorov's is. Barthes also adopts Benveniste's distinction between two aspects of language, namely the 'personal' and 'apersonal' ones, so as to analyse the way in which the story is told, that is the narration. Narration, Barthes says, takes its meaning from the world outside it (social, economic, ideological), which, however, does not work
on narrative terms but on facts, behaviours, etc. Narrative analysis stops at discourse in the same way that linguistic analysis stops at the sentence, anything else after discourse in the analysis of narrative necessarily shifts to another semiotics (Barthes 1982:287).

Like Roland Barthes, Gerard Genette in his *Narrative Discourse* divides narrative into three levels: story, discourse and narration, all three of which interact with each other and the relations between them make up the science of narrative, an approach that reminds one of the distinction the Formalists made between *fabula* and *syuzhet*. Genette, however, uses a linguistic model based on the qualities of the verb, that is mood, tense and voice (Genette, 1980, Seldén and Widdowson 1993, Jefferson 1986). When analysing narration he explores such problems as *diegesis* and *mimesis*, that is narrative and representation, concluding that there can be no distinction between the two as it is presented in Aristotle's Poetics. In the same way he rejects the distinction between *narration* and *description* as he does with the distinction between *narrative* and *discourse*. Genette's model of linguistic analogies, Jefferson argues, gives narrative the quality of a self-contained system which will not be affected by any realist function; linguistics will not manage to play anything but a subservient role in this relationship with narrative or, more broadly, with literary theory (Jefferson 1986).

When Barthes talked of the death of the author, he opened up a new era that led to a critique of structuralism or to what is now called post-structuralism,
and inevitably opened the way to deconstruction. 'The death of the author' slips away from traditional or conservative structuralist ideas and introduces a plurality of meanings that gives readers the opportunity to 'open and close the text's signifying process without respect for the signified' (Selden and Widdowson 1993:132). It was, however, Barthes's 'S/Z' (Barthes 1970/1988: 299-302) that questioned well known structuralist ideas: literature ceased to be regarded as static, as a system carrying analogies with linguistic structures and therefore it did away with the strict Saussurean model. What was left from that model was the importance of language and the signifier.

Barthes makes a clear distinction between the *lisible* (readerly) and *scriptible* (writerly); the first refers to the text that readers consume in a rather passive manner, whereas the second to the text that allows the reader to produce by actively participating and co-operating. The scriptible text still keeps structuration but not structure, the emphasis is on production not the product. Criticism for Barthes becomes a commentary based on 'units of reading' called 'lexias' that will affirm the plurality of the text. Instead of a grammar of poetics Barthes uses certain codes (the hermeneutic, semic, symbolic, proairetic and cultural codes) that are used as instances of parole rather than a model, and in his words 'the convergence of the voices (of the codes) becomes *writing*, a stereographic space where the five codes, the five voices, intersect: the Voice of Empirics (the proairetisms), the Voice of the Person (the semes), the Voice of Science (the cultural codes), the Voice of Truth (the hermeneutisms), the Voice of Symbol' (Barthes S/Z 1975/1992:34).
Structuralist concepts have been criticised and challenged for presenting a logically inadequate model of language. Jackson argues that the poverty of structuralism lies in the fact that it was quite incapable of giving 'an adequate account of human language, let alone providing an adequate analogical model for other human sciences or for literary theory' (Jackson 1991:6). Cook (1994: 146-149), in addition to criticising the 'cold empirical objectivity' of structuralism, argues that the very object of study structuralism chooses is arbitrary, as are the 'definitions of units, the rules of combination, and the selection of significant features' (ibid.:146); furthermore, the analysis structuralism is involved with is rather simplistic in the sense that it has to be applied to a stereotypical text. The failure of structures has of course been pointed out by Derrida in his deconstructionist model, but, as Cook maintains, the significance of structures 'can only be realized when they are related outwards, to linguistic systems on the one hand, and to conceptual representations (schemata) on the other' (ibid.:149).

3.4. Reader-Oriented Theories: the shift from text and language to the reader

In recent years (especially between the 1970s and 1980s) there has been a shift from language and text to the reader and her or his reception of the text, in other words from product into process. The theorists who conceptualised the reader as the consciousness who actively gave meaning to the text through her or his interaction with it seemed to belong rather to a whole era than a particular school. Reader-Oriented theories lay emphasis on the reader,
without whom the literary text can have no real existence as it is not read, and whose role it is to read and interpret, therefore to actualize a meaning that would otherwise remain only potential (Selden and Widdowson 1993). Every reader has a different way of reading, so the interpretation s/he can offer must necessarily be different. According to reader-oriented theories the meaning of the text cannot be found in the text alone; the role of the reader is to interact with the text and produce its meaning, an assumption quite distinct from those of other literary theories considering the meaning coming directly from author to reader, or hiding behind the words of a text, or even depending upon the structure of the text. Reader-oriented theories, then, bring forth the distinction between subjectivist and objectivist positions towards meaning (Maclean 1986). According to the first there is only one meaning found in the text (the author's meaning) and that has to be actualized by the reader; according to the latter there are more meanings in the text, one of which will be actualized by the reader. Iser, one of the founding members of reader response theories, argues that the meaning of the text is the result of 'an interaction between the textual signals and the reader's acts of comprehension' (Iser 1978/1980:9). Thus the interaction created between text and reader renders them both into 'a single situation', with the result that no division between subject and object applies and 'meaning is no longer an object to be defined, but an effect to be experienced' (ibid.:10). To that effect, reader-oriented theories tried to answer questions that seemed closely related to their theoretical assumptions, in other words, 'what is a reader?', 'what does the reading process involve?' or 'what does the reader bring to the text?', questions that, when answered, would
throw light in this interaction between text and reader or would uncover the relationship of process over product. Since, therefore, the area of investigation of reader-response theories seems to concentrate on the reader, the reading process and the inevitable response to the literary text, the various advocators of such theories focused on the effects a literary work can have on the reader, without whose active participation there can be no meaning with an effective existence other than the one formed in the mind of the reader. What reader-response theories then tried to bring into focus was an interrelationship of such concepts as the role of the reader in the process of determining the literary meaning, her or his own status, the kinds of readers that can be identified and the way the reader relates reading conventions to textual interpretation. To this effect Gibson introduced the idea of a mock reader who, for the sake of experience, will play her or his role analogous to that of the persona and the author (Tompkins 1980), while Prince invented the term narratee, that is the person to whom the narration is directed, and all that in order to turn the focus on the text and its structures and relate the meaning of the text to its language (Selden and Widdowson 1993, Tompkins 1980). Although Riffaterre agreed that the meaning of the literary text lies in its language, his strong objection concentrated on the reader who cannot be viewed as an independent existence, one, that is, who does not contribute to this meaning; Riffaterre's concept of a reader was that of a superreader who helps in an indispensable way to formulate the stylistic fact, an element of communication adding to the element of language. Poulet argued that reading is a relation between author and reader, the structural and stylistic properties
of the work play no part at all in the process of reading, only the reader’s immersion in the way the author experiences the world. He therefore argued for a reader who dies so that the text may live, in contrast to Iser, who saw the reader as an active participant in producing the meaning of the text. The reader, for Iser, creates the work together with the author by supplying what the author implies but does not say explicitly. Thus, he introduced the idea of an implied reader who will fill in the blanks that the author intentionally left (Maclean 1986, Selden and Widdowson 1993, Tompkins 1980, Iser, 1978/1980). Similarly Fish related meaning to the reader saying that the most important question to ask is not ‘what does a literary text mean?’ but ‘how do readers make meaning?’ Basing his theory of the informed reader on generative-transformational grammar, he argued that transformation relates to the reader rather than the text (Fish, 1980b). Culler introduced the idea of an ideal reader who will tackle the text from a semiological approach, using, that is, a sign system to interpret the literary work. Holland’s assumption concentrated more on the experience of the reader and the projection of her or his fantasies, whereas Bleich based his assumption on the symbolization the reader uses to interpret the text and produce its meaning (Tompkins 1980).

3.4.1. Phenomenology, hermeneutics and reception theory

Phenomenology, the modern philosophical tendency which derives its name from the Greek word ‘phenomena’, was introduced in the work of Edmund Husserl, who believed that philosophical investigation dealt with our consciousness and not with objects in the world. Husserl rejected the ‘natural
attitude' according to which knowledge was taken for granted, in other words that objects existed in the world without our own 'intended' consciousness. There is a natural interdependence between thinking of an object and the object itself. The consciousness of the human mind does not passively conceive of the objects of the natural world; on the contrary, it 'intends' the knowledge of objects, it acts, that is, as an active participant. Phenomena for Husserl are essences, therefore the human mind grasps the essential element behind them. What phenomenology tried to do was to come to grips with consciousness and through that expose phenomena themselves, rather than empirically be concerned with experiences of individuals or even their mental process from a psychological perspective (Eagleton 1983). In literary theory that would mean that criticism should approach a writer's work trying to understand the nature of the writing as it appears to the consciousness of the critic (reader). Or the author's mind is the essence that hides behind the text, its stylistic or semantic elements, and the critic's (reader's) work is to expose this consciousness of the author in order to understand the work itself without referring to (biographical) knowledge about the author. J. Hillis Miller (who later turned into a deconstructionist) together with the 'Geneva School' of critics (Poulet, Starobinski, Richard, Roussett, Raymond) supported the phenomenological attitude of the author's conscience which allowed the critic (reader) to interpret the literary work, or as Poulet says, 'to think what it (the author's consciousness) thinks and feel what it feels' (in Selden and Widdowson 1993:51).
Husserl defined intentionality as atemporal, a claim that was challenged by Heidegger who reintroduced historicity without rejecting phenomenology as a philosophical tendency. Understanding and Being are two interrelated concepts, the first is part of a historical situation as it is related to the question of being. Heidegger, then, combines phenomenology with hermeneutics, which in its most modern meaning (i.e. as Friedrich Schleiermacher advocated) claims that the critic (reader) re-experiences the physical event of meaning that the author has undergone. Schleiermacher uses the term 'hermeneutical circle', implying that a movement is performed when we try to guess the whole meaning of a work, then proceed to an analysis of its parts in relation to the whole and return to an understanding of the whole of the work modified after the circle has been performed. The historical gap which separates the critic (reader) from the work will be overcome by historical reconstruction and the reader himself or herself (Maclean 1986). For, although the critic (reader) exists in a world, the time and place of which s/he did not choose, her or his consciousness projects it and s/he finally merges with the object of her or his consciousness, thus her or his thinking is placed within a historical situation. Gadamer applied Heidegger's 'situational approach' into literary theory, arguing that the historical situation of the interpreter (reader, critic) helps in the production of meaning (see Selden and Widdowson 1993). Hermeneutics has thus contributed to reader-response theories by inquiring into the relationship of history to meaning and interpretation.
Although Gadamer concentrated mainly on literary works of the past, reception aesthetics or reception theory, which is a development of hermeneutics, dealt with works diachronically. The main concern of reception theory is the reader and the role s/he plays in literature, for it is s/he who materializes the literary work simply by reading it. The inquiry reception theory makes is in the reading act, how it proceeds, what is involved in it. For the reader to be able to understand and interpret the literary work, s/he will have to make inferences, speculations and assumptions, and all that during the whole process of reading, for as Eagleton argues,

Reading is not a straightforward linear movement, a merely cumulative affair: our initial speculations generate a frame of reference within which to interpret what comes next, but what comes next may retrospectively transform our original understanding, highlighting some features of it and back-grounding others (Eagleton 1983:77)

It would certainly seem an oversight here not to refer to I.A.Richards, who, although being an empiricist/humanist himself and one of the founders of the American New Criticism, is claimed to have turned to hermeneutics and as Freund argues 'remains an evangelist of arduous reading' (Freund 1987:29). In his Principles of Literary Criticism I.A.Richards tried to provide literature with those principles that he felt it was lacking and create a theoretical framework that would help criticism in its study of literature. Like the Formalists he
rejected positivistic attitudes that would consider literature anything but literature as a science in itself. Richards believed in certain distinctive properties characterizing literature and thought criticism should deal with them alone. The author and historical content are quite independent of the literary text, which should be treated as an object in itself; the literary text is different from any other kind of text, a theory greatly supported by Formalism especially as concerns its distinction between automatization and defamiliarization. Where he differed from Formalism was in the fact that he defined the properties of literature in terms of human experience and human value. His approach was, therefore, humanistic and empiricist and his attitude was based on the belief that there is a connection between literature and the outside, real world, the problems of which are reflected and coped with in literature. He argues,

But indeed language has succeeded until recently in hiding from us almost all the things we talk about. Whether we are discussing music, poetry, painting, sculpture or architecture, we are forced to speak as though certain physical objects - vibrations of strings and of columns of air, marks printed on paper, canvasses and pigments, masses of marble, fabrics of free stone, are what we are talking about. And yet the remarks we make as critics do not apply to such objects but to states of mind, to experiences (Richards 1924/1967:14)
For Richards, therefore, art is perceived by the critic or reader through her or his state of mind, which is quite obvious in certain cases. If, for instance, one declares that a certain work of art is sentimental, it is obvious one is referring to a state of mind or experience; but this becomes rather concealed if one discusses a certain property in a work of art, such as time in music or plot in drama or perhaps rhyme in a certain poem. The critic often goes beyond affirming the effect a certain object has had in her or his mind due to its special, particular features; more often than not s/he points out something about the object itself, and 'this fuller kind of criticism is what we desire' (Richards, 1924/1967:15). That led Richards to make a distinction between two definitions, namely the critical part describing the value of the experience, and the technical part describing the object. And he goes on to explain,

All remarks as to the ways and means by which experiences arise or are brought about are technical, but critical remarks are about the values of experiences and the reasons for regarding them as valuable, or not valuable (ibid.:15)

Critical remarks fall within the sphere of psychology and have no connection whatsoever with ethical or metaphysical ideas that could explain value.  

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7 Compare Ransom's Criticism Inc. where he considers some critical questions, such as 'What is or is not criticism'? He concludes that criticism should be objective and it should deal with the nature of the object rather than the effect it has on the subject. Criticism for Ransom should be undertaken by the Departments of English and should exclude personal registrations, synopsis and paraphrase, historical studies, moral studies and any other special studies (Ransom 1937/1972).
Richards advocated the need of two theories, those of communication and valuation and believed that language serves two different functions: the symbolic or referential one and the emotive function. The first refers to the objective world evoked by scientific prose, while the second refers to the subjective feelings/attitudes evoked by poetry\(^8\). Thus, much like the Formalists, poetry for Richards makes use of special language that cannot be identified in other non-poetic texts; he also stressed the emotive function of poetry, rejecting its referential one. However, although Jakobson made a clear distinction between the poetic and emotive or conative function as he calls it, Richards emphasized the emotive function that gave literature its value. The distinct separation of poetic and ordinary discourse, so vital for the Formalists/Structuralists, is stressed to a lesser degree by Richards, who believes that the primary concern is experience not form, organization not difference. Art is certainly related to life, the outside world, a fact that explains Richards's humanistic approach. He argues quite characteristically,

> For the critic is as closely occupied with the health of the mind as the doctor with the health of the body (1924/67:25)

Inevitably, rather than stressing the importance of the text, Richards places emphasis on the importance of the reader. For him there must be the right kind of reader who will feel and contemplate on all the impulses expressed in a

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\(^8\) Similarly, in his effort to explain meaning Richards regarded it from four points of view: sense, feeling, tone and intention. According to what one writes, one chooses the predominant function and subordinates the others. In scientific text, for instance, sense will come first while feelings will have to be subordinated. Tone and intention will have to be settled according to subject (Richards 1929/1972).
poem by the poet, who will grasp the experience conveyed to him by the poet/author. Richards believed that interpretation of the poem/text lies entirely on the right kind of reader who will have to pay the right kind of attention so as to approach the text the way its author has meant her or him to, who will, in other words, create the right experience required of her or him. Richards does not ignore the importance of the text, but in the relationship 'author - text - reader' it is the reader who will interpret the text through close attention and, therefore, the reader undertakes the primary role in this relationship, the text acts as a mere medium.

Supporting his belief that critics (readers) need a theory of communication and a theory of valuation to understand and interpret the text, Richards explains that 'A large part of the distinctive features of the mind are due to its being an instrument for communication' (1924/67:17) and later that the arts are 'the supreme form of the communicative activity' (ibid.:17) and that 'The arts are our storehouse of recorded values' (ibid.:22)

It seems appropriate now to refer particularly to two representatives of the theory of aesthetic response, Wolfgang Iser, the founder of the theory of aesthetic response in Germany, in Freund's words the leading exponent of Rezeptionsaesthetik, and the American Stanley Fish, who introduced the concept of the informed reader and affective stylistics.
3.4.2. Wolfgang Iser and a Theory of Aesthetic Response

When Iser argues that the interaction between the literary work and its recipient (i.e. reader) should be the focal point of interest, he expresses a whole attitude towards literary theory which contradicts theories of authorial figures or the social, psychological or historical meaning of literary works. There can be no exclusive concentration on the author's techniques or the reader's psychology as neither of them on its own will ever reveal anything of this process that takes place between reader and text: what matters is the interaction between the two, between the structure effects and the response. Thus, Iser concludes, a literary work has an aesthetic and an artistic pole, the latter relates to the structuring of the text, therefore the author, while the former relates to the reader and what s/he accomplishes (Iser 1972/1988 and 1978/1980). A literary work therefore lies between the two, i.e. text and reader, and it seems imperative to search for those structures in the text that will help to form the conditions of interaction and which are verbal and affective: the verbal ones contribute to the 'objectivity' of the text, or to be more precise to the lack of arbitrariness, whereas the affective ones describe the fulfilment the language of the text can offer. We could relate the affective structure to the imagination of the reader as is perceived by Lawrence Sterne (Iser 1972/1988), for as Iser argues, and one can do no less than agree with him, without imagination that both reader and author share the reading of the text cannot offer what its primary purpose is to offer, that is the pleasure of participation and creativity (Iser 1972/1988). In contrast to the Aristotelian definition and I. A. Richards, Iser points out that literary texts do not copy the
external real world: 'fictional texts constitute their own objects and do not copy
something already in existence' (Iser 1978/1980:24). This results in creating
an element of indeterminacy, which in fact will create the conditions of the text
to communicate with the reader; the text, that is, will create the condition of
inducing the reader to participate in understanding and producing the intention
of the work. This seems to be a crucial point, for without the participation of the
reader there can be no 'performance' of meaning which, according to Iser, is
the product of the aesthetic quality of the work. He, therefore, objects to the
idea of 'The affective fallacy' as presented by Wimsatt and Beardsley, two
advocators of the American New Criticism9, because it treats the structure of
the 'performance' as preceding the effect, which in terms of the theory of
aesthetic response does not have a standing, as performance and result are
separate notions.

Iser introduced the concept of the implied reader, a reader whose character or
historical situation are not predetermined if our main aim is to understand how
literary works cause effects or elicit responses. There can be no identification
of the implied reader with the real reader, as the former is only a construct, 'his
roots [are] firmly planted in the structure of the text'. This, Iser argues, can be
explained by the fact that literary texts are only realized when they are read,
they therefore contain conditions that help in their being actualized and their

9 In 'The Affective Fallacy' Wimsatt and Beardsley maintain that the meaning of the literary work cannot be
determined by the author's experience or her/his intentions at the time of writing, an attitude also held by Richards and
one which Iser would not contradict. Where he could object, however, is in the fact that Wimsatt and Beardsley unlike
Richards do not consider the effect that a poem (text) has on the reader as of primary importance. As they claim a
poem (text) is not a carrier of feelings, it is an end in itself, an object, therefore its meaning or cognitive structure is or
should be the concern of the critic, not the effect it happens to have on the reader. They argue: 'The purely affective
report is either too physiological or it is too vague' (Wimsatt and Beardsley 1954/1972:353).
meaning becomes assembled in the mind of the reader who is the recipient responding to these conditions. 'Thus the concept of the implied reader designates a network of response-inviting structures, which impel the reader to grasp the text' (Iser 1978/1980:34).

Literary texts offer a view of the author’s world and at the same time they offer perspectives that help the reader visualize this world. The world of the author, however, should not be confused with the empirical, real world outside literature; fiction and reality should not be regarded as oppositions but as a means of communication: readers, critics and authors are not interested in what literature means but in what it does, therefore the link between fiction and reality should be in terms of communication. When this link is accepted to be the concept of communication and not opposition, then what matters is the recipient of the message, i.e. the reader. If we accept that reader and text are partners in the process of communication and if what is communicated is to be of any value, then what should concern us is not the meaning of the text, but its effect. This Iser accepts to be the function of literature and therefore he approaches it from a functionalist standpoint, the focus of which is dual: a) the intersection between text and reality and b) the intersection between text and reader. To describe the process by which a reality can be produced by means of language, Iser searches into the pragmatic nature of language, and in particular speech act theory which, although not meant to be applied to literature but to ordinary language, also pertains to the reading of fiction, 'which is a linguistic action in the sense that it involves an understanding of the text, or of what the text seeks to convey, by establishing a relationship
between text and reader' (Iser 1978/1980:55). Among the three acts distinguished by Austin (1962) in Speech Act Theory, Iser stops at the illocutionary and perlocutionary acts as presenting particular interest in literature. The recipient will derive the illocutionary force in the speech act from the situational context so as to recognise the speaker's intention (taking for granted of course that both speaker and recipient share the same conventions and procedures). The perlocutionary force of an utterance comes when the utterance seems to have the desired effect on the recipient and thus produce the right consequence: 'what is meant arises out of what is said' (Iser, 1978/1980:57). Iser explains Austin's conclusion that performative utterances will be void and in cases parasitic when applied to literature, by saying that poetic utterance does not produce a linguistic action, therefore it is thought to be void. As for parasitic, Iser says, it means that the poetic utterance has the inherent qualities of a performative utterance, but applies them inadequately. That is, literature imitates the illocutionary speech act, but does not produce what is meant, therefore the question arises of whether it produces nothing at all or what it produces is a failure. However, what is meant in an utterance is not always included in what is said; every utterance is bound to contain implications which in turn make interpretation necessary: 'Indeterminacy is a prerequisite for dyadic interaction, and hence a basic constituent of communication' (Iser, 1978/1980:59). Iser concludes that fictional language does have the basic properties of illocutionary acts in the sense that it is related to conventions (it carries them with it) and is also related to procedures which take the form of strategies, which can help and guide the
reader to an understanding of all the underlying processes of the text. The
conventions the literary text carries are all those conventions that characterise
society and culture; fictional texts reorganise these conventions both vertically
and horizontally; in the first case we are helped when we want to act, whereas
in the second we are helped to see what it is that guides us when we act (in
other words both the illocutionary and perlocutionary forces are implied here,
see 2.6. above).

A component part of all linguistic utterances is their situational context. All
utterances are placed in a situation, they arise from it and are conditioned by
it. The situation takes its form from a variety of factors: speech act is directed
(almost directly) at an addressee and does so by means of illocutionary or
perlocutionary acts by means of choice of words, syntax, linguistic signs and
by a frame of reference, the proposition and predication of the utterance. The
situation afterwards conditions subsequent utterances which can only be
understood in relation to the situation.

Speech act theory shows that the meaning of an utterance is related to
context; it is the situational context that makes the difference between literary
and ordinary speech, according to Iser. To be successful, speech act
presupposes a situation whereas the fictional utterance seems to have no
reference to any real situation. This lack of context, Iser says, does not mean
that the fictional utterance must fail; literature simply makes a different
application of language in which the uniqueness of literary speech lies (Iser, 1987/1980).

Accepting that symbols help us to perceive the real, existing world, Iser also accepts that they should enable us to see and perceive a non-existent world, the world that literature represents. This is so because, although the symbols of literary language do not represent the 'real' world, they do function in a way of representing something, not a real existing object but language itself. Iser concludes that 'In simple terms, we may say that fictional language provides instructions for the building of a situation and so for the production of an imaginary object' (1978/1980:64). By applying the semiotic theory and Eco in particular, Iser (1972/1988) says that the so called 'iconic signs' do not denote the qualities of a given object, for the simple reason that there is not such a given object except for signs; they simply show how the reader/observer conceives of and perceives these signs so as to construct the object intended. Iser concludes with a definition which, as he says, can apply both to literature and the pictorial arts: 'The iconic signs of literature constitute an organisation of signifiers which do not serve to designate a signified object, but instead designate instructions for the production of the signified' (1972/1988:65).

The reader will use a feedback system to grasp the text, because the literary text instructs her or him to do so. The literary text is a living organism, delivering different information to different readers according to their capacity of comprehension; the reader's communication with the text is a dynamic
process, which takes the form of self correction: the reader will go back to formulate signifieds which s/he then will modify until s/he reaches the point to realise an overall situation. Thus, Iser explains, the process of reading is an experience that is happening and not grasped as a whole but effected by a series of changing viewpoints, or reformulations until the final realisation of the overall situation is reached (Iser, 1978/1980).

Iser argues that there are four perspectives (especially in the novel), namely the narrator, the characters, the plot and the fictitious reader. Those four perspectives in the end manage to converge on a meeting point, which forms the meaning of the text, and they emerge during the reading process where the role of the reader is to assume different points that will gradually bring the perspectives into a pattern. However, although the textual perspectives are given, the final meeting point is not, but has to be visualized by the reader, who thus forms mental images so as to fill in the gaps that are not linguistically expressed by the author. The various perspectives together with the reader's point are all interrelated concepts that will finally lead the reader into the world of the text (Iser, 1978/1980).

Iser bases the interaction of text-reality and text-reader on speech act theory and situation-building to finally come up with the concepts of repertoire and strategies, both interrelated with the concept of the participating reader (implied or real). The repertoire is nothing more than 'the conventions necessary for the establishment of a situation' (Iser 1978/1980:69) while the
strategies are the accepted procedures between speaker and recipient; the reader's participation Iser calls the realization. Iser explains the term repertoire as the various references made to earlier works or social and historical norms, or, again, to the cultural elements of the text. Literature, therefore, presents to the literary historian the problems of the system so that they can gauge the system prevailing at the time the work was created, see its weaknesses and claims to universal validity. As Iser argues, '...the literary work implicitly draws an outline of the prevailing system by explicitly shading in the areas all around that system' (Iser, 1978/1980:73).

To this social and historical world of the literary work the reader comes with her or his own social, cultural or philosophical background and by looking afresh at all the forces that guide or direct her or him, s/he will manage to reconstruct the system from which all norms arose and which s/he is not entangled with, and at the same time experience for herself or himself any deficiencies arising. Thus, as Iser says,

the literary recodification of social and historical norms has a double function: it enables the participants- or contemporary readers- to see what they cannot normally see in the ordinary process of day-to-day living; and it enables the observers-the subsequent generations of readers- to grasp a reality that was never their own (Iser 1978/1980:74)
The purpose of the strategies is to 'organize both the material of the text and the conditions under which that material is to be communicated' (Iser 1978/1980:87), or the ultimate purpose is to 'defamiliarize the familiar'. The strategies are named by Iser as deviation, foreground and background, and finally the theme and horizon structure. Iser argues that deviation as 'violation of a norm or canon' as is perceived by structural linguistics does nothing more than add to the meaning potential of the literary text, but if deviation manages to attract the reader's attention, then it is not simply a linguistic norm; it is connected with the expectation of the reader and so it means more than simply the mere production of meaning potential.

The foreground structure is explained by Iser as the text's schemata (the first code), whereas the background refers to the aesthetic object (the second code), which is produced by the reader. The first code is invariable and gives the reader directions so as to decipher the second code, which is variable, changes, that is, according to the cultural and social code of every reader. So this process creates a foreground-background relationship, which will inevitably lead to the world of the text.

The theme and horizon structure is best understood within the framework of the various perspectives found in a (narrative, mainly) text. The theme is the perspective with which the reader is concerned at a certain moment, which, however, stands before the horizon, i.e. the other perspectives the reader was previously involved with and which at that time made up her or his theme. The
theme and horizon structure is quite basic as it can organize the relationship between text and reader, a relationship quite important for comprehension; it can shed light to all the perspectives, in other words it reflects and illuminates them. Iser argues quite characteristically,

As we have seen, the structure of theme and horizon allows all positions to be observed, expanded, and changed. Our attitude toward each theme is influenced by the horizon of past themes, and as each theme itself becomes part of the horizon during the time-flow of our reading, so it, too, exerts an influence on subsequent themes (Iser 1978/1980:99)

The importance of textual repertoire and strategies lies in the fact that they enable the reader to construct for himself or herself the aesthetic object.

However, this becomes the critical point for Iser's critics, who maintain that everything depends on the stable text the author creates and which will supply the reader with everything s/he needs in the act of interpretation. In the long run all these textual structures deprive the text of its authorial figure and everything seems to depend on the reading strategies that the reader will use in this act of interpretation. What, therefore, Iser's critics scrutinized was this notion, 'the text instructs and the reader constructs' (Freund 1987:147). 'The text is there' exclaims Eco (Eco, 1992) with austere irony, when his own conscious personality, his id, is ostententiously overlooked by critics on account of reader interpretation or overinterpretation as he puts it. Echo's main
argument lies in the fact that although the reader's competence (her or his world knowledge) and the competence the text postulates contribute to the act of reading, a sensitive and responsible reader has the duty to pay attention to the lexical system used or adopted at the time of the author. In other words, interpretation for Eco presupposes respecting the cultural and linguistic background of the author and should not be confused or interrelated with using a text.

On the other hand, in Iser's theory of aesthetic response reading becomes an active process that will enable the reader to become conscious of the other, not only of himself or herself; it is an event that carries both personal and social significance, it manages to expand and go beyond the self. Reading, then, plays the most important role in Iser's theory and as Freund argues,

...(it) will do justice to every component in the act of communication: author, text, reader, the world, the process of reception, the phenomenology of perception and reading, the dynamic nature of comprehension- all these are apparently brought together and integrated in the one model of aesthetic response (Freund 1987:147)
3.4.3. Stanley Fish and Affective Stylistics

Fish goes one step further in his reader-oriented theory when he argues, unlike Iser, that the reader is no more a mere participant in the literary enterprise, but the 'true writer'; the objective work of literature seems to be non-existent, it is the reader who offers the object of critical attention by the way of her or his experience in the process of reading, by discovering, that is, what the text does to her or him, and not what its meaning is. 'The objectivity of the text is an illusion, and moreover, a dangerous illusion, because it is so physically convincing' (Fish 1980a:82). The reader thus becomes the real central point of his theory, it is s/he who turns the pages, who gives life to the text by reading through the lines that recede into the past, who moves along with the pages and the book. This movement is a progressive one, it goes 'bit by bit, moment by moment' into time, and finally directs the reader 'where the action is - the active and activating consciousness of the reader' (1980a:83). In this way Fish contradicts both the Intentional and Affective fallacy of Wimsatt and Beardsley, who despotically expelled the reader from the text and its meaning. Fish concludes that there is no true meaning in a literary text, that is no message that could be taken as such, but the true meaning lies in the experience that the work causes in the reader during the process of reading. Therefore, the meaning of the text should not be identified with its message, but with the experience of an utterance.

Fish moves off the beaten track in his approach to the literary text when he argues that what matters is the reader who is usually ignored or forgotten.
When, therefore, the inevitable question 'What does this word, sentence, novel, etc. do?' is asked, according to Fish's method, 'the execution involves an analysis of the developing responses of the reader in relation to the words as they succeed one another in time' (Fish 1980a:73). The reading experience is a slow down process during which a reader notices 'events' that would not be noticed in normal time. When Fish comes down to defining the reader, for his own convenience he invents the term 'informed reader', that is someone who has linguistic competence, semantic knowledge and literary competence. The concept reminds one of Riffaterre's 'superreader', perhaps the author himself or herself, or as Fish says 'this informed reader, [is] neither an abstraction, nor an actual living reader, but a hybrid - a real reader (me) who does everything within his power to make himself informed' (Fish 1980a:87).

However, Fish's critics argue that by inventing such a figure he is 'subject to the authority of textual constraints' (Freund 1987:96); despite, that is, his objection to the objectivity of the text, Fish inevitably assumes that such a text offers a stable and objective pattern when the reading process takes place. In short his reader is presented as someone who has a conscious and competent mind so as to produce meaning, but at the same time s/he is entirely dependent on a structure of textual norms. As Freund argues (1987), in Fish's dialectic approach it is not clear whether the reader finally controls the text or the text controls the reader.

Unlike Richards who set a clear division between referential (scientific) and emotive language, Fish did not accept such a division. The literary work is
important not as an object in itself, but for 'the response it draws, the experience it generates'. A response cannot be limited only to feelings, as Richards maintains, but more broadly it could be a cognitive process, i.e. calculations, comparisons, deductions. In the same way and although Fish's 'informed reader' is a construct resembling Riffaterre's 'superreader', he cannot accept the latter's conception of a division between ordinary and poetic language, a conception that reminds one of the distinction between Mukarovsky's standard and poetic or Richards's scientific and poetic language.

Fish adopts the idea of understanding as something beyond a mere linear processing of information. Therefore there must be something outside the reader's frame of reference that modulates her or his experience of the sequence of reading. Fish's reader brings forth her or his competences, which together with the temporal flow manage to produce the developing response. Fish's response, however, goes beyond the ideas of transformational grammarians and cannot be limited to the deep structure alone. He argues,

For me, reading (and comprehension in general) is an event, no part of which is to be discarded. In that event, which is the actualization of meaning, the deep structure plays an important role, but it is not everything; for we comprehend not in terms of the deep structure alone, but in terms of a relationship between the unfolding, in time, of the surface structure and a continual checking of it against our projection
(always in terms of surface structure) of what the deep structure will reveal itself to be; and when the final discovery has been made and the deep structure is perceived, all the 'mistakes', the positing, on the basis of incomplete evidence of deep structures that failed to materialize, will not be cancelled out. They have been experienced; they have existed in the mental life of the reader; they mean.  
(Fish 1980a:86)

It has been mentioned that the objections arising from Fish's reader-response model mainly concentrate on his attitude towards the reader, a superreader, in fact, who masters both linguistic and literary competence and the structures of language. Perhaps it would be more sensible to accept Iser's 'implied' reader who will be helped and guided in recovering the text meanings by textual signals, or, as Widdowson (1992) suggests, a reader who should be encouraged and stimulated to base individual interpretation on linguistic features, as a more natural and effective way of exploring meaning.

3.5. Marxist or Realist Literary Theories and the notion of social reality

Marxist Literary Theories concentrate all around a simple premise: that social reality or society and history will form the conditions of making clear what literature is. We cannot understand literature unless we place it within such a framework, otherwise we will only manage to isolate it in one only mode, for
instance structure, in which case no reasonable explanation of what literature is can be given. This social framework might not explain Marxist Literary Theories as such, but it gives the characteristic element that these theories share in common as an important determinant in shaping their approach to literature. Marx argues,

It is not the consciousness of men that determines their being, but, on the contrary, their social being that determines their consciousness (Marx 1859/1992:45)

Marx, therefore, places emphasis on the socio-economic aspects of society and makes use of the terms 'superstructure', that is ideology or politics and 'base', that is socio-economic relations (Selden and Widdowson 1993, Forgacs 1986). Eagleton argues that the economic base or infrastructure is what Marx calls the economic structure of society, from which emerges a 'superstructure', laws and politics that 'legitimate the power of the social class which owns the means of economic production' (Eagleton 1976:5). But the superstructure is more than that, it is also ideology, that is forms of social consciousness such as political, religious, ethical, aesthetic, etc. Literature is placed in the superstructure and what it means for the Marxists can be revealed in Eagleton's words,

Marxism is a scientific theory of human societies and of the practice of transforming them; and what that means, rather
more concretely, is that the narrative Marxism has to deliver is the story of the struggles of men and women to free themselves from certain forms of exploitation and oppression

(Eagleton 1976:vii)

Two elements in literature about which Marxist critics showed particular consideration are form and content. Georg Lukacs, the Hungarian Marxist critic, whom I am going to refer to in more detail later in the chapter, believed in form which he regarded as the real social element in literature, an attitude that seems quite contradictory to Marxist views that opposed all kinds of literary formalism. However, Marx supported a unity of form and content although he was suspicious of formalistic writing, the kind of stylistic exercises that can lead to a vulgarity of literary form. His idea was that form depends on content, or that content breeds form, in a dialectical way of thinking. Thus he continues the Hegelian notion of form and content, according to which any defect in form is the result of a defect in content. Hegel believed that form is the transformation of content, or reversly content is the transformation of form. The two notions seem, therefore, to be related to each other, content might be the primary notion according to Marxist thinking but form, which is produced by content, reacts on it. There is therefore a dialectical relationship between the two which can result in an attack on Russian Formalists and their ideas of formalistic analysis, but at the same time it can reject vulgar Marxist notions which regard form as nothing more than an artifice. Form is shaped according
to ideology and any changes in it will reflect on content, too. According to Eagleton form contains three elements,

it is partly shaped by a 'relatively autonomous' literary history of forms; it crystallizes out of certain dominant ideological structures......and ...... it embodies a specific set of relations between author and audience (Eagleton 1976:26)

I will now refer to particular Marxist critics who formed, in a way, their own 'schools' of thought and managed to give a shape of their own in the whole set of Marxist Theories. More precisely I will refer to such Marxist critics as Lukacs, Macherey, and, although not a Marxist himself, Bakhtin and his school. Forgacs places each one of them under a certain 'model', so he talks about the reflection model (Lukacs), the production model (Macherey), and the Bakhtin school or Language-centred models (Forgacs 1986). Goldman and Adorno (who according to Forgacs form the genetic and negative knowledge models respectively) will not be mentioned in particular detail as their theories are reflected on that of Lukacs's reflection model: Goldman simply tried to trace the origin of literature in social life and saw literature as expressing not the author's self, but rather the social class of which s/he was a member. Adorno, on the other hand, tried to establish the value modernist writing has; he accepts Lukacs's notion of knowledge of reality being reflected in a work of art, but that knowledge is not neatly-shaped but negative. He therefore 'opens up modernist writing to Marxist literary theory by showing that a different kind
of relationship between the text and reality is possible: one of critical distance and negative knowledge rather than reflection' (Forgacs 1986: 190).

What is characteristic of Georg Lukacs in his approach to literature is that he goes back to the Aristotelian notion of mimesis of the real world, the world outside us, a notion that reader-oriented theories and phenomenology contradicted by supporting that there is no outside, objective reality but a subjective human consciousness that understands phenomena as they are impressed in the human mind. Marxist critics, on the contrary, firmly believed in an external reality being prior to ideas formed in the human mind, that, as Marx maintained, the external world is reflected in the mind of man to form thoughts/ideas (Forgacs 1986). This apparently simple notion Lukacs managed to turn into an important, central idea of the reflection model; the outside reality is, as Lukacs calls it, a 'dialectical totality', which is in constant movement and contradiction. He argues

The basis for any correct cognition of reality, whether of nature or society, is the recognition of the objectivity of the external world, that is, its existence independent of human consciousness (Lukacs 1978: 25)

To that Lukacs added that man, including man as is presented in literature, is according to the Aristotelian dictum 'zoon politikon', that is a social animal, therefore 'Their human significance, their specific individuality cannot be
separated from the context in which they were created' (Lukacs 1957/1972:476). By context Lukacs means the social and historical environment which affects man's 'ontological being'.

The external, real world has a form of its own that will be reflected in literature after passing through the work of the writer. So form, the literary form, is a preoccupation for Lukacs, but not form as was perceived by the Russian Formalists, that is the artistic creation, the violation of a norm that will turn the literary text into an artful piece as is shown by Shklovsky in his appreciation of Sterne's 'Tristram Shandy' (Lemon and Reis 1965). On the contrary Lukacs considered Sterne's works as completely formless, as they imposed no shape on the world. It is quite evident then that the Russian Formalists and Georg Lukacs are talking about a different kind of form. For Lukacs form is related to the writer's intention to reproduce the world and that is shown in the style used in a piece of literature. In this sense style is not a mere formalistic device, but is rooted in content. And content determines form. So we go back to the Hegelian notion mentioned above that form and content are interrelated concepts, that, as Marx also maintained, there is a unity of form and content.

Lukacs sees the social and historical environment or context as something dynamic, and human existence as part of it. Thus he is a strong supporter of the nineteenth century novel which is realistic, reflects the outside, objective reality and is therefore dynamic. On the contrary, he condemns modernism as static, as representing 'an angst-ridden vision of the world' (Selden and
Widdowson 1993:78) instead of an objective realism. In his book ‘Studies in European Realism’ (1950/1972) he adopts Lenin’s view of Tolstoy as ‘the mirror of the Russian revolution’ but goes further to describe Tolstoy’s, Balzac’s and Scott’s form as the correct kind of form, which manages to reflect the socio-historical reality with a dialectical shape in direct contrast to modernists such as Zola, Flaubert, Joyce and Proust and the avant-gardes, who show a false representation of reality, thus dissolving all content and form. Forgacs argues that Lukacs’s theory of literature is in fact a theory of realist literature; it is rather evaluative than descriptive; it considers language as a mere vehicle and gives the author a secondary place by foregrounding the reflection of the world, the objective reality. However, Lukacs shows that literary theory and history in general are related and the work of the critic is to show how reality is reflected in literature ‘not as a simple mirror image but as an autonomous structure, something necessarily self-contained, with its distinctive resources of form: characterization, action and scene, narration and description, compositional structure and narrative time’ (Forgacs 1986:177). Eagleton, however, considers Lukacs’s reflection of reality quite inadequate, as it only manages to imply that the relationship between literature and society is nothing but a passive, mechanistic relationship. The ‘mirror’ of reality is but a ‘broken’ mirror in the words of Macherey, and it is probably special mirrors that will reflect life in art, according to Brecht (Eagleton 1976:49).

In contrast to Lukacs whose reflection model implies that the literary text is a unifying entity, it is therefore characterized by totality, self-sufficiency and
perfection, Macherey presents a model that is characterized by ideology. For Macherey the literary text is 'materially incomplete, disparate and diffuse'. As Macherey himself explains in 'Literature as an Ideological Form' (Balibar and Macherey 1978/1992:64) 'literature is produced finally through the effect of one or more ideological contradictions precisely because these contradictions cannot be solved within the ideology'.

Forgacs argues that although there seems to be a wide conflict of opinions between Macherey's production model and Lukacs's reflective one, what Macherey actually does is only project and elaborate on Lukacs's model by filling in any gaps that Lukacs seems to have left open, and that concerns 'the relationship between author and text, between ideology and realism' (Forgacs 1986:177). For Macherey the literary text is the end product of a kind of production, and the author (just as for the Formalists s/he is the craftsman) is 'someone who works pre-existing literary genres, conventions, language and ideology into end-products: literary texts' (Forgacs 1986:177). Ideology for Macherey is 'a compact system of illusory social beliefs' (ibid.:180) and its relationship with the literary text lies in the fact that it enters it through the author, much like reality does. As soon as it is there, however, it becomes transformed into fiction, thus leaving the text incoherent and incomplete. In this sense he follows Althusser's idea of ideology who sees it as representing 'the imaginary relationship of individuals to their real condition of existence' (Althusser 1992:56), it is therefore illusion and allusion (illusion as being the imaginary representation, and allusion as it makes allusion to the real world).
Macherey believes that literature and history have an internal relationship which 'constitutes the definition of literature as an ideological form' (Balibar and Macherey 1978/1992:62). These ideological forms can be seen against certain social relations, what Althusser calls Ideological State Apparatuses and which include the Church as a system, the educational systems, the family, the political system, the cultural form, i.e. Literature, the Arts, and so on.

Macherey seems to also adopt Althusser’s idea of 'symptomatic reading', i.e. the text, what we write, does not record all we see for although we seem to see the elements of reality about which we write, we do not make the right connections between them in our text, and that leaves our text incoherent, fraught with gaps and silences. The informed reader, however, will see through these gaps and silences and make out what the text is hiding by applying her or his scientific knowledge or by applying a theoretical framework (i.e. Marxist theory). The influence is clearly psychoanalytic (Lacan's psychoanalytical theories) and therefore the gaps and silences or what the text does not say are very important, for 'Like a psychoanalyst, the critic attends to the text's unconscious- to what is unspoken and inevitably repressed' (Selden and Widdowson 1993:90). It is therefore left with the critic to apply the theoretical picture of reality which will help in uncovering the gaps of the text; the text and the author do not possess this theoretical framework, they only possess fiction and ideology. Macherey, therefore, rejects the idea of interpreting the text, for that involves uncovering what already exists in the text but is not obvious to a casual reader, which in turn implies that there is
coherence and completeness in the text, a unifying totality, an idea quite contrary to Macherey's model of production. In this sense the critic will not only fill in the gaps left in the text, but will 'seek out the principle of its conflict of meanings, and (will) show (that) this conflict is produced by the work's relation to ideology' (Eagleton 1976:35).

Forgacs (1986) argues quite convincingly that Macherey's rejection of interpretative criticism based on his theory of reading and his idea of an incomplete, disparate text, which comes to direct contrast with Lukacs's coherent totality of the text, is an innovative one. Macherey's model, although restricted to narrative fiction, could also be applied to poetry and drama; because he sees literary works as productions in reality and the critic as the one who brings knowledge to them, his theory far from being evaluative is a descriptive one; despite the fact that Macherey's theory is not based on language, it places importance on the language of the literary text; and finally he does away with the idea of a creative author but considers her or him someone who does not really know what her or his text is doing.

Macherey is the only one among the Marxist theorists mentioned so far who places importance on language; however, it is the production of ideology that forms the central focus of his model, not language in itself. The Marxist theorists who celebrated language as much as the structuralists did are the ones who, according to Forgacs, formed the language-centred model, in fact based on one man only, Mikhail Bakhtin, who published under other people's
names, such as Volosinov and Medvedev. Volosinov argues that ideology which is a characteristic of Marxist thought depends on signs, 'Without signs there is no ideology' (Volosinov 1929/1973:9), and goes on to support that all ideological signs are materialized in society, thus bringing into marriage language with the social process, an absolutely necessary element of Marxist thought. An ideological sign in his words is 'a material segment of that very reality' (1929/1973:11) and since ideology is related to signs it automatically ceases to exist in consciousness alone. 'Consciousness', Volosinov argues, 'becomes consciousness only once it has been filled with ideological (semiotic) content, consequently, only in the process of social interaction' (ibid.:11).

Consciousness then is shaped by the material of signs, which is the result of an organised group in society, 'in the process of (the group's) social intercourse' (ibid.:13). In the framework of this social reality, part of which was the word, dialogue, speech, Volosinov rejected Saussure's primary object, i.e. langue or even his secondary object parole, as it placed emphasis on the individual language user, not on real social situations. For, as Volosinov explains, 'A word is the purest and most sensitive medium of social intercourse' (ibid.:14), but at the same time 'the word is a two-sided act', it is 'the product of the reciprocal relationship between speaker and listener, addressee' (ibid.:86).

Obviously the Bakhtin School forms a language-centred model, but this model is not strictly limited to conventional linguistics; since discourse and dialogue is the central point in the model, Bakhtin argues that analysing discourse cannot
only be based on linguistics. Linguistics for Bakhtin is restricted to the 'text', the study of the word within the system of language; Metalinguistics, on the other hand, a term introduced by Bakhtin and adapted to 'Translinguistics' by Kristeva, is more concerned with dialogical intercourse, with the genuine life of the word. Thus Bakhtin introduces a social framework within which he places art (literary texts) which is an act/means of communication. He therefore comes to a complete disagreement with the Formalists, who isolate a poem from its social occurrence, as they cannot 'conceive of language as a means of communication' (Clark and Holquist 1984:201). Bakhtin argues that art can only be understood within the framework of social communication, and that is the work of sociological poetics.

Although, like the Formalists, Bakhtin distinguishes between artistic and everyday communication (the literary and non-literary for the Formalists) he places the characteristic feature of everyday discourse on its immediate context. However, both artistic and everyday discourse is active and productive, 'It resolves a situation, brings it to an evaluative conclusion or extends action into the future. Discourse does not reflect a situation: it is a situation' (Clark and Holquist 1984:204).

Aesthetics depends on the relationship of 'author - text - reader', where the text appeals to its environment to construct its meaning. In order that this meaning produced within language is understood, however, it is imperative

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10 Although Bakhtin had very little influence on sociolinguistics he is quite convinced that social situation and social milieu determine the structure of an utterance.
that we understand the dialogic relationship of the word, i.e. that the word 'is orientated to and takes account of the use of words in the utterances to which it is a response or in the utterances which it seeks to solicit as a response' (Bennett 1979:76).

Unlike the representatives of Marxist theories, Bakhtin established his own model basing it entirely on a philosophy of language and elaborated on discourse, the verbal utterance within its social situation, or communication. He distinguishes between polyphony in Dostoyevsky's work and monologue in Tolstoy's (that is he sees the significance of polyphony as discourse) and regards literature not as a knowledge reflecting reality but as 'a practice of language within reality' (Forgacs 1986:195). What is important for Bakhtin is the literary work as a practice in language, not what the work reflects about its author or an objective reality. Despite the fact that Bakhtin and his school criticised and objected to Saussurean linguistics, their own view of text and language is closer than anyone else's among Marxist or other theorists to a structuralist concept of the literary text.

3.6. Stylistics and a link between literary studies and linguistics

Although one might wonder whether stylistics, and whatever that implies, has an appropriate place in this chapter which has so far been concerned with a review of literary theories, it should be noted that it was considered quite necessary that stylistics should be included here to close off the chapter, even if it does not admittedly form a literary theory. Stylistics is concerned with the
language of texts (written mostly, but spoken as well) and forms the link between literary studies and linguistics; as a movement it flourished from the 1960s to the 1980s when, moving away from the emphasis placed by Jakobson on a linguistic approach, it was more or less 'absorbed' by literary discourse. It is clear that my concern here will be with literary stylistics, as that seems closer to my thesis, and I will first try to locate and define 'style' (literary as opposed to a more general term) from which stylistics derives.

Although definitions are useful in many respects as they clarify theories of phenomena we study, we should be careful not to fall victims of them, or become slaves to 'verbal definitions' as Leech and Short (1981) maintain. In their own words, then, style seems to be 'the way in which language is used in a given context, by a given person, for a given purpose, and so on' (Leech and Short 1981:10). For them style is closer to 'parole' rather than 'langue', it applies to both written and spoken varieties of language, and although it characterizes both literary and non-literary language, it is more associated with literary texts. Style refers to 'the linguistic habits of particular writers' (ibid.:11) or to ways of language use of particular genres, periods, schools of writing. And to use a much safer definition, style is "the linguistic characteristics of a particular text" (Leech and Short 1981:12), as that could cover author, period and so on.

Despite the various meanings that have been attributed to stylistics, Robey argues that the word refers to 'the branch of literary studies that concentrates
on the linguistic form of texts' (Robey 1986:62), Fish describes it as 'an attempt to put criticism on a scientific basis' (Fish 1980b:70), whereas Leech and Short define it 'as the (linguistic) study of style' (Leech and Short 1981:13). The purpose of stylistics is to define the relation that exists between language and artistic function, it therefore answers both the linguist's and the literary critic's questions as to why an author has chosen a particular way to express himself or herself, or how the aesthetic effect is achieved in the language of the (literary) text.

Stylistics, we can say with certainty, is based on or forms part of Jakobson's poetics and the Prague School theory (Cook 1994, Robey 1986) where literary texts were treated in relation to language; what Jakobson and the Prague School theory, however, completely disregarded was the role the reader plays in this interrelationship between text and language and probably that was a fact many stylisticians have disregarded as well. The reader's role in the stylistic interpretation of texts has been recognized by scholars (Fish 1980b, Leech and Short 1981, Carter 1982, Widdowson 1992, Cook 1994): Fish argues in favour of affective stylistics, which is in fact a suggestion of a competent reader who acquires meaning due to her or his ability to receive and negotiate the properties of language, he therefore argues for a stylistics where 'the focus of attention is shifted from the spatial context of a page and its observable regularities to the temporal context of a mind and its experiences' (Fish 1980b:91). Leech and Short together with Carter argue for the intuitive competence of the reader which can, however, be developed so
as to help the student 'to recognise and perhaps acquire a sense both of the linguistically appropriate and the differently marked linguistic conventions of use' (Carter 1982:11). Cook argues for a stylistics that has recently included both context and user and suggests that it seems much more useful to 'build upon' or elaborate the Jakobsonian approach rather than completely disregard or reject it. Widdowson, now, is primarily concerned with the meaning of the text, but argues that there can be no meaning whatsoever if the reader, i.e. the receiver, is disregarded. He is concerned with the role that the reader will play, whether s/he will only be 'an animator', that is an elite critic who will provide an exegesis, or 'an author', in which case her or his role will be to provide interpretation. He opts for the 'author' reader and her or his individual interpretation and suggests that we should provide these readers with 'ways of justifying their own judgement by making as precise reference to the text as possible' (Widdowson 1992:xii). What he calls 'practical stylistics' is therefore a way to integrate the study of language and literature by providing the reader with solid ground in terms of features of language which will guarantee the reader's exploration of meaning.

Literary stylistics can, according to Robey (1986), view the language of style in four different ways: as embellishment, as self-reference, as representation and as manner. The first one is related to the various linguistic ornaments that embellish the language of literature, such as poetic figures, metaphors, etc., the second is related to linguistic deviation, the third is a way of reflecting the content of a text, whereas the fourth one refers to the typical patterns of
language use or certain preferences of structure. Style could also be viewed as resting on a dualism, that of form and content, or it could be viewed as monist if content and form are taken as one and the same thing (Leech and Short 1981). Dualism, Leech and Short argue, can be effected as the 'dress of thought', how, in other words, a writer adorns style, covers somehow meaning; it is an embellishment so to say comprising metaphor, parallelism and so on. A different kind of dualism rests in the manner of expression, in the choice the writer makes of expressing things. Thus the dualist believes that there are more than one ways to convey the same content, while the monist maintains that any change of form (therefore style) results in a change of content. Monists therefore argue that style and content are inseparable.

An alternative to both dualism and monism is stylistic pluralism, which rests on the assumption that language performs various functions, such as referential, emotive, persuasive and so on. Thus meaning is dependent on the various functions performed by language (the example Leech and Short bring shows how intrinsically multifunctional language is and how meaning can be shaped accordingly: 'Is your father feeling better?' is at the same time referential, directive and social in function and proves that there can be no unitary conceptual content in every piece of language, 1981:30). Richards distinguishes four such functions, namely sense, feeling, tone and intention. Jakobson proposes six functions, referential, emotive, conative, phatic, poetic and metalinguistic, and Halliday proposes three, ideational, interpersonal and textual (Leech and Short 1981). Leech and Short suggest that a combination
of all those attitudes will lead to a better approach, in which style can be viewed in a 'multilevel', 'multifunction' way (ibid.:38).

Dealing with stylistics and style in more detail is not considered falling within the domain of the present thesis, at least in this chapter. It has, however, been argued that stylistics forms an intrinsic part of literary theory and language since its main purpose has lain in its effort to combine literary and linguistic studies. This role that stylistics used to play up to the 1980s has now been assumed by literary discourse, and a combination of literary discourse analysis and reader response theory will be adopted in the approach to literary texts introduced here, in an effort to provide ways in which literary discourse has managed to combine, successfully or not, literature and language. First, however, I will attempt to integrate reader response theory and discourse analysis and make an effort to approach literary texts from the point of view of what these two approaches advocate. That will lead in a smoother way to an understanding of the main argument of this thesis, namely that reader response theory in combination with discourse analysis can promote language awareness in learners, which, in its turn, will include a promotion of literary, cultural and linguistic competence culminating in a development of the learners' interpretative procedures.

To be able to support the thesis hypothesis as stated above, I will now proceed with an integration of reader response theory and discourse analysis, the two modes adopted here as the most appropriate way to introduce and
approach literary texts in the foreign language situation. My main argument will
be based on the way readers will read the literary texts, therefore the
processes they will adopt in developing their individual readings and the
responses they will thus form. That will be reinforced by the inclusion of tasks
related to both discourse analysis techniques and with a focus on the reader
and her or his responses to the texts. I consider this integration to be of
primary importance in the research thesis, as it will strengthen the research
hypothesis on the one hand, and it will form the basis of the piece of
curriculum development that will thus manage to elicit responses in students
so that they be evaluated against the underlying theory and in relation to their
contribution to pedagogy, on the other.
Chapter four: Integrating Reader Response theory and Literary Discourse Analysis

4.1. Introduction

In the previous chapter I referred to the most important literary theories, the way they were formed and developed and their strong points and limitations. Here I will attempt to integrate one of these literary theories, i.e. reader response, with discourse analysis, which has been referred to in chapter two, and show in what ways they can converge. This is a crucial point in the development of the present thesis, since the argument goes that reader response theory and discourse analysis can help in reading, understanding and interpreting literary texts in the foreign language situation for adult learners of English, with a view to creating better language awareness and interpretative procedures.

4.2. Literary Stylistics

My last reference in the previous chapter was to stylistics, especially literary stylistics, and its effort to integrate language and literature. As it was mentioned then (see 3.6 in the present thesis), stylistics was based on the ancient notion of rhetoric and the Jakobsian notion of poetics as well as the advocations of the Prague school. Every literary theory, however, tried to form a stylistics that would suit their theoretical assumptions. The Formalists and the New Critics related stylistics closer to the notion of rhetoric, since they believed in the empirical difference of literary and non-literary discourses, attributing this difference to the language and style adopted. The structuralists,
on the other hand, did not emphasize the difference between literary and non-literary discourse but focused more on the similarities of the two. The impact of sociolinguistics influenced the Feminists who saw stylistics as a broader social phenomenon rather than a typical characteristic of individual texts. Similarly, the Marxists believed that stylistics was shaped according to the general historical and ideological mutations of the world. Bradford (1997) distinguishes the various ‘schools’ into ‘textualists’ and ‘contextualists’. The Formalists and the New Critics fall into the category of textualists for ‘they regard the stylistic features of a particular literary text as productive of an empirical unity and completeness’ (Bradford 1997:13). The Structuralists and the Feminists, on the other hand, fall into the category of contextualism as they concentrate more on the relation between text and context.

The Formalists, and Skhlovsky in particular, talked of the fabula and sjuzet in literary narratives, where fabula referred to the chronological sequence of events in a narrative and sjuzet referred to the language and style employed by the authors (Lemon and Reis 1965). Chatman (1978) coins up different terms to express the same idea: he talks of a narrative as consisting of a ‘story’ (the content plane) and ‘discourse’ (the expression plane). The stylistic schema that applies in a novel, according to Chatman, is based on the communication between (real) author and (real) reader and it includes implied author, narrator, narratee and implied reader. According to textualism there is more beyond the linguistic meaning of words for the reader to understand and explain. The characteristic of literary discourse is that the clues and stylistic
patterns within the text will lead us to an understanding of who the narrator is and how s/he creates specific effects, which are based on a literary style far from its pragmatic or functional role of conveying meaning, just a kind of ‘playful self-reference’.

Contextualist stylistics emphasizes the way literary style is influenced by its context; the influence comes in three ways, according to Bradford (1997:73), from the reader, the sociocultural forces characterizing linguistic discourses in general, and the systems of signification that help us to process and interpret linguistic or non-linguistic, literary or non-literary phenomena.

Barthes (see 3.3. in the present thesis), expressing views concerning contextualist stylistics, emphasizes writing or ‘écriture’; words in literature do not carry one meaning but a multiplicity of meanings which can be expressed differently among the various readers; the language of literature is a system of signs, therefore it is the system and not the message that accounts for literature. Every individual act (parole) exists within a general system (langue) and the reading of literature does not mean moving from one individual word to the next, but from one level to the next. The three levels Barthes distinguishes (functions, actions and narration) should all be placed in a hierarchical perspective so that a structural analysis be performed (see Sontag 1982).
To adopt either the textual or contextual approach in stylistics would involve the reader of literature having a good knowledge of the literary theory (e.g. Formalism or Structuralism) and the rules or principles permeating the stylistic analysis adopted by them. That might cause no constraint for readers/students of literature, but it would do so for readers of English as a Foreign Language who do literary texts as a supplementary course. Moreover, the approaches adopted try to base their analyses on scientific grounds disregarding the reader per se and her or his ability to read and interpret without having to follow a mechanical approach that can contribute very little to their developing an overall awareness of language and literature. Thus reader-oriented theories have come to the fore placing the reader at the centre of attention. It is true that reader-oriented theories have not set specific principles or ‘rules’ for the analysis of discourse or style, nor have they clearly identified style in literary texts; their main preoccupation has been the reader, who had hitherto been ignored, and the way the reader reads literature and therefore interprets it. Fish has indeed been the only one among the reader-oriented advocators who has talked of stylistics. In his book Is There A Text In This Class? (1980b) Fish supports the view of an affective stylistics, as he calls it, which gives the reader priority over formal or textual stylistics analyses. Fish opposes traditional textual stylistics by asserting that in the new affective stylistics he proposes ‘the focus of attention is shifted from the spatial context of a page and its observable regularities to the temporal context of a mind and its experience’ (Fish, 1980b:69). For Fish human beings create meaning rather than just exchange it and this is a factor ignored by stylisticians; therefore the
latter's task is not only impossible but unworthy, for they just try to extract a meaning that is already there by focusing on external, observable facts which can be described and then interpreted, instead of acknowledging man his ability to give the world meaning, to determine what facts can be observed by interpreting them. Thus Fish introduces the notion of 'literary competence' similar to Chomsky's 'linguistic competence'. The 'interpretive community', says Fish, helps us in acquiring conventions of literary texts and employing them in our analyses and interpretations.

Fish's reader is thus an educated reader who is well aware of literary conventions and although he is counted on more than external linguistic facts, he still remains a kind of ideal reader. The situation with foreign language learners of English, whose knowledge of literature and their literary competence cannot be depended upon, is quite different. Of necessity, therefore, those readers will have to be directed to other paths so as to be able to form and express their interpretations of literary texts. Widdowson (1975) stresses the importance of literature being treated as discourse so as to create communication between reader and text. And although he talks of 'practical stylistics', his actual suggestion is providing readers with ways of 'justifying their own judgement by making as precise reference to the text as possible' (Widdowson, 1992:xii). His main preoccupation, as ours is too, is to integrate the study of language and literature, by encouraging individual interpretation which will be based on the features of the text, and what counts more is not the interpretation per se, but the process of exploring meaning in
the text. Literary discourse analysis, then, with an emphasis on socio-cultural elements and schema theory will be the focus of our next discussion.

4.3. Literary Discourse Analysis

Discourse analysis has been referred to (see 2.5. in the present thesis) as involving an analysis of discourse, i.e. verbal communication, or as the ‘interaction of texts with knowledge of context to create discourse’ (Cook, 1994:23), where ‘context’ roughly refers to knowledge of the world. Discourse analysis has, like stylistics, been based on the notion of rhetoric, how, in other words, we could achieve successful communication in a certain context (Cook, 1989). Literary discourse analysis will be based on the assumption that such a thing as literary discourse does exist. The insistence of Formalism on deviation or ‘defamiliarization’ is a distinctive characteristic of that theory that literary discourse is different from ordinary, referential discourse. Structuralism attempted to alleviate this difference by focusing more on the similarities of literary and non-literary discourse. Fowler (1981) stressed the social dimension of literature and literary discourse as it is defined and controlled by social institutions within which it is embedded, adding that there is not such a thing as exclusive literary language.

There have been various views on the definition of literature and literary language or discourse. It can, however, be asserted that the purpose of literature is not to convey information; literature is imaginative writing which does not refer to the outside social external reality, but it creates a social
reality of its own, which depicts socio-cultural elements that will attract or not the reader. Various definitions have been given as to what literature is and it can be assumed that there is a literary theory behind all of them. Carter (1997) discerns two main camps roughly attributed as ‘formalist’ and ‘functionalist’ (see also Cook, 1994). According to the former, mainly supported by the Russian Formalists and Jakobson, literariness or poeticality becomes apparent in the way language deviates from normal patterns and defamiliarizes the reader. According to the latter, the prominent position in literary discourse is held by speech act theories, but a fictional speech act, which can explain why, for example, we do not read Wordsworth’s ‘Daffodils’ as if we were contemplating a career in horticulture (see Carter, 1997). Carter also enumerates certain criteria that characterize literariness in language, and these include a) medium dependence (i.e. the more literary a text is the less it will be dependent on other media), b) re-registration (i.e. any language, individual word or stylistic feature will be deployed in a literary context), c) interaction of levels (a text that has several superimposed codes and levels is more literary than a text that does not), d) polysemy (i.e. a text is more literary if it can be read in more than one ways), e) displaced interaction (i.e. the ability to differentiate the direct speech acts from the more indirect or displaced speech acts), and f) discourse patterning (i.e. discourse examined at a supra-sentential level, for example how repetition can help the development of discourse so that the reader will be able to form a more complete picture of a text and what it conveys).
According to Cook (1994) literary discourse analysis is based on both cohesion and coherence elements, where cohesion includes those devices that can create a connection between sentences; these devices include 'parallelism, verb form sequences, referring expressions such as pro-forms, repetition and reduced repetition' (ibid.). Although cohesion is not always necessary so as to create coherence in literary discourse, it is an element usually included. However, coherence can be created by elements provided by the receiver of a text, the one who processes the text and is not always based on textual realization. Therefore, a description of the knowledge of a specific receiver is demanded, and this, argues Cook, can be provided by schema theory.

Schemata are mental representations used in discourse processing to make predictions and help readers to understand the particular instance described by discourse. In other words, there are certain linguistic items in the text, which will stimulate the mind, or the context will stimulate the mind and that will activate a schema, which will be used so as to understand the discourse (see Widdowson 1983, Swales, 1990, Wallace 1992, Cook 1994). Thus schemata will account for certain omissions in verbal communication, since those omissions are considered to be known. Literary narrative is particularly characterized by the ability of the reader's mind to read certain points of reference and later fill in the gaps left, a crucial point in schema theory which relates it to Iser's theory of 'gap-filling', i.e. gaps left in a text and the reader's ability to fill them in. The origin of schema theory goes back to Bartlett and the
Gestalt psychology, which emphasized a ‘top-down’ approach according to which different disparate parts will help perception to create a whole. Thus Bartlett reached his theory of remembering according to which memory activates a knowledge structure that will help to interpret a text since it can fill in details not clearly stated (see Swales, 1990, Cook, 1994). Artificial Intelligence (AI) contributed to the revival of schema theory, since it was believed that there is a resemblance of the way the human mind processes discourse with that of computers (see Cook, 1994). Schemata are divided into two main types, world schemata (otherwise called content schemata, see Widdowson 1983, Swales, 1990) and text schemata (otherwise called formal schemata, see Swales 1990), although Cook cites one more type, namely, language schemata. Naturally, there can be no clear division between them, and they seem to interact with each other (see Carrel, 1983), as we do not really know the relative contributions of prior knowledge of the world (content) and prior knowledge of the rhetorical form. In the present thesis, schemata will play an important role in the literary discourse analysis adopted here, especially in analyzing discourse at sentence and at a supra-sentential level, and they will be restricted to the two types mentioned above, namely world schemata and text schemata. The first are thought to represent the students’ general knowledge of the world or ‘assimilated direct experiences of life and its manifold activities’ (see Swales, 1990:83) and they will contribute to shaping the students’ interpretations of the text; the second will represent mental representations in the students’ minds of linguistic evidence or contextual evidence, ‘our assimilated verbal experiences and encounters’ (see Swales,
1990:83), which will help in forming a typical ordering of facts in the fictional world of literature, and which could include the notion of genre, if, for instance, there is an identification of description in a text. Genre could, of course, be evoked by both types of schemata. Genre in literature and very generally in non-literary texts will play a role here, since there is a relationship between schemata and genre acquisition, and tasks in the literature course design will be devoted to a recognition of genre when comparing/contrasting a poem and a short story or between a literary and a non-literary text. This may sound rather simplistic, since genre is more complex than simply being treated as a 'formulaic way of constructing particular texts – a kind of writing or speaking by numbers' (Swales 1990:33). It seems that the oversimplification has been invented for pedagogical convenience. For pedagogical reasons, therefore, we will assume that genres in literature do exist and they characterize every particular kind of writing, such as an ode, a sonnet, a comedy, description, narrative and so on; we will discretely avoid adopting Todorov's attitude that genres in literature 'may seem to be a vain if not anachronistic pastime today' (Todorov, 1990:13).

We now come to the point where a connection can be attempted between literary discourse analysis including schema theory and reader response theory. What interests us mostly here is discourse at sentence level and discourse patterning, or discourse examined at a supra-sentential level, which means the ability to form a complete idea of the whole literary text via certain linguistic devices, and schema theory, in other words world and text schemata
that will help to construct a text by filling in gaps, which the reader’s mind can process because s/he has knowledge of the world in general or is helped by knowledge provided by the text. Thus an approach to literary texts based on the above criteria will take into account the reader, the knowledge s/he has of the world and her or his ability to interact with the text. By choosing to examine discourse both at sentence level and at a supra-sentential level we intend to help learners to understand poetic discourse and fictional discourse, especially in short stories, within a rather limited time, since they will have to move from one discourse pattern to the next without ignoring connecting discourse from one sentence to the next, employing cohesive and coherent devices and helped by world and text schemata. Thus, it was thought that learners would be better prepared to approach the literary text, since they would be backed up by a set of principles, so as to make use of the textual signals as advocated by reader response theory, a factor that would help them to both understand the use of literary discourse and be better equipped to interpret it. It is here, therefore, that reader response theory comes into play and that will be the subject of focus in the part that follows.

4.4. Reader response theory and literature

The focus of reader response theory and those who advocated an interaction between text and reader is the reader himself or herself and what s/he brings to the text. Particular reference to reader-oriented theories was made in chapter three (see 3.4.1, 3.4.2. and 3.4.3. of the present thesis). An attempt will be made here to examine the possibility of an integration of reader-
oriented theory and literary discourse analysis with particular emphasis on the interaction of text and reader, discourse analysis and schema theory.

One fundamental point in reader-oriented theories is the attitude towards the reader who ceases to be a passive participant, the one who receives the various stimuli without ever responding to them. On the contrary, reader-oriented and transactional approaches to literature regard the reader as an active participant who is able to respond to the stimuli s/he receives. The reader is, thus, placed in a prominent position for it is he or she who will interpret the constraints of the text if an examination of her or his ways and processes of reading is held. The textual signals, the words in a text or even the lack of them will not constitute the literary text, but the structured responses of the reader towards them. Thus for the reader, the literary text will be lived-through during her or his intercourse with it (Rosenblatt, 1978:14).

The relationship that exists between text and reader is far from a linear one: when the reader reads the text s/he interprets it, or the text produces a response in the reader. This is therefore an interactional (transactional, according to Rosenblatt) relationship, where the one acts upon the other and vice versa. What really happens during the reading process of a literary text is that this process is experienced as an event, which happens at a particular time, environment and moment in the life of a reader and involves past experiences and the present state of the reader. Past experience will involve the reader’s knowledge of literary conventions (a factor that will connect it with text schemata as they were defined above, see 4.3.) and the present state of
the reader will mean the reader's knowledge of the world at the time s/he is experiencing the event (in other words, the readers' world schemata as they were defined above, see 4.3.). Consequently, readers will experience the event differently and it is this difference that is interesting in reader-oriented theories, for the text is not considered to be an entity, an object, but an active process, 'a living organism', which the reader will live through during her or his relationship with it.

Iser (see 3.4.2. in the present thesis) attributes to the literary work two poles, the aesthetic and the artistic ones; the first is related to the reader and seems to be the result of the interaction the reader has with the text, therefore it represents the reader's imagination (and her or his knowledge of literary conventions) in her or his effort to respond to the text. The second is related to the structure effects, therefore the text, and stands for those structures in the text that will help towards this interaction between text and reader. The interaction between text and reader is a kind of communication taking place between the two. The world of the text represents the author's reality, which, however, has nothing to do with the reality outside the text, and the response of the reader to this 'reality' is the interaction or communication between the two and is the function of literature. Therefore, what matters most is not the meaning of the text, for a text does not carry one concrete meaning as it is not considered to be an entity in itself, but the process of reading, the stance the reader undertakes so as to communicate with the text and whatever its world presents to him or her (Iser, 1978/1980).
The reader's stance will be formed according to the cues of the text, which will invite him or her to approach the text from an 'efferent' or 'aesthetic' point of view (the terms have been adopted by Rosenblatt, 1978). Clearly the cues of the literary text will seek for an aesthetic stance, since the reader will have to use imagination, emotive or suggestive feelings that will differentiate it from the stance the reader has in non-literary or scientific text. This will result in a highly selective process, since the reader will have to engage in various kinds of selective activities. Thus a relationship will be formed with the author through the text, and this all means that the reader is very important in realizing this relationship or communication through the reading process or selective activities s/he will follow. The text's linguistic or verbal symbols will guide the reader towards arriving at selecting meanings for the words of the text and at adopting a particular attitude towards encoding them so as to elicit her or his responses to the text. To this we will have to add the reader's past knowledge and experience of literary texts (the text schemata) and her or his present knowledge of the world, (the world schemata), which will inevitably affect what the reader makes of the verbal cues. The verbal cues of the text are therefore quite important in helping to shape the reader's stance or reading process, but what is more important is the reader himself or herself, for the communication with the text could be lost if the reader's role is ignored. The reading process adopted for literary texts is thus a dynamic one for it is a 'transaction' between reader and text that allows the reader to organize 'a relationship among the various parts of his lived-through experience' (Rosenblatt 1978:90).
An inevitable inadequacy seems to be that anything a reader makes of a text can be acceptable since the reader's role is primarily valued over the text itself, and this is one of the limitations of reader response theory as is expressed by Eco (Eco, 1992). Eco believes that the act of reading involves the readers together with 'their competence in language as a social treasury' (ibid. p.67), where social treasury means 'the cultural conventions that the language has produced and the very history of the previous interpretations of many texts, comprehending the text that the reader is in the course of reading' (ibid. p. 68). In this way, Eco expresses his disbelief that the reader will be able to interpret the text in case s/he lacks this competence or s/he will reach 'over-interpretations' which the author would be astonished to read. However, it can be supported that the reader's process of reading and interpreting the text should not be contradicted by any element of the text, and therefore for whatever the reader projects there should always be a verbal basis. That would restrict 'over-interpretations' on the part of readers and would hopefully show readers the difference between interpreting and using a text, as that is expressed by Eco (see Eco, 1992). The teacher's role would be extremely helpful here, as s/he could manage to restrict mis- or over-interpretations and, at the same time give readers the opportunity to feel as active participants in the process of reading and interpreting the literary text.

The verbal basis on which the reader should base interpretation is the linkage point to speech act theory, on which Iser (1978/1980) based his reader-oriented theory, and discourse analysis. Iser focused mainly on Austin's
illocutionary and perlocutionary acts, and although, he says, literature does not produce what is meant by imitating the illocutionary speech act, utterances contain implications which make interpretation necessary. Literary language has the properties of illocutionary acts, since it is related to conventions, that is, what characterizes society and culture. Iser's vertical and horizontal reorganization of these conventions (see especially chapter three, 3.4.2. for a more detailed analysis of these terms) means that the reader is helped to understand when the fictional characters want to act (the illocutionary act, in other words the recipient will be helped by the situational context to recognize the speaker's intention), and is also helped to see what it is that guides the fictional characters when they act (the perlocutionary act, in other words the utterance will have the desired effect on the recipient, thus producing the right consequence). The vertical reorganization involves the way we are helped when we want to act, and the horizontal reorganization involves the way we are helped to see what guides us when we act (Iser, 1978/1980).

The situational context of speech act theory is also applied in literature, although there is no real situation to which the fictional utterance can have any reference; however, literature may not represent the outside reality but it represents something, language itself according to Iser, (1978/1980) and this fictional language will provide instructions as to how to build a situation and produce an imaginary object.
The reader's knowledge of a basic discourse analysis will be a necessary element in the reading process and interpretation of the literary text. This is connected with Iser's notion of self-correction; in other words, the reader will go back to formulate signifieds which s/he will modify so as to reach the point where the realization of an overall situation is achieved. By going back to the text, the reader will have to take into account both cohesive and coherent devices, which will include parallelism, repetitions, referring expressions, ellipsis, as well as world and text schemata. That will lead to a clarification of textual signals and to a better understanding of the text meanings. Thus, the reader's communication with the text will be a dynamic process, an experience that will not be grasped as a whole but will be experienced as a series of viewpoints, of reformulations until the final realization of the overall situation is reached. The reader, therefore, lives through this experience by referring to verbal cues that connect previous with present situations until the final overall situation is formed, until the historical and social world of the text is unfolded. Thus the text will be treated as an active 'living organism', not an object or entity in itself. However, the reader will not realize this unfolding of the world of the text as a 'tabula rasa', but s/he will come to the text with her or his own cultural or philosophical background, her or his own schemata of the world, and thus s/he will manage to reconstruct the system and live through the experience of this communication with the text.

The reader's communication with the text will become apparent when her or his responses are examined, and they will depend on the stance the reader
will adopt, or the highly selective reading process, which is distinctive of literary texts. Thus in the literature course design that follows (see chapter five) the main preoccupation has ultimately been the underlying need to study the reading processes of the learners who are presented with a selection of carefully arranged literary texts. However, special tasks or activities (see appendix 8) have been designed for those learners who find difficulty in expressing their responses outright, and they aim at providing learners with means or ways to uncover the world of the texts, make use of world and text schemata so as to, finally, reach interpretation. Since, though, the main focus is the reading processes used by learners when encountering literary texts, we shall examine, next, the degree of integrating reader response theory and discourse analysis, by placing the reader at the center of attention and studying the ways or processes s/he uses to interpret the text. Those processes, it is claimed, will include the skills the reader uses and which are formed a) by discourse analysis skills, especially those referring to connecting patterns of discourse between earlier and later parts of the text based on verbal cues or textual signals and which will contribute to an overall awareness or communication with the text, b) speech act theory including the illocutionary and perlocutionary speech acts (how the personae of the literary text act, what guides them towards this act and the effect these acts have on the recipients), evident mostly in the indirect speech of literary discourse and c) schema theory, including both text and world schemata (as they have been defined in 4.3. above). These skills, it is claimed, will lead to an understanding of the text meanings with a view to creating the responses of the readers or their
communication with the text. By adopting such skills, the readers will acquire the means to proceed with interpretation and moreover they will derive pleasure in what they read. Thus the readers will be placed at the center of attention, they will count more than the text itself, and their responses will constitute literature, provided they are based on verbal cues, socio-cultural elements, text and world schemata.

4.5. Integrating reader response theory and discourse analysis: ways of reading literary texts

It was mentioned above (see 4.4.) that the relationship between reader and text in the process of reading is a dynamic one since 'it emphasizes a reader’s progression through a text rather than the text itself' (Wallace 1992:39). Therefore the attitude I support here is based on this dynamic relationship between text and reader, which allows the reader to create meaning in the course of reading since s/he can make use of linguistic and schematic knowledge s/he has, as well as whatever is provided by the written text in terms of verbal cues.

When I first decided to involve myself in the task of preparing a literature course design for learners of English as a foreign language I had a clear-cut idea of the literary theory and the linguistic pattern on which the course design would be based, for very obvious, to me, reasons. Reader oriented theories emphasize the interaction between text and reader, allow the reader the freedom to read, understand and interpret the text by forming responses to
what the text presents to him or her. Discourse analysis, including schema
type, provides the reader with the mechanism to be followed so that an
interpretation is reached. So the reader looks for verbal cues that will connect
patterns of meaning, and tries to fill in gaps by making use of text and her or
his own world schemata. Thus a combination of these two seemed to form the
ideal model for a course designer, as it would provide answers to the
hypothesis questions set at the beginning of the thesis, namely that language
development, and language and cultural awareness would be promoted for
learners of English as a foreign language if reader response theory and
discourse analysis were combined and/or interrelated. The assumption was
based on the fact that the reader would be allowed freedom to interact with the
text unencumbered, and by using text and world schemata reach interpretation
processes.

However, obscure points were left and there was an urgent need for them to
be cleared out: on what grounds would the course design be written? Would
the theory pervade into and shape the selection and patterning of the texts, or
would the texts be arranged, with an underlying theory in mind, so as to
extract the theoretical assumptions from the readers themselves? In other
words, would the theory fit the practical work and the responses of the
students, or would the responses of the students to the texts fit the theory?

The answers to these crucial questions came to me in the process of
designing and arranging the literary texts and in analyzing and evaluating the
students' responses. For the communication between text and reader to be effected, it would seem more appropriate that the readers' responses should be collected, examined, and evaluated against the underlying implications of the theory. Thus the reader should be left free to decide how s/he would approach the literary text, the stance s/he would adopt, the mechanisms s/he would use so as to reach interpretation. The researcher's/teacher's role should be that of an observer, one, however, who could assist when she was needed, a factor that accounts for the design of questions, tasks or activities formed on the basis of reader response theory and discourse analysis (see appendix 8). After all, the process of reading is 'a process of meaning creation' (see Brumfit, 1985) in which needs, understanding and expectations of students with a written text are reflected. Students will naturally derive different messages from reading since each of them has different needs, understanding and expectations. Texts, however, are constructed on the basis of conventions and students should be encouraged and helped to understand these conventions. If they are not, they will probably lose or misinterpret the meanings of the text. Thus learners, foreign language learners in particular, should be given the opportunity by the teacher/assistant to develop their responses to texts. In other words learners should be informed about the need to construct a reading or about the nature of discourse. Literary theory should supply content to be taught or indicate understandings and skills to be developed, and learners should become aware of that to a certain extent. What the teacher as observer should observe would be the processes employed by the students when approaching the literary text so as to evaluate
the responses in such a way that they would, hopefully, meet with the theoretical assumptions.

Obviously, responses to literary texts are unacceptable if they are provided by the teacher; responses arise when reading a text, therefore learners should be fluent readers in the foreign language so as to be able to form literary responses. Thus an important aim of the literature course design introduced in this research is to enable students to form responses to the literary texts by describing or explaining their experience of reading. The first aim of this course design is to give students the opportunity to experience literary texts through the process of reading.

It seems necessary at this point to refer to and elaborate more on the research methodology, which has been adopted in the thesis. It has become evident so far that the methods of the research have been based on three distinctive layers as they are incorporated in the double function of the research: a) the first layer is the design of the piece of curriculum development, or the literature course design, which will be incorporated in the general language syllabus, and which has been shaped with an underlying theory in mind, or more appropriately, with a combination of reader response theory and discourse analysis. An important element here is the choice of the literary texts, which has been attributed to various criteria determining the choice of texts in curriculum development, and to a personal commitment or idiosyncratic preferences of the designer. When I decided to collect literary texts for Greek
adult learners of English as a foreign language I had in mind a whole group of learners I had taught in the foreign language situation ever since the eighties. Thus, I had formed experiences of my learners' interests and preferences, which included social/political and cultural elements or themes. I tried to combine various texts from the English speaking world which would be thematically interrelated and/or contrasted with each other and with home literary texts in translation, so as to create the conditions for eliciting responses on the part of readers. Culturally alienated texts were also included in an effort to create those conditions that would allow for a comparison/contrast of cultural values and lead to an assimilation of foreign cultural values rather than a rejection or a feeling of being offended. What is more important, the texts were selected from the point of view of interest they would create in learners, and that was based on my long experience with Greek learners of English as a foreign language. b) the second layer was based on the pedagogy of the piece of curriculum development, and that implied the decisions concerning the teaching and presentation of texts to the EFL learners. It has already been mentioned that the presentation of the texts had an underlying theory in mind, or was based on the combination of reader response theory and discourse analysis. The approach, therefore, adopted in the process of text presentation can be analysed as follows: the learners were normally engaged in a first reading, during which their first rudimentary responses were elicited and discussed in the language classroom. The aim of the first reading was to allow the learners to have a first communication with the text, but also to feel as active participants themselves in this process of communication by having
their reading valued as much as the text itself. The second step was to present them with mechanisms based both on reader response theory and discourse analysis techniques, such as speech act theory, schema theory or the ability to make use of textual indicators, which would help them to form responses or interpretations based on concrete evidence from the texts. The approach adopted had the ultimate aim of providing the means to be used so that interpretations be reached, and giving learners a sense of experiencing and feeling the process of being equal participants in the communication created.

c) the third layer was based on the evaluation of the students' responses, which had to be considered from the point of view of contributions offered to pedagogy. Those contributions were related to the specific objectives underlying literature course designs (see 2.1. above) My intention when introducing this literature course design was to combine certain of these objectives. It would seem contrary to pedagogy to use a literature course design strictly to develop students' linguistic competence. As Brumfit (1985:120) maintains, "Good literary texts are not thereby 'good style' for non-literary purposes, and they may indeed be misleading as linguistic material for learners with non-literary learning intentions". On the other hand, using a literature course design so as to teach literature would seem irrelevant for learners of English as a foreign language preparing for the Cambridge Proficiency Examination in English (for reasons already explained in chapter two, see 2.1.). Thus, the objectives were formed in accordance with the specifications set at the beginning of the thesis, so as to combine the teaching of literature and language, or to be more precise, the teaching of literature
through language with a view to turning foreign language learners into accomplished readers and providing them with the means to develop their interpretative powers. It has always been my strong conviction that helping learners to develop their interpretative powers through the reading of literary texts would promote their language and cultural awareness, since the object of their study would involve a non-factual, non-informative world that would have to be decoded through special or selective reading activities. Therefore, the more specific objectives included:

a) a development of learners' language awareness
b) a development of learners' cultural awareness, including cultural differences
c) a development of learners' literary competence
d) a development of learners' ability to make use of literary discourse analysis
e) turning learners into keener readers

4.5.1. A development of language awareness

It is impossible to talk of literary competence without interrelating it to linguistic and cultural competence. Linguistic competence and cultural competence are pre-requisites of literary competence. Thus literary competence is non-existent without the reader's understanding the way discourse is patterned or what similarities and/or differences exist between literary and non-literary uses of language. Nash (1985:16) says that 'to grasp the text in the first place the
student must be substantially endowed with those very competences that the work is supposed to teach. To acquire competence you must have the competence to acquire competence. A literary text gives the reader the opportunity to develop linguistic competence and understanding of a culture; but if a reader is to understand a literary text, s/he has got to be endowed with these two competences so as to acquire literary competence. It could, however, be taken for granted that foreign language learners who prepare for the Cambridge Proficiency Examination in English must already have a certain linguistic and cultural competence so as to be able to sit for such an advanced examination in the English language. The literature course design, then, aims at developing both these competences, by making learners aware of literary language, which is admittedly idiosyncratic and strange to the foreign language learner. Therefore, the objective that aims at developing learners' language awareness stated above is particularly concerned with making learners aware of certain properties of literary language, such as a) elaborate vocabulary, b) polysemy, c) literary structure and grammar, and d) an awareness of the whole language (see also 4.3. above about the definition of literary language).

4.5.2. A development of cultural awareness
Culture has been referred to earlier (see chapter two, pp.33-35), especially in relation to the teaching of literature; however, it seems important to talk of cultural awareness and what that would denote here since, although language and culture are considered to stand on separate grounds (see Byram, 1989),
language is so culture bound that the tendency to treat language independently of the culture to which it refers cannot be justified (ibid. pp. 39-101). Culture has been referred to as knowledge which is shared and/or negotiated between people, and belongs to all of them, not to a single one of them separately (ibid. p.82).

In the foreign language situation, it is difficult to talk of ‘culture’ and not of ‘cultures’, since a language such as English carries behind it the culture of British people, American people, Australian people, and so on. In the EFL situation we can thus talk of cultures, since English as an international language reflects the cultures of many different peoples. The values of the Anglo-Saxon language (whether it is the medium used by British, American or Australian people) will impose and superimpose themselves on the values of the native speaker’s culture; on the other hand, the foreign language instructor who is not a native speaker will transmit with that language a view of the world that reflects the cultural assumptions of the L1 educational system (see Kramsch, 1993). A middle way, however, seems to be sought for in foreign language education nowadays: ‘a search for an understanding of cultural boundaries and an attempt to come to terms with these boundaries’ (ibid. p.12).

The relation between literature and culture seems to be based on the assumption that literature reflects the values of a certain cultural group of people, even if the author’s values are not the same as those of the cultural
group to which s/he belongs (see J.M. Valdes 1995). Thus, it becomes the

task of teachers of foreign languages to have one more good reason to teach
literature in the language classroom, and that is to make clear to their students
the values underlying the behaviour of characters in literary works as well as
the points of view of their authors, so that their students understand these
values, and through them the literary works. What is more, comparisons to
other cultures 'are not idle, as they often result in real consideration of one's
own cultural values where blind acceptance has existed before - for students
and teachers alike' (Valdes, 1995:139).

The particular choice of texts in the course design (see next chapter) was
based, among other things, on an effort on the part of the designer to acquaint
students with foreign culture and offer them possibilities of comparing and/or
contrasting foreign and home cultural values. Striking differences between
cultures have been avoided as much as possible, so as not to cause the kind
of cultural interference that could lead to ingenious misinterpretation of texts,
or, even worse, to cultural offence which would cause adverse response due
to an unacceptable view of human life and character. Yet cases like these
cannot always be avoided and the teacher/researcher should act as a
'dictionary of allusions' (Nash, 1985:16) with the final aim of developing further
the foreign language learners' cultural awareness and show them ways of how
to compare and contrast rather than be offended by differences in culture.
4.5.3. A development of literary competence

Literary competence presupposes a linguistic and cultural competence as was mentioned above. The codes being operated in texts, however, apart from being linguistic also involve the interplay of event with event, relationships between characters, exploitation of ideas and value systems, formal structure in terms of a genre or other literary convention and a relationship between any of these and the world outside literature itself. Thus, literary competence would lose its pedagogic aspect if we simply thought of it in terms of literary register and the differences emerging between literary discourse and non-literary uses of language. Although, therefore, alliteration, assonance, the use of simile or the symbolic uses of language are not pre-requisites for developing a student's literary competence, the use of free indirect speech could become a problem because 'the clues that would be provided by the varying tones of the spoken voice are absent in the printed text' (Jennings, 1987:16). So students should be encouraged to see the literary text as analogous to every day speech. Another problem that would need the mild intervention of the teacher/researcher would be the purpose for which people speak, as sometimes the illocutionary force of their words does not correspond to their propositional content. Teachers, and through their guidance learners as well, could in other words exploit a language's potential to create meaning more efficiently, for this is a pedagogic aim shared by both language and literature teachers.
4.5.4. A development of the learner's ability to make use of literary discourse analysis

Discourse analysis is also based on the notion of a more general language and cultural awareness, thus forming part of the whole process of reading and understanding a literary text. Literary discourse analysis is based on the fact that literary language with its distinctive properties does exist (see 4.3. above). Discourse analysis is characterized by methods of ordering and linkage, in the first place, thus attributing to the literary text great value in linguistic demonstration. The various cohesive ties help in integrating patterns of meaning and lead the reader to a coherent or meaningful integration. I have adopted here Carter's term of discourse patterning (see Carter 1997), which involves exactly this integration of cohesive and coherent patterns of meaning.

In the various literary texts of the course design, the learners are given the opportunity to form meaningful units based on cohesive ties or verbal cues, and in the absence of such devices on gap filling. In a broader sense, the readers are allowed to exploit textual modes, such as the use of free indirect speech, which differentiates narration or description in literary texts from literary dialogue.

Gap filling requires and/or develops literary competence, but can also be linked with the reader's schematic knowledge or knowledge of the world. Clearly, however, schemata as mental representations are mainly based on linguistic items in the text or on the context (see 4.3. above). The absence of such items will stimulate the mind and an effort will be made to connect
various patterns of meaning according to the context and the reader's background or world knowledge. The reader’s background knowledge will involve knowledge of other literary texts or a more general experience of the world. Thus schema theory will play an important role in helping learners to process the discourse of the text, and it will form a link with the transactional approach advocated by reader oriented theories since it can contribute to the reader’s forming responses to literary texts by focusing on linguistic items or sometimes the deliberate absence of verbal cues.

4.5.5. Turning learners into keener readers

The objective of turning learners into keener readers can be based on two main factors: a) a sense of pleasure derived by the reading of a literary text, and b) the help the teacher will offer learners towards enhancing the feeling of pleasure by guiding learners to approach the literary text from such an angle that will give them the satisfaction of responding to it. Naturally the second is based on the first and contributes to its enhancement. If the element of pleasure is absent or is not somehow cultivated, ‘the finest literature has no pedagogic advantage over the most banal of textbook inventions’ (Nash, 1985:19).

It has to be admitted, however, that the second element, namely the teacher’s help to enhance the feeling of pleasure created to students has somehow been overcome by the researcher's offer of more that was actually needed in
terms of textual instructions, a factor that will have to be taken into consideration by future researchers.

The purpose of the objectives mentioned above has a wider pedagogical function. It involves providing learners with those skills or mechanisms that contribute to a better understanding of literary texts, facilitating, in other words, the process of reading and the creation of responses to the literary texts. Taken within the wider framework of interactive reading, it will result in a better appreciation and interpretation of the literary texts. Since comprehension involves 'the total context of the utterance, the rhetorical strategies of the text, and the attitudes, knowledge and expectations of the reader' (Gilroy-Scott, 1983:1) discourse analysis will facilitate the process and contribute to that direction as it will help the reader to make sense of the discourse as a whole. It will also contribute to bringing back the element of enjoyment, which forms an indispensable part of the reading process in general.

Since the main focus here has been defined as reading literary texts, it seems unnecessary to elaborate on the various reading processes that apply to general ('efferent') reading; thus my insistence on interactive reading. The purpose of reading literature is for the reader to adopt a stance that involves imagination, emotive or suggestive feelings, and eventually interpretation, the interpretation of a reader in her or his communication with the text. This comes as an active process, which is lived through or experienced at a particular
moment and environment in the life of the reader who thus experiences this relationship without regarding the text as an object or entity.

In the process of analyzing the responses of the students to the literary texts introduced in the course design, certain questions arise for the researcher, which appear at different levels, such as:

**Level one: The role of reading literature in learning language.** a) what do foreign language students learn from reading literature? b) what does literature specially contribute? c) does literature open ways to greater textual awareness?

**Level two: Implementing a more theoretical approach.** a) what are the difficulties and benefits of this? b) does this provide new insights into the general question of why read literature?

**Level three: Processes of students’ reading.** a) what processes must students learn in reading literature? b) is it enough to say they must construct their own readings? b) are there better or worse readings of a text - more or less developed? c) what part is played by knowledge and analysis of discourse?

**Level four: Developmental and pedagogical questions.** a) is there any content to be made available to students in order to guide their reading, arising from a more theoretical approach? b) what is the role of pedagogy in guiding
students’ reading of literature while developing their abilities in language? c) what is the nature of progression?

Answers to these questions will be provided in the process of analysing the students’ responses. First, however, the literature course design will follow, which addresses adult learners of English as a foreign language, and which will form a supplementary course meant to be incorporated into the general language syllabus.
Chapter five: A literature course design and the processes of reading for Greek adult learners of English as a foreign language

5.1. Introduction

In my effort to study the processes of reading literary texts, used by Greek adult learners of English as a foreign language, I introduced literary texts to a number of adult learners of an advanced level (those preparing for the Cambridge Proficiency Examination in English), which were selected and compiled in such a way as to form a literature course design. Since Taba's outline (1962:12) of the steps to be taken into consideration by curriculum designers forms the foundation for foreign language courses, often revised and enriched by other writers, the present literature course design will be discussed from the point of view of the stages identified by Taba. These stages include 1) Diagnosis of needs, 2) Formulation of objectives, 3) Selection of content, 4) Organization of content, 5) Selection of learning experiences, 6) Organization of learning experiences, 7) Determination of what to evaluate, and the means to evaluate (Dubin and Olshtain, 1986:2).

5.2. Diagnosis of needs

The literature course design proposed here is just a supplementary programme of study added to the existing syllabus, which is assumed to have been based on needs analysis. According to the Cambridge University Authorities a diagnosis of needs has been carried out as regards CPE Candidature, so as to specify nationality, age, gender, employment, reasons for sitting for the examination. The Cambridge University Authorities prepare
the content of the examination, but the materials are available from the publishers; they make it quite clear, however, that their requirements include an all-round language ability and suggest that when selecting course materials, teachers in preparatory courses should bear that in mind, since most coursebooks will need to be supplemented (CPE Handbook, April 1995).

The teaching and testing of literature at this advanced level of English as a Foreign Language is optional (see 2.1. in the present thesis). 'Set books' on literature are presented each year, and the candidates who read and prepare literature are offered the opportunity to deal with literature in two of the four papers, namely composition and the oral interview. In composition they are offered a task 'based on optional reading of one out of three background texts ('set books') offered each year'. In the oral interview 'candidates may choose to discuss one of the background texts' (CPE Handbook, April 1995:9). It is, therefore, taken for granted in the present thesis that a needs analysis has already been carried out by the Cambridge University Authorities, which applies to Greek candidature as well.

5.3. Formulation of Objectives
The objectives were formed according to the existing syllabus, which leaves very little room for the reading of literature, mainly due to its optional nature, and according to the theoretical specifications established in chapters two and three of the present thesis. Therefore two objectives were established: 1) to arouse or stimulate the students' interest in reading literature written in
English. It was considered necessary to take into consideration the students' educational background, their linguistic competence and their interests in taking part in the CPE course. Equally, the materials selected were considered from the point of view of linguistic and cultural standards so as to suit the needs of the students. 2) to give learners the opportunity to learn how to read literature; this can be achieved by introducing learners into approaching literature from two basic ways, namely as language rather than literature with the aim of developing their discourse analysis skills on the one hand, and based on a particular literary theory, the theory of Reader Response, so as to encourage an interaction with the texts and therefore a better assimilation and acceptance, on the other.

5.4. Selection of content

A selection of short stories and poems has been made as 'texts' to form the basis of the supplementary literature course design for Greek adult learners of English as a foreign language. The selection was based on socio-cultural elements mostly, but also on a number of other criteria. The choice of literary texts naturally reflects idiosyncratic preferences but I have tried to base it on various criteria, such as availability of texts, a combination of both established and less widely-known texts, related to the readers' culture, potentially appealing to the learner, relevant to the learners' age, needs or interests.

More specifically, the type of class and the particular group of students forming that class were taken into consideration, together with the texts themselves.
(Collie and Slater, 1987, Lazar, 1993). Therefore the criteria related to the suitability of texts were formed as follows: the age of students, their interests and hobbies, their cultural background, their intellectual maturity, their emotional understanding, their linguistic proficiency and their literary background. From the point of view of texts, the criteria taken into consideration were related to the texts' cultural background, language difficulty, themes/subjects, as well as availability, length, exploitability and relevance to the general syllabus (Lazar, 1993).

The texts have been limited to poems and short stories due to their brevity, which can allow for a comfortable reading time in the foreign language classroom, and are samples of British, American and Australian literature as well as Greek literature in translation. This is supposed to give learners the opportunity to compare and contrast literature in English from various parts of the English-speaking world and a small amount of home literature translated in English, which can create opportunity for a contrast of cultures, a juxtaposition of foreign and home culture. I have also tried to include texts written by English speaking writers with a relation to the Greek environment (referring to Greece, Greek people, the Greek culture or taking place in the Greek environment). The idea behind such a choice of texts has been based on the assumption that in a syllabus canonized texts should be mixed with less widely known or more modern texts and the non-literary or the sub-literary. This mixing, according to Cook (1996:151-165), has the advantage of making clear to the learner that literature is a use of language that has been affected by the
'staggering technological changes in the uses of language which have taken place this century', and it would indeed be unwise to think differently since literature depends on language, it is made up of it. Moreover, the cultural element of the texts has been taken into consideration, since it was thought necessary for Greek adult learners of English to be presented with various types of texts representing cultures from the English-speaking world and texts representing the 'home' culture of the learners (in the translated texts) so that the students will be able to juxtapose these cultures and by comparing/contrasting them, to assimilate rather than reject.

The recipients of such a supplementary course are supposed to be Greek adult learners preparing for the Cambridge Proficiency Examination in English as a foreign language, both male/female, with none or very little knowledge in English literature and very general knowledge of Greek literary texts, mostly between 21 and 27 years; their interests can be identified as those related to the younger generation, such as pollution, unemployment, human relationships (see appendix 1 for a questionnaire on the focus students' background). Why the particular group of students has been chosen, can be attributed to the following reasons: a) the group of students chosen to form the 'focus students' of the present research are University students orientated toward the sciences of economics, statistics and business management. That lessens the possibility of those students having a specific knowledge of literary texts, having, in other words, indulged in literary studies, without excluding the possibility of knowledge of English literature out of personal interest. b) the
group of students share more or less the same linguistic competence in the
target language, they are about upper intermediate in their level of English as
a foreign language, and they almost all intend to do a preparatory course in
the foreign language so as to sit for the Proficiency Examination in English as
a Foreign Language, an advanced examination paper that gives candidates a
high qualification in the foreign language. Those students were thought
appropriate to form the 'focus students' of the present research since their
knowledge of literature would be limited and their level of English good enough
to allow them to participate in such an advanced course.

An effort has been made so that the grading of the material be based on the
assumption that linguistically/conceptually easy texts come first, as far as that
is possible.

5.5. Organization of content

The texts introduced in this course design have been divided into five units
intended to cover the first year of the preparation of learners for the
Cambridge Proficiency Examination in English as a supplementary course.
Each unit takes up about four hours per week of teaching time, divided into
two sessions of two hours each.

5.5.1. Unit one includes a) the poem Walls by C. Cavafy (in its English
translation); b) the song Another Brick in the Wall I and II by the Pink Floyd; c)
the extract Summerhill education vs. standard education from Summerhill by
A. S. Neill; d) an adaptation from the Hebrew by Dennis Abse (1982) from *In a Dark Time* (see appendix 2 for the first text). The main text of the unit *Walls* is about walls (in a metaphorical sense) surrounding the poet and leaving no room for freedom.

*Description:* It has to be admitted that the practical situation of the four-hour-classroom meetings with the students could not always be strictly followed due to various external prohibiting factors; thus, what will be described here will be limited to the main text of the unit, that is the poem ‘Walls’. Ideally, the other texts proposed here are meant to provide material for comparison/contrast so as to offer the students the opportunity to discuss similar subjects and compare and/or contrast literary and/or non-literary discourse, effects on the reader, the literary or non-literary nature of materials, and, quite often, identify the genre. The first two-hour session was always devoted to a first reading of the text introduced, and the teacher/researcher tried to elicit responses from the students as to what they thought about it, the difficulties they faced in understanding (unknown words/expressions were explained within their context, unless otherwise decided for pedagogical purposes). The teacher/researcher had prepared a number of tasks (see appendix 8) to direct the students toward analyzing discourse elements in the texts and help them to interact with them as active participants. The tasks used in this first unit are as follows:
a) The students' attention is drawn to the connotations of certain words, such as 'walls', 'imperceptibly', 'they' (in 'When they were building the walls') and the negatives 'never', 'no', 'not' (see appendix 2 for the text in translation). This is done to elicit the students' responses to the way these words are used in the context. The aim of the task is to develop the students' linguistic and literary competence, but also involve them in a kind of discourse analysis, since they will have to find connecting patterns by using referents, repetition, and so on. The students' involvement with the task is meant to increase their awareness of how words can be used according to their context (eg. the word 'walls') and the various connotations words assume in literary discourse. That will set them thinking about how to interpret the effects of the linguistic evidence on them. Moreover, the task aims at sensitizing students so as to reach a coherent interpretation of the text by going backwards and forwards in their effort to try and connect patterns of meaning through cohesive devices or in the absence of such devices by resorting to their own knowledge of the world.

b) The learners are alerted to the discourse elements that connect patterns of unit, how in other words the meanings expressed in the earlier parts of the text can be related to and/or connected with those of the later parts. The aim of the task is to develop the ability in students to proceed with discourse analysis both at sentence level and at a suprasegmental level. This is meant to provide learners with the skills necessary for them so as to come to terms with the textual signals of
the text and thus become equipped to form interpretations of the text meanings. Thus the expression, 'Because I had so much to do outside', will have to be identified as a cause/effect element, where the effect (the actual sentence) will have to be interrelated with a cause (a sentence expressing the cause) appearing before.

c) The learners are asked to describe their feelings when they have finished reading the text (are they left with optimistic or pessimistic sentiments?). The aim of the task is to elicit the students' responses as to the effects of the textual signals on them, so that interpretation be reached.

d) Finally, the learners are asked to make references to the meanings evoked by the text, by carefully searching into their own knowledge of similar experiences either of other texts or the world at large. The aim of the task is to activate the students' world schemata or knowledge of the world and give them food for thought or interpretation, especially as to the figurative meaning of 'walls' and the different reactions of people toward such 'walls'. How the students actually responded and what their interpretations of the text meanings were, will be discussed in the chapters that follow, in the process of analyzing their responses to the texts.

*Evaluation:* In this section a description of the students' reactions will be exposed, as to what actually went on in the classroom, or the kind of problems that arose. For a start, the students thought that the text presented no
particular difficulty, either linguistic or conceptual. After reading the text for the first time, it was made clear that they, in their majority, had evocations of similar experiences, either of texts like this or of the situation described in the text. They seemed to enjoy the idea that they, as readers, had a prominent place in their interaction with the text, but simultaneously they expressed their ‘doubt’ in what it was that the poet wanted to say, what, in other words, ‘the meaning’ of the text was. That was evident in the second session too, when they read both the text and their responses again and sought to find the ‘correct’ interpretation from their teacher (after the ‘correct’ answer to a grammatical exercise, i.e. a passive voice construction). Some of them, however, became assertive in expressing their opinions, especially those who had identified the text as belonging to a particular Greek poet, or those who had knowledge of similar situations as expressed in the text (e.g. those who were aware of the particular Pink Floyd song). This can be attributed to the fact that Greek foreign language learners are not particularly encouraged to develop their own interpretative powers when they interact with a text, nor are they shown possibilities of how to achieve that, but also to the fact that learners with a wider background in literature or the world at large are more privileged than those who lack such a knowledge.

5.5.2. **Unit two** includes a) the short story *Christos Mavromatis is a Welder* by George Papaellinas; b) the poem *Ballad for Americans* by Paul Robeson and Earl Robinson (see appendix 3); c) the newspaper article *White apathy is killing Aborigines* from *The Independent* Sunday 28 May, 1995. The main text
presents the problems a Greek immigrant in Australia faces, by just recounting a day on his bus home and his encountering an Australian bloke, who strikes up a conversation and manages to put him in a very difficult position.

Description: Again, here, external factors limited the presentation of texts to the two main literary texts, the short story and the poem. Apart from the similarity of subject and themes, the two texts have been selected with the aim of presenting students with similarities and differences of literary discourse and acquainting them with the notion of genre. Ideally, when the third, non-literary text is presented, the students are alerted to the literary and informative style of texts and can express the effects such literary materials can have on them as readers. A second important reason for the choice of texts is attributed to the cultural connotations presented in both of them, and therefore to the aim of developing the students' cultural awareness. Despite the narrative difficulties, the learners seemed to receive the texts well, since they did not present great linguistic or cultural problems. After the first reading of the short story, or the first text, the students were left with a number of questions and/or doubts as to who was carrying out the narration and how many people were involved. It took a second and a third reading for them to make them clear things up and attribute the 'problem' to the immediacy expressed by the style. In the second session they were already involved in the incidents described and proceeded with the second text in a smoother way. The teacher/researcher made use of the following tasks in this unit:
a) After first reading the short story or the first text, the students are alerted to the connotations evoked by certain words, which they consider key words (e.g. welder, whaddayado, whereayafrom); in case the words were erased, what would the effect be? The aim of the task is to develop the students' linguistic, cultural and literary competence. Linguistic and literary competence are somehow interrelated notions, the one presupposes the other (see 4.5.1. and 4.5.3. above). The students' dealing with word connotations, especially as they are used in their particular context, and the possibility of double meanings unquestionably leads to an awareness of language and literary style. Moreover, words are often used to denote particular cultural values if they are considered within their context; thus the students' cultural awareness can be developed if the connotations do not interfere with, offend, or clash with the students' own cultural values.

b) The learners are alerted to identifying situations similar to that of the main persona and comment on them. The aim of the task is to activate the learners' world schemata or knowledge of the world since they will have to search into their own experiences of such situations and compare or contrast them with those evoked by the text. It was thought that the students would find plenty of similar experiences, since the main persona of the literary text is a Greek immigrant in Australia and Greek learners often know of similar experiences of friends or relatives who have immigrated to foreign countries.
c) The students are invited to focus on any similarities and/or differences between the second text (*Ballad for Americans*) and the first one (*Christos Mavromatis is a Welder*) especially in terms of questions/answers used in the texts. The aim of the task is to develop the students’ cultural and literary competence, but also to help them to develop the ability to connect discourse patterns so as to have an overall awareness of language. The task engages the students in reading and re-reading both texts and by using cohesive and coherent devices trying to connect various patterns of meaning by going backwards and forwards several times. Thus they manage to develop discourse analysis techniques basing their investigations on textual evidence and their own background knowledge (of both other literary texts or the world at large). In addition, their investigations into the kind of questions and answers used in both texts, when, where, and why they are used in that context and who they are used by, are meant to alert the students to the cultural values of each text, compare and contrast the two and juxtapose them to their own cultural values.

*Evaluation*: Obviously the two texts forming the main material of this unit presented more difficulty to the students, at least from the linguistic point of view, compared to the first text. The first reading of the short story *Christos Mavromatis is a Welder* left most of the students with doubts as to how many people were actually involved, and who was talking to whom every time. That was evidently due to the narrative techniques used by the author and, to a
lesser extent, to the idiolect adopted (Australian slang). During the second reading, the students were provided with additional material providing information about Australian slang expressions, and paid more attention to the dialogues of the text. After the second reading, the students got involved with the incidents described in the text, and seemed to identify themselves with the main persona, a Greek immigrant in Australia. Their world schemata were activated, since they are aware in their majority of immigration problems, a factor that contributed a lot to their forming interpretations of the text meanings. Writing their thoughts down was an activity performed as homework, due to time constraints. The second two-hour session was devoted to a comparison of the two texts (the short story and the poem), an investigation into their discourse elements (eg. questions/answers used in both texts, who they are used by, what it is that they are trying to elicit, are they asked out of curiosity, or to elicit information, what is the state of mind of the persons answering them, and so on), and an identification of the genres of the two texts (to that end the students had to look, for instance, for rhythm, rhyme, continuity of character or plot, and so on). Again the responses of the students in writing were set as homework.

5.5.3. Unit three includes a) the short story The Welfare of the Patient by Anna McGrail (see appendix 4); b) the newspaper article Up all night from The Independent Magazine 8 July 1995; c) the poem Epitaphs by Charles Edward Eaton; d) a letter written by Franz Kafka from Letters to Milena. The short story The Welfare of the Patient recounts the last days of a (rather) young person
dying of a (probably) modern disease, exposing his fears, agonies and hopes to a female friend.

Description: Here, too, external factors limited the presentation of texts only to the first one, the short story, although extracts from the newspaper article and the short story were presented to the students as a kind of pre-reading activity aiming to alert them to the difference of style by using discourse analysis techniques. The length of the text and the vague way of its writing occupied most of the time of the students, who had to devote a number of readings and re-readings to 'decipher' the meanings of the text. The first reading revealed a number of difficulties, which were not strictly connected with individual words but rather with whole chunks of text. Obviously the vague literary style of the text estranged the learners, who were not used to reading such materials in the classroom. So a number of suggestions had to be made about the figurative style of the discourse of the text. The tasks they were involved with were the following:

a) The students are alerted to uncovering the meanings of words or chunks of text as they are used in their context (eg. 'What a talent!', she says [p.96]: does she say that out of admiration, out of duty, because she is startled, or because she pretends to be admiring, see appendix 8). The task came in the form of a multiple choice exercise and its aim was to alert the students to the indirect speech and the literary dialogue of the text and to develop their ability to analyze literary discourse, as
well as to develop their literary competence. The students had to go backwards and forwards in the text, connect patterns of meaning by using various cohesive devices so as to find who was talking to whom and for what purpose and describe the effect such talk had on them as recipients. They also had to contemplate on the use of words and the effect they carried on them so as to uncover the situation and the feelings of both the personae of the text and their own feelings as recipients of the discourse meanings.

b) The students are asked to focus on cohesive devices that could lead to coherent discourse patterns (eg. she and he at the beginning of the text and how they are related to the main personae of the story as it develops); moreover they are asked to focus on the interpolated free indirect speech of the literary dialogue and uncover people's personalities, attitudes and feelings. The aim of the tasks is to develop the students' ability to make use of discourse analysis and make responses that would lead to interpreting the meanings of the text.

**Evaluation:** It became evident in this unit that the students' difficulties were related to the literary discourse employed, which was vague, ambiguous, rich in metaphors, similes and figurative expressions, which the majority of the students was unacquainted with. That forced them to employ selective reading activities to be able to form their interpretations. A number of cultural connotations were hidden in the words employed, which some students failed to identify. Such a text had to be read a number of times to allow the students
to participate in a communication with it. An evident disadvantage seemed to be the lack of appropriate schemata, which resulted in misinterpretations. Thus, the tasks prepared proved useful and necessary (although not as detailed about discourse analysis techniques as they were meant to be), so as to orientate the students toward an analysis of the discourse both at sentence and at a supra-sentential level, which in its turn helped them to decipher meanings and form their final interpretations.

5.5.4. Unit four includes a) the short story The Cruise by Evelyn Waugh; b) the poem In the Street of the Philhellenes by Andreas Embiricos in translation (see appendix 5); c) the advertisements A Week on the Nile from The Independent on Sunday, 2 July 1995, A journey to Lower Nubia from The Times Magazine 1 July 1995, Passage to Rangoon from The Times Magazine 1 July 1995, From Pagan to Mandalay from The Times Magazine 1 July 1995, Victoria Falls Flight to Angels from The Times Magazine 1 July, 1995, A classical Tour of Costa Rica, Peru and Bolivia from The Times Magazine 1 July 1995, The Costa Rica Explorer from The Independent on Sunday July 2, 1995.

The short story Cruise describes the cruise to Egypt as seen by a young lady of fashion; it was chosen due to its peculiarity of form, that is letters and postcards sent to a friend of the young heroine, irregularity of rhythm, lack of appropriate punctuation. The poem In the Streets of the Philhellenes is a
poem in prose form by the surrealist poet Andreas Embiricos, and describes a particular incident in the street of the Philhellenes as perceived by the poet.

*Description:* The two main literary texts were presented to the students, which despite their brevity, did not leave room for any other material included in this section. Apart from external factors, that was due to the peculiar literary style of both texts, which required much of the students’ attention, but also the cultural values depicted in both of them that estranged the students in the first place (at least in the first text, the short story ‘Cruise’). Genre identification was also a problem, not only because a lot of poetic techniques are employed in the short story (the first text), but also because the second text, the poem, is written in a surrealistic form, which tends to confuse those readers who are unacquainted with such a style in poetry. Some of the tasks designed for the texts in this unit are the following:

a) The students are asked to select all the evidence (examples of literary convention, i.e. rhyme and linguistic cues) that contribute to defining the genre of the text *Cruise* (is there continuity of character, continuity of action and plot? Despite the peculiar, ‘poetic’ language can it be characterized as prose?). The aim of the task is to help the students to develop their ability of analyzing literary discourse by making use of text schemata, so as to identify a typical ordering of facts in the fictional world of the text with particular reference to the identification of the literary genre.
b) The students are alerted to the importance of events in the text *Cruise* and refer to their background knowledge of similar experiences, if any. The aim of the task is to activate world schemata and develop the students' cultural awareness.

c) The students are asked to select evidence in the second text (*In The Street of The Philhellenes*) that would contribute to defining its genre and compare it to the first text. The aim of the task is to develop the students' ability to analyze literary discourse (for instance, the first text repeats certain expressions in the form of a refrain; are there any similar expressions used in the second text? Which of the two texts employs continuity of character and plot so as to be characterized as prose?).

d) The students are asked to contemplate on the similarities and differences between the two texts, both linguistic and conceptual. The aim of the task is to develop the students' cultural and language awareness (for instance, are there any similarities in the themes used in the two texts? What cultural connotations are evoked by the employment of such themes? For instance, are they both about a trip or outing, and what kind of trip is it described?).

*Evaluation:* The first reading of the text *Cruise* left the students with doubts, not so much as the linguistic clarity of the text was concerned, as the conceptual clarity. A lot of the students wondered what the text really meant to say, whether it was only a boring experience described by the main persona.
Although the students found a lot of cultural interrelations with the second text (the poem *In the Street of the Philhellenes*), they found difficulty in identifying the same in the first text (the short story *Cruise*). However, they managed to identify the genre of both texts, despite the difficulty they both presented in artistic form. By this time, they had got used to the idea of creating a communication with the text, their own communication, as active participants in the interaction with the text and they knew that their interpretations counted as much as the texts themselves. However, their lack of competence in the target language as a social treasury, in the words of Echo (see Echo, 1992), led them into misinterpretations in the first text. A lot of work is needed on the part of teachers/researchers, therefore, so that students become socially aware of the conventions and the cultural world permeating texts.

5.5.5. *Unit five* includes a) the short story *Ind Aff or Out of Love in Sarajevo* by Fay Weldon (see appendix 6); b) the poems *A meditation in Time of War* by W.B. Yeats and *Tiananmen* by James Fenton; c) a speech by Aldous Huxley delivered at the Albert Hall, London 1936; d) the newspaper articles *Serbs talk rough to the World*, from the *Guardian* Friday, June 1995, and *Top companies take flight on wings of poesy* from *The Sunday Times* 18 June 1995.

The short story *Ind Aff* is about a young couple out of wedlock, taking a trip to post-World War II Sarajevo; against the historical background of the country the heroine becomes disillusioned and deserts her lover.
Description: The students were introduced to the first text of this unit only, the short story Ind Aff, for reasons already explained above. By far, there seemed to be an understanding of what they, as readers, had to do, and the particular text presented no difficulty due to its straightforward style. Thus the researcher was astonished to see that after the first reading of the text, she could elicit responses from the students that made the use of tasks rather unnecessary. A second factor that contributed to that was the familiarity of the subject. The majority of the students seemed to be well aware of the historical and political situation of a neighbouring country, as well as the familiar subject of a love affair. The very first reading in the classroom seemed to be enough for some students to grasp the peculiarity of the double plot, the old and the modern story. So they proceeded more assertively toward their interpretations. Some of the tasks used in this session were the following:

a) The students are asked to focus on cohesive devices that lead to coherent discourse patterns, and which can form a link between the various parts of the text (eg. is there one or two plots? How are they related? How are they connected from one unit to the next? Are there particular words/expressions that connect the two of them or relate one to the second?). The aim of the task is to develop the students’ ability to analyze literary discourse both at sentence and at a supra-sentential level.

b) The students are asked to search into the various themes evoked in the text and relate them to their own background experiences. The aim of
the task is to activate world schemata or the students' knowledge of the world. For instance, the theme of love can be explored at various levels, love for one's country, love for a person (compare sexual desire), and so on.

c) The students are asked to contemplate on the importance of the two plots and comment on the ways they contribute to the development of the story. The aim of the task is to develop the students' cultural awareness, language awareness and literary competence. For instance, by identifying the main (modern) and the sub (old) plots, they will have to relate the personae and the incidents in each of them, say how they differ or coincide with each other by producing evidence from the text. Then, they have to find textual evidence to prove how these two plots interact with each other, and what the effects of such an interaction are. These are issues that will lead the students to untangle the meanings of the text and will help them to form their own interpretations, thus developing their language and cultural awareness.

*Evaluation:* The first reading of the text did not seem to present particular problems to the students. After their first, rudimentary responses, they got involved in untangling the meanings, interrelations and effects the two plots had on each other. As the course was coming to its end, the students developed the ability to use interactive processes in dealing with the texts by relying more and more on textual signals; their ability to analyze the discourse of the texts also developed. They became more fluent in expressing their
responses and more assertive in their interpretations, although some of them still felt embarrassed to express their thoughts openly and sought for the teacher's or a colleague's help. It cannot be claimed that the students' linguistic competence developed to a certain degree; although language and cultural development were some of the aims of the research, they could not be measured as to the extent to which they developed, for concrete or objective means of measuring language and cultural awareness are difficult to find. However, it can be claimed that by the end of the course, the students had developed faculties in reading literary texts, so as to understand and interpret. The tasks designed also orientated the students toward seeking for textual signals (connecting words, repetitions, anaphoric or cataphoric words/expressions and so on) that would lead them into an understanding of the discourse used and an appreciation of the text meanings. However, it has to be acknowledged that even the tasks the researcher designed were not absolutely clear in revealing this integration of reader response theory and discourse analysis techniques, which can be attributed to the fact that the writing of actual materials always involves compromise. The students got used to the idea of 'communicating' with the texts as active participants, however, and expressed more openly views and opinions.

5.6. Selection of learning experiences
The objectives stated in chapter four (see 4.3.) are achieved through learning experiences that will give learners the opportunity to read the short stories and poems in the five units and respond to them achieving interpretation level.
Questions or activities appearing in appendix 8 can help both learners and teachers in their respective tasks. The activities have been formulated in such a way as to allow learners to identify the world of the text, the text schemata, and by projecting their own world schemata or knowledge of the world to achieve interpretation level. Thus the tasks/activities designed are shaped at the level of language, namely focusing on text indicators/signals that will help learners to uncover the world of the texts and provide their own interpretations shaped according to their own and the text schemata. As has been claimed above, there are shortcomings in the design of the activities/tasks as to whether their underlying aims have been achieved, and a need for their development or further elaboration seems rather necessary.

5.7. Organization of learning experiences

The organization of learning experiences was mainly based on class meetings; the class met twice a week for two hours each time. During this time the texts were read and discussed or the learners were asked to write down their impressions, understandings and ways of interpreting the texts. This was repeated during the next session, when the learners had read the text(s) at home for a second or third time, and reformulations were made. Finally, the learners discussed all their points and exchanged ideas in a plenary session.

5.8. Evaluation

The aim of the evaluation stage is to reveal the extent to which the objectives stated in 5.3. above have been achieved. At the end of each unit the students
can be distributed a questionnaire with information about the texts and the approach followed; a questionnaire about the whole course can be distributed to the students at the end of the term. These two forms of evaluation, the formative (on-going) and the summative ones, have the purpose of deciding whether the course of study introduced here has had the intended effect, or what kind of an effect it has had, showing how far the researcher/teacher has been justified in advocating and implementing this particular course and justifying future courses of action (see appendix 1 for the type of questionnaires, and appendices 9 – 16 for the students’ responses).
Chapter six: the students’ responses. A small-scale research

6.1. Introduction

The main aim of this chapter is to focus on an introduction to the thesis data, which will include a description of the research, the profile of the focus students and the methodology followed.

The problem I set out to investigate in this thesis was whether the teaching of literature to Greek adult learners of English as a foreign language preparing for the Cambridge Proficiency Examination in English would promote language development, through a careful choice of texts and an appropriate approach to them. The research problem came to have its roots after the ’80s, when the social and communicative aspects of language turned the shift towards functions of language in the foreign language situation which did not necessarily include the teaching of literature, and when the Cambridge University Authorities turned the literature paper into an optional examination paper. The result was that fewer and fewer candidates would opt for literature, at least in the Greek environment the present thesis is referring to.

The number of questions that arose and which were related to the research problem were concerned with what kinds of texts should be included in such a course design; what variables should be taken into consideration when adopting an approach to the texts; what literary theory/theories should be considered to contribute more to the idea of language development; what
language theory/theories should be regarded as more appropriate; and how all that could be effected.

The present thesis has been labeled as both theoretical and practical, as is made clear in the introduction (see 1.1.); therefore, it is suggested that a small-scale research should be adopted. The answer to the research problem stated above is claimed to be provided in the attempt to integrate reader response theory and discourse analysis (see chapter four), and in the literature course design introduced in chapter five, namely that literary texts (short stories and poems preferably) should be introduced in the foreign language classroom and approached from the point of view of discourse analysis and reader-oriented theory. That would lead to a better understanding and appreciation of the language, which will inevitably lead to a better and all-round awareness of English as a foreign language for advanced learners, while, simultaneously, it would treat readers as active participants in their process of reading literary texts and would enhance their communication with the text.

Despite, therefore, the theoretical aspect of the research, the empirical data seem to form an integral part of it. This is due to the fact that in the course design introduced in the thesis (see chapter five), Taba's model has been adopted, certain stages of which require empirical data so as to be discussed. In other words, Taba identifies certain stages that should be taken into consideration by course designers, two of which, namely (1) Diagnosis of
needs and (7) Determination of what to evaluate and the means to do so, require empirical data so as to be clearly defined. It has also been pointed out (see 5.2. above) that stage (1) Diagnosis of needs, will not be discussed here, since it is taken for granted that the Cambridge University Authorities have carried out their own needs analysis as concerns CPE candidature (see 2.1. in the present thesis), which also applies to Greek candidates. What therefore remains to be discussed is the evaluation stage, since it is based on the students’ input and it therefore justifies the small-scale research.

Another factor that should be considered here is a description of the research, in other words when and how the research was conducted, what kinds of data were collected, and who it was aimed at. As is mentioned in the introduction, 25 students from the University of Piraeus, where I have been working for the last sixteen years, have been treated as focus students. At the very first, the focus students had to complete a questionnaire that tried to elicit elementary information about them, such as their age, their level in English, their knowledge of both Greek and English literature, their interests and their purpose in learning English (see appendix 1). The data gathered from this questionnaire show that the 25 students were all students of the Departments of Economics and Statistics at the University of Piraeus, their age varied from 21 to 27, their level of English was post First Certificate (intermediate to upper intermediate) with very few exceptions (only one student had already got the Certificate of Proficiency and about three students were preparing to sit for the First Certificate Examination), their knowledge of Greek and English literature
was rather poor, and their purpose of learning English was to sit for the Certificate of Proficiency Examination (again with the exception of the four students mentioned above). The questionnaire introduced did in no way intend to take the form of a needs analysis questionnaire, but meant to provide the reader of the present thesis with information concerning the sample or focus students and prove that they were, in their majority, preparing to sit for the CPE examination, had about the same linguistic competence in the foreign language with few variations, shared similar interests (those concerning the younger generation) and their knowledge in literature was elementary. Such a sample of students was considered appropriate for the purposes of the research for two main reasons already mentioned in chapter five (see 5.4. above), namely that the students were not related to English literature studies in any way, and that they were homogeneous as far as their linguistic competence was concerned (about upper intermediate level). The results of the questionnaire appear in the following table:

<table>
<thead>
<tr>
<th>Number:</th>
<th>25</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender:</td>
<td>male (10), female (15)</td>
</tr>
<tr>
<td>Age:</td>
<td>between 21 and 27</td>
</tr>
<tr>
<td>Education:</td>
<td>University students, Depts of Economics and Statistics, University of Piraeus</td>
</tr>
<tr>
<td>Level of English:</td>
<td>intermediate to upper intermediate/ advanced preparing for the CPE, three were preparing for the FCE, one had got the CPE</td>
</tr>
</tbody>
</table>
Experience in literature: very little to none
Interests: those concerning the younger generation, such as unemployment, entertainment, travelling

Table 1: A profile of the focus students

The second step of the research was to apply the course design described in chapter five in the language classroom; this was carried out in the second semester of 1998, between February and May, when the students were presented with the texts in four teaching hours per week, divided into two sessions of two hours each (about 16 weeks). The students responded to the texts in writing. During the year 1999-2000 the students met again in the classroom, as part of the second round of the research, and completed questionnaires so as to evaluate the texts themselves (formative or on-going evaluation, see appendix 1) and the course as a whole (summative evaluation, see also appendix 1). Both the responses of the students to the texts and the questionnaires were collected as data and form the main source of evaluation in the thesis (the responses of the students to the questionnaires appear in appendices 9 – 16, where all closed-ended items have been content analyzed).

6.2. Purpose of the research
Since the Cambridge University Authorities have defined the goals of CPE candidates, introducing literature in optional papers, and since Greek
candidates who prepare to sit for the Certificate of Proficiency Examination in English normally take for granted the materials introduced to them, it was not considered appropriate to do a further needs analysis here as regards the students' opinion of literary texts. It was thought more appropriate, on the other hand, to introduce students to literary texts and later present them with questionnaires that would require their own evaluation of both texts and the course as a whole. Thus, the main objective of the thesis is to evaluate the literature course introduced here, both as the teacher/researcher saw it from the responses of the focus students to the texts and from the evaluation questionnaires the focus students completed.

6.3. Methodology

The methods of the research are defined and determined by the research problem and the questions arising from it. However, it is not always easy to choose between quantitative and qualitative research methods, and a combination of both is sometimes a natural result. The nature of the research problem in the present thesis and the data collected tend toward a qualitative method. It becomes clear that I had to depend on words rather than numbers so as to approach the research problem, first as separate units and later from a more holistic point of view.

Qualitative analysis may lack the apparent objectivity on which quantitative methods are based, but has strengths that render it valid and verifiable. In the first place such a method rests on three fundamental assumptions (Rudestan
and Newton, 1992): a) a holistic view, b) an inductive approach, and c) naturalistic enquiry. To that Miles and Huberman (1994) add ‘a sustained period’. Although, however, the inductive approach of qualitative analysis presupposes that such a method would not have to prove and test a theory but ‘induce’ one from the process of analyzing the collected data, the present thesis makes no such claims. It draws conclusions and reaches certain assumptions that have already been stated at the beginning of the research: a combination of a well-grounded theory (reader response theory) and discourse analysis, it is claimed, produces results that corroborate the main hypothesis of the thesis, the development of language and cultural awareness in foreign language learners of an advanced level (those preparing to sit for the CPE examination).

My expectations in the process of data analysis, therefore, lay in a two-fold factor: the promotion of language development including the development of literary competence, and a development of cultural awareness of the focus students when dealing with literary texts from an approach combining elements of discourse analysis and reader response theory. The data, however, had to become coded, since qualitative data soon become overwhelming (Breakwell et al.2000:275) The process of data coding followed Miles and Huberman (1994) and their distinction between first and second level codes. Under the first level codes were included all those responses of the students (either simple words or paragraphs) that directly referred to linguistic, literary and cultural competence, and under the second level codes
were included all the data that showed an indirect relevance to the above categories. The coded data have been stored in electronic files and are available on demand (not all the data are included in the appendices of the thesis, as it was thought the thesis would have become too burdened. Appendices 9 – 15 include the responses of the students to the evaluation questionnaires, which have been divided into closed-ended and open-ended items). The data coding and the categorization that followed were all set in accordance with the aims and objectives of the literature course design, and the more general aims and objectives of the research as a whole. In the process of analyzing the data, it became obvious that some of the focus students showed lack of understanding the signals that would lead them to an interpretation of the text meanings, or were unable to grasp certain cultural connotations. It seemed that the misunderstandings depended on the kind of text presented to them or their own personal ability to cope with such texts. The majority of the students, however, fell within my expectations. Thus the juxtaposition of the ‘strong’ and ‘weak’ points in the process of data analysis, that is those that reveal an understanding of the text signals and therefore an acceptable interpretation of the text meanings and those that show lack of such understanding and are therefore unable to reach acceptable interpretations, will tend to get deeper into the workings of such responses. This may smooth the way to such issues as validity and reliability. Reliability comes to mean how consistent are instances of the same category seen by different observers or the same observer in different occasions. According to Kirk and Miller (1986) there are three kinds of reliability: a) quixotic reliability b)
diachronic reliability and c) synchronic reliability. When texts are concerned, reliability issues arise through the categories set, which should follow a standardized way so that the same data are given to a number of analysts and analyzed according to an agreed set of categories (inter-rater reliability). In the case of transcripts, a method similar to inter-rater reliability is applied. Validity generally means 'truth', or the accurate representation of a social phenomenon. How reliable or trustworthy the present research is will be discussed when the findings have been presented at the Discussion chapter, where such issues as external validity (i.e. generalization or how the findings fit with the theory) and utilization will be particularly dealt with.

A few more things should be added here, especially as concerns such issues as objectivity-subjectivity. During the reading of the texts in the classroom, the researcher acted as the teacher of the focus students. A relationship was therefore created between the two, which added to the validity of the research on the one hand, and to a kind of subjectivity, on the other, since the researcher/teacher alone was responsible for the way texts would be presented to the focus students and, naturally, the analysis of the data and the discussion based on them. However objective the researcher, therefore, tried to make the techniques used, her values, perceptions and interventions were always there and the techniques used affected the relationship she had with the students. The questions raised were therefore questions of power, influence, control, and that is because the researcher totally defines the roles of the goals and methods of the research (Breakwell, Hammond and Fife-
Shaw, 1995). However objective and dispassionate the researcher tries to be, her or his role cannot be described as neutral. Thus, we seem to be defining the methodology employed here in terms of the specifications of action research. According to Zuber-Skerritt (1992), there are five characteristics of action research which distinguish it from social science methodologies: a) it is practical in the sense that apart from theoretical advances, the research should have practical consequences for those taking part; b) it is participative and collaborative; c) it is emancipatory since the subjects are equal participants with positions of influence as regards the research and their actions and daily lives; d) it is interpretative in the sense that the subjects’ interpretations have validity as placed against the researcher's expert and dominant position, and e) it is critical since all participants can critically analyze their situation and therefore change both the situation and themselves. The role of the researcher in action research, on the other hand, is described as of one who leads and directs others (i.e. the subjects) in the research process (Stringer, 1996). Thus, according to Stringer, the researcher becomes a facilitator or resource, and although Stringer argues that the researcher acts as a catalyst in her or his effort to provide information and help the subjects reach decisions, it is hoped that the researcher will be changed by the research process rather than remain unchanged as a catalyst would do (Breakwell, Hammond and Fife-Shaw, 1995).

The nature of the research was such that triangulation was achieved through questionnaires the focus students had to fill in so as to evaluate both the texts
and the whole course, a process which took place during the second round of the research. Triangulation, however, in its broader sense, would involve other teachers/researchers applying the materials introduced here in their own foreign language classrooms and with their own foreign language learners. External factors, however, such as time restriction, prevented this application, therefore triangulation will form one of the weak points of the research. The present research can be labeled as a cross-sectional survey, since the researcher sought to clarify evaluation problems related to the literary texts of the course design the focus students had been presented with, on one occasion only, as part of the teaching programme of study, in which the researcher tried to test the hypothesis of the research. Although the researcher/teacher intended to ask other colleagues to apply the literature course design to their own classes, that was rendered impossible due to time constraints, as has already been mentioned above.

Questionnaires were adopted as a subsidiary methodological form and for triangulation reasons, because they are important documents whose function is to measure something; the object of measurement is formed according to the specifications set by designers. Therefore, questionnaires should be well designed, read, planned and carefully piloted before any specifications could be determined. Specifications are determined according to the issues that have to be investigated and the kind of research design adopted (Oppenheim, 1992). One important issue in the questionnaire format is the two kinds of response formats, namely open-ended and closed-ended questions. Although
open-ended questions give respondents the opportunity to express opinions or feelings to a question in any way they see fit, closed-ended questions provide a list of possible alternatives that help respondents to indicate the reasons that apply to them. However, closed-ended questions, despite their many advantages such as being an attractive and quick way to answer questions, can create artificiality in the responses, which will inevitably rule out unexpected responses. Open-ended responses, on the other hand, can quite often be misinterpreted by the researcher when they are turned into numbers for computer analysis. Piloting is a process that saves both time and money in questionnaire design; it is a way of ensuring that ‘not too much will go wrong and nothing will have been left out’ (Oppenheim, 1992:64). Open-ended questions are normally piloted so that they could produce closed-ended items. Due to the nature of the data the small-scale research presented here can be invariably rendered as following action research methodologies, where the questionnaire survey will be part of it. Since the means of evaluation are left with researchers, it is only natural that if a similar course design were used by other researchers, other instruments could be applied for the evaluation process, depending on the situational background of the research, the sample respondents and the researcher himself or herself.
Chapter seven: The focus students' responses: Ways of reading and interpreting literary texts

7.1. The nature of the research

The ultimate aim of the literature course design or the presentation of literary texts to Greek adult learners of English as a foreign language has been to take the reader out of the passive recipient role attributed to her or him and place her or him into the centre of the stage. The reader will no longer be regarded as a mere member of the audience, or someone invisible, but as an active participant in the process of reading, who brings to the text her or his world and who is helped by the world of the text in the form of verbal cues. The investigation, therefore, will focus on how the reader carries on her or his own activities in the process of reading the literary text, so as to reach interpretation. Interpretation will not be restricted to the meaning of the text, for as has been made clear in reader response theory, the text is not considered to carry one, concrete meaning (the author's meaning), as it is not considered to be an entity or an object of study in itself; it is considered, however, to carry several meanings, one of which will be realized in the process of interpretation. Interpretation will, thus, mean uncovering meanings in the text by exploring its world, by interpreting verbal cues, by understanding or using the text and world schemata via special selective activities that will be formed according to the stance the reader has adopted in the reading process, and by connecting patterns of discourse and analyzing the discourse elements of the text.
By advocating the inclusion of literary texts into the general EFL curriculum for Greek adult learners of English as a foreign language at an advanced level, and by supporting the combination of reader response theory and discourse analysis as a mode of text presentation to foreign language learners, the researcher has developed a number of general theoretical aims in the thesis, related to the hypothesis stated in the introduction, namely a) to explore the contribution that reading literature can make to EFL learners in their learning of English, b) to explore the value of a more theoretical approach to reading texts with EFL learners in order to build understandings about texts, and literature and language, c) to explore which aspects of literary theory and discourse analysis are best suited to developing a more theoretical approach, and d) to make a contribution to the theory and pedagogy of EFL teaching, based on an exploration of these issues.

Since the course design introduced in the thesis (see chapter five) is both an object of the present research and a means for learning more about the role of literature in language learning, a number of more specific objectives have been formulated, namely a) to explore the applicability of insights drawn from theory in a piece of curriculum development, b) to consider issues arising during this curriculum development, c) to test the value of this curriculum development through trialling it with a group of learners, d) to explore processes of reading and development in reading literature in English in a group of adult EFL learners, arising as a consequence of trialling, both for their implications for the course and what they reveal about reading and language
learning, more generally, e) to consider related questions of pedagogy arising in the implementation and trialling, and f) to assess the value to learning language of a course in reading literature developed on these theoretical premises.

Thus, the chapter will deal with the responses of the focus students to the literary texts presented to them in the form of a course design, which will be examined and analyzed under the specifications mentioned above, following the division suggested in chapter five. The reader, however, has been guided by the teacher/assistant or facilitator, who has urged and encouraged her or him to find ways to approach the texts and form responses to them with the final aim of developing her or his linguistic, cultural and literary competence and developing her or his ability to use literary discourse analysis. Although, therefore, the student/reader is given prominence in this process of reading the literary texts and her or his responses are the object of study and the focus of the present chapter, it is made clear that the researcher/teacher has provided the mechanisms, so to say, so that these responses be formed, and those mechanisms are based on the advocations of reader-oriented theories and literary discourse analysis as has been explained in the thesis so far, and as is specifically mentioned in chapter five (see under Description at the end of each unit). Whether the researcher managed to achieve her purpose of demonstrating the integration of reader response theory with discourse analysis in the tasks designed and in the process adopted is an issue that will be discussed in the evaluation section of the present research.
7.2. The poem *Walls* by C. Cavafy

The twenty-five students from the University of Piraeus were treated as subjects of the research, and they were handed the text *Walls* during the first session of meeting with the researcher. Their task consisted in reading the text and jotting down their responses with particular reference to the researcher/teacher’s points of consideration. During a second session, the same students were asked to re-read the text and their written reflections and reformulate or correct whatever they had previously put down in writing. The aim of the first session was to discover a tentative first interpretation, while the aim of the second session was to allow the students to re-read, possibly reformulate their first thoughts and reach the same or a different interpretation of the text. The researcher/teacher guided the students in the process by encouraging them to focus on instructions that would help them to uncover text meanings, connect patterns of meaning, describe feelings and attitudes and make references to their own experiences or knowledge of the world with a view to developing their linguistic, cultural and literary competence and their discourse analysis ability (see chapter five under Description at the end of unit one).

For the sake of convenience, a few of the students’ responses will be referred to here. The students were deliberately kept unaware of the title and author/poet of the text, which is a translation in English by a great Greek poet of the beginnings of the century. The poem in translation is as follows:
With no consideration, no pity, no shame
They've built walls around me, thick and high.
And now I sit here feeling hopeless.
I can't think of anything else: this fate gnaws my mind –
Because I had so much to do outside.
When they were building the walls, how could I not have noticed!
But I never heard the builders, not a sound.
Imperceptibly they've closed me off from the outside world.

The first three examples show an immediate understanding of the poet's plight. The first student writes: 'The poet is closed all around with walls and he can't go out. He doesn't know how this happened, perhaps it happened secretly because he didn't notice anything. Now he feels hopeless because there were a lot of things he wanted to do outside and now he can't. This is probably how a person feels when the people, perhaps society, restrict him somewhere like a prison and he can feel no freedom to do the things he wanted to do' (Maria). The second student writes: 'The person here feels like a prisoner in his own city. He feels he has walls around him, which some people built and closed him off from the outside world. So this hopeless situation makes him think of ways to escape, because there are a lot of things he wants to do outside and he can't feel like a prisoner' (Smaragda). Yet in a third example the student reveals another kind of awareness: 'The writer is a prisoner in his own place, he can't go out, to the outside world, because there are walls all around him. So he feels hopeless and he thinks he is one more
brick in the wall that surrounds him, that is he becomes passive and unable to resist’ (Kostas).

These seem to be the first, rudimentary responses of the students to the literary text and they reflect a highly organized level of organization. The students seem to have groped toward providing meanings of individual words and sentences and seem to have identified who is speaking, under what circumstances and to whom. There are, however, individual differences in these responses, which can be attributed to the different processes used in reading the text and to the students’ own world schemata that manage to influence and shape their interpretations. The first student thinks of the poet as someone whom society has prevented from feeling free to do whatever he wants to. Obviously the student identified the builders as society and walls as a prison; the second student focuses more on the poet’s determination to escape from this imprisonment. It seems that the emphasis on the sentence ‘Because I had so much to do outside’ has led the student to think that the poet is seeking ways to escape; the third emphasizes the present state of the poet, which is an inactive situation that turns him into one more brick in the wall that surrounds him. Here, therefore, the student does not seem to be affected by the poet’s expression that he had so much to do outside. On the contrary, he seems to attribute to that an inertia apparent more in the poet’s expression ‘When they were building the walls, how could I not have noticed!’
Since all the students read the same text, this slight difference can be attributed to the ways they approached the text in the process of reading, which includes the emphasis each student placed on individual words or sentences, and what they themselves carried as readers, their own schemata of the world. From a more general point of view, it can be said that the students were guided toward adopting a central or prominent position as readers; they were allowed to believe that they had the first say in this process of reading and their responses would be highly valued. Thus, they became active participants in their communication with the text and were urged to base their various interpretations on verbal cues in the text, or in the absence of such verbal cues in a kind of gap filling, what the text meant to them, and their own schemata of the world. The difference of interpretation between the second and the third focus student here can be attributed to the way the two students interpreted certain verbal cues as they moved from one level of meaning to the next. It cannot be claimed that the students only depended on individual words or chunks of text; they seemed to seek meaning at different levels, moving from one pattern of meaning to the next. Therefore the second student (Smaragda) interprets the whole text as a kind of revolt on the part of the poet who feels the walls exercising pressure on him, and the situation leads him to finding ways to do something (to ‘escape’ as she says) so as to do the things he wanted to do outside. However, the textual signals are not indicative of such an interpretation, and it has to be admitted that the student has probably made associations with other texts or her own world schemata. Conversely, the third student (Kostas) finds inertia in the poet’s reactions to
the building of walls as he moves from one level of meaning to the next and seems to be closer to what the various text signals indicate. Thus, two different readings have been created, a factor that leads to the question whether the teacher would be right to accept both of them, and to the ultimate question of how many 'right' interpretations or readings of the same literary text exist or are acceptable. In reader oriented theories and the transactional approach to reading, the reader's prominence in the communication process with the text is emphasized; the literary text is not considered an entity carrying one meaning that has to be discovered. On the contrary, the text carries various meanings which become apparent as the reader proceeds from one discourse unit to the next and all these various meanings culminate in a final interpretation based on the way verbal cues or text signals are explained, the literary connotations words carry, the way readers fill in the gaps left, and the way world schemata influence the process of reading. Thus, various readings can become acceptable on condition that they are based on textual signals and the processes readers use to interpret them.

There were very few changes the students made during the second session, when they met again with the researcher/teacher and read both the text and their responses once more. One of the students wrote: 'This is clearly a song by Pink Floyd, who talk of a wall and want to destroy it' (Irene). One more student wrote: 'The text is a poem by Cavafis who faced various problems, social problems. He was not accepted by some people for what he was and that caused restraint to him, so he felt like a prisoner' (John). It is evident that
some students went back into the knowledge they had of literary texts trying to attribute the text to some authority of their past, literary knowledge. It can be claimed that the text was rather easy for the students to follow, both linguistically and conceptually.

The processes the students used in reading the literary text and which contributed to the responses they made were based on the following factors:

a) the students dealt with connotations of individual words or chunks of text within their context and went further than literal meanings, often beyond the world of the text. Thus, one of the students wrote: 'Because walls are described as thick and high it becomes evident to me that they are imperceptible and I conclude that the word walls is a kind of prison. But it can't be a real prison, because there is no evidence of this, since the text says that the person never heard a sound or the builders. It must be an invisible wall in the mind of the hero, a social burden that deprives him of freedom to act and say whatever he wants' (Maria). A second student says: 'I think the writer wants to escape from the walls, or the prison, which some people built and closed him off from the outside world. I think the outside world is very important to him, because, he says, he had a lot of things to do outside. So all these words, walls, built, closed him off, outside world, a lot to do, they all show how important is the outside world for him and so he prepares to escape' (Smaragda). A third student wrote: 'The words walls, imperceptibly, closed off, show that the writer is a prisoner and can't go out, to the outside world. Therefore, he feels hopeless, as this fate gnaws my mind. That shows inertia,
or he can't do anything to avoid the situation (Kostas). Evidently the students placed emphasis on different words or chunks of text every time, therefore their interpretations were slightly different. However their choice of the textual signals and their consequent interpretations demonstrate that both their linguistic and literary competence were developed.

b) In their effort to make sense of the whole text, they related patterns of unit from the earlier to the later parts of the text, often going backwards and forwards. Thus their ability to connect discourse elements through connecting devices was developed. Thus, the first student wrote: ‘First the writer notices the walls, which are thick and high, and that makes him hopeless because he wanted to do a lot of things outside. Then he wonders how he didn’t hear the builders, how secretly this building was done, in other words he tries to find excuse for the walls which he suddenly saw at first’ (Maria). Thus, the student tried to relate the final part of the text to the opening part, which proves that she had to go backwards and forwards to form a complete idea of the text meanings. The second student wrote: ‘At first the writer says he is hopeless, and at the end he talks of the outside world. This is related to the middle, which says that he had so much to do outside’ (Smaragda). Similarly, this student moved forwards and backwards so as to find what for her was the important point in the interpretation. Yet a third student wrote: ‘It is important that the writer starts with the building of walls, which were built by people with no consideration, pity or shame and ends with the same theme, how in other words he didn’t hear the builders, how imperceptibly he was closed off. So he wants to stress the hopelessness, the inertia created by the building of walls
which does not allow him to think of anything else' (Kostas). Thus, this student spots the main theme of the text, which for him is the feeling of hopelessness created by the building of walls and moves from the first level of meaning to the last as a kind of rounding off.

c) As the students referred to meanings evoked by the text in relation to their own experiences or knowledge of similar texts or the world at large, their text and world schemata (as they have been defined in this thesis) were activated. Several students thought this was a Pink Floyd song from their album 'The Wall', while others had a reminiscence of something they were unable to describe. Only one student seemed positive that the text was a poem by Cavafis.

d) Combining all the above processes the students managed to reach their own interpretations of the text, which were slightly distinctive of their individual ways of approaching the text (i.e. what they themselves carried as readers). That accounts for the different interpretations cited above (see p. 233).

Before any conclusions are reached, the question that arises is whether the researcher's effort to relate reader response theory and discourse analysis as an approach to analyzing literary texts has come out clearly from the students' responses, or whether the students have managed, in this first text introduced to them, to integrate reader response theory and discourse analysis. The evidence from the students' responses shows that, although the students willingly accepted the role of 'authority' themselves and sought for meanings in the text which were influenced by the connotations of words or the way those
words or chunks of text were used in the text in combination with their world schemata, it cannot be claimed that they employed the techniques of literary discourse analysis in an equal way. Foreign language learners are only vaguely aware of the workings of discourse analysis, which when used properly could lead to an overall awareness of the coherence of the text, of what, in other words, makes the text hang together, and are also vaguely aware of the conventions permeating literary texts. Obviously, the tasks used meant to show them ways of analyzing discourse, a process that would have to be repeated so as to be assimilated. After all, discourse analysis is not a panacea; it simply intends to provide learners with tools or mechanisms that will allow them to search for textual signals, those elements in the text that can reveal its meanings. Thus, the effect 'Because I had so much to do outside' has a cause that is not explicitly stated in the text; there is a gap that the students will have to fill in according to the verbal cues used here, and if they identify the gap as 'I urgently wanted to get out of the walls' then, naturally, the meaning of the text leads to a wish to escape. This wish to escape is obviously lurking as a notion, but is it the prevailing notion here, or is the persona just expressing a bitter disappointment and hopelessness at the idea of being prevented to do the things he had to do outside, accepting, in other words, the complete inertia imposed on him, as the last three lines of the text suggest?

The conclusions made can be surmised as follows: a) students become assertive and self-confident when they are told their own readings or interpretations count more than the text they are reading. They no longer
depend on the teacher and her or his suggestions or interpretations, or even on other authorities' opinions. They learn to trust themselves and search for meanings they themselves see in the process of reading the text. It is here, however, that misinterpretations can arise and learners should become aware of the fact that their role as readers is valued, but their readings or interpretations should be based on the theoretical grounds of reader-oriented theory and discourse analysis, that is they should develop their communication with the texts as equal participants avoiding sticking to the notion of 'the author's' meaning, but also base their interpretations on the text and what the text offers them in terms of linguistic evidence, cultural connotations and world schemata. Thus the readers are helped and guided toward making use of the proper mechanisms or tools that will facilitate them in reaching interpretations that are valued and can be accepted. It is claimed that these tools or mechanisms are provided by discourse analysis techniques, which include analyzing discourse at sentence and a supra-sentential level, in other words cohesive/coherent devices used in the text and schemata evoked. b) by learning to deal with word connotations or whole chunks of text, and by going beyond literal meanings, or by going backwards and forwards trying to find connecting elements, they learn the mechanisms of dealing with discourse patterns and become equipped with ways of analyzing the discourse elements of the literary text. c) the processes they use in exploring the world of the literary text enhances their communication with the text and turns them into more active and keener readers.
7.3. The short story *Christos Mavromatis is a Welder* by George Papaellinas and the poem *Ballad for Americans* by Robinson and Robeson

When the students met again in a third session they were presented with a short story, whose title and name of author became known to them. It was taken for granted that the students were almost completely unaware of Australian slang, so a pamphlet was distributed to them with Australian slang expressions and their equivalent in British English. Thus, the students were prepared to read a short story written by an Australian (of Greek origin) writer. The students were again encouraged by the researcher/teacher to concentrate on specific directions (see chapter five under *Description* at the end of unit two).

Again only some of the students' responses will be referred to here; the first notes the students made were somewhat confusing: one of the student writes: ‘When I first read the story I couldn’t understand who was talking to whom. Things seemed to become clear as I went on reading. Christos was on the bus and an old Australian bloke tried to strike up a conversation with him. There is also a person who narrates the story, perhaps the writer himself’ (John). A second student writes: ‘I think there are three people talking here: one is Christos and the second is an old bloke. I can’t understand who the third is’ (Vangelis). Yet a third student writes: ‘I couldn’t understand at first what was going on. As I read the story again, it became clear to me who was talking to
whom. With the Australian slang and the narration it was all a bit confusing' (Nick).

These first tentative interpretations show the students' effort to come to grips with the peculiar narrative techniques employed in the text and identify who is talking to whom and under what circumstances. When they went on with their notes they seemed to realize what was going on in the text. The first student writes: 'I thought the two expressions often repeated, that is, 'whaddayado' and 'whereyafrom' are key words. If they were not used and repeated so often, we would miss the atmosphere of unwelcomeness for foreigners' (John). The second student writes: 'It seems the two words, 'whaddayado' and 'whereyafrom' are key words. The story is based on them and without them the story would not exist. They are affiliated and tend to show the racial attitude of an unimportant and uneducated native towards a stranger. 'Wherayafrom' is a nightmare for a stranger' (Vangelis). The third student goes on: 'The person who is asked the two questions, 'whaddayado' and 'whereyafrom' is not really welcome in that place/country. The person who is asked several times the same questions is very annoyed' (Nick).

These first comments show how the students finally, after the first tentative explorations of the text, managed to reach a highly organized level of organization. They managed to understand the situational context of the text, although some confusion as to how many people were involved in the story was overhanging. Then by interpreting certain words or expressions they
managed to reach an interpretation of the text meanings. Obviously, the students paid particular attention to the two questions asked by the Australian guy and which Chris seemed to hate altogether. Thus the two expressions became key words for uncovering the text meanings and their importance became so obvious that the students thought the whole story was based on them. Thus they managed to sense the atmosphere of being unwelcome in a foreign country as an immigrant.

Evidently, the first text of this session presented a different kind of awareness to the students; it was prose, making use of Australian slang, with which almost all the students were unacquainted, and the narration techniques the author used were strange and perplexing. Thus, it took them a number of readings and re-readings to disentangle obscure points and discover the various text meanings. A great help toward that was the way they were guided to focus on certain words expressing key concepts. The two questions often repeated (‘whaddayado’ and ‘whereayafrom’) soon became key concepts, which contributed to understanding and interpreting the text meanings. However, the activation of the readers’ world schemata also contributed to the different understandings and interpretations they produced.

When the students had the time to rethink and reformulate their initial thoughts in another session, they seemed to become alerted by the continuous questions of the old bloke and Chris’s apparent fear to answer them. Thus, most of the confusion created during the first readings seemed to be cleared
up. The comments of the students at this stage seemed to become more complete. One student writes: ‘Christos should answer the questions without fear and then go home without being ashamed’ (Sonila). A second student shows a different kind of awareness by having a direct dialogue with Christos: ‘scuse me, Christos, where do you live? Do you live in Australia, in America, in etcetera? You’d love to live in Greece, eh? In Greece people are friendly, aren’t they? There you are not a foreigner. But some others are and you ask them, what are you doing in my country? Because it’s your country and it’s you Chris and it’s even me. Because it’s racism everywhere’ (Nick). And a third student writes: ‘Christos is not welcome no matter who he is or what he does (whether he is a welder or a boss). Therefore he should go back home where he maybe welcome’ (Costas).

At this level of interpretation the students seem to have gone beyond text meanings, which are produced or created by individual words or sentences. They seem to have mostly depended on their own world schemata that lead them to interpret the text under a different scope. Thus, the first student (Sonila) seems to take text meanings for granted and suggests a new course of action for the hero. The second student (Nick) goes well beyond text meanings to what his knowledge of the world indicates as appropriate. He places ‘racism’ against a global background and finds excuse for the old bloke by identifying Chris and even himself with him according to situation. The third student (Costas) recognizes the situation of being unwelcome in a foreign environment regardless of job and suggests return to the homeland. But even
there, he implies, Chris may face a similar unwelcome situation, in other words being unwelcome even in his own homeland.

In a next session the students were presented with the poem *Ballad for Americans* and were asked to write down their responses, especially in relation and by comparison to the previous text, paying particular attention to the questions and answers of both texts. In their first, tentative explorations, they came up with the following responses: ‘The questions asked in this text support a cheerful feeling created when you read the poem. They are simple, clear, easy to understand and refer to job and nationality’ (Helen). A second student writes: ‘The questions in the poem are about nationality and job, as in the short story, but they show more curiosity than racism. The answers show that the person is not afraid to make an answer. He is proud of his job and has many opportunities to become an American citizen’ (Evangelia). Yet a third student writes: ‘We have the same type of questions asked in the two texts. Despite the similarity, these questions are used in a rather different way. In the poem the questions have been made in order to show sympathy, politeness and elicit information. On the other hand, in the short story the questions have been made to show the dislike to foreigners, the hate and the racism that local people feel for immigrants’ (Smaragda).

Since the poem was almost all made up of questions and answers referring to origin and profession, the students were struck by the difference in the way the question was asked and what the answer revealed. Thus their responses were
unavoidably related to the short story they had read. Clearly, the prompt way in which the answers were provided in the poem induced the students to differentiate it from the short story and note down the feelings evoked to them, such as hope, pride, even enthusiasm. There were no changes in their responses when the students were given time to reformulate and re-read the poem and their responses. However, it is interesting to note what one student wrote: ‘On second thoughts, I was surprised to see the calm feeling of equality evoked in the poem. So I wonder, what about racism towards black people and the red Indians?’ (John). Thus, one student at least seemed to make use of his own schemata, of his knowledge of literary texts or world experiences.

The processes employed by the students in dealing with the two texts of this session lead to the following conclusions:

a) the students’ effort to search for key words that represent key concepts in the text and their consequent contemplation on them allows for development of their linguistic, cultural and literary competence.

b) the use of their own experiences of similar situations manage to activate their world schemata, a factor that helps in shaping their interpretations.

c) the comparison they make between the two texts (prose and poem) in terms of questions and answers offers them the opportunity to connect patterns of meaning by going backwards and forwards and leads to a development of both their linguistic and cultural awareness, and their ability to analyze literary discourse both at sentence and at a supra-sentential level.
In the sessions of this unit, it can be surmised that as the students move in this active communication with the text, they employ mechanisms that help them to analyze the discourse elements of the text. This discourse analysis they are involved with, focuses both on sentence and a supra-sentential level characterized by interpreting words beyond their literal meanings, searching for connecting devices that turn pieces of writing into coherent units, and guessing for discourse units that have been left out. Moreover, their trying to find who is talking every time and for what purpose is related to their effort to identify the situational context of the text, relating text schemata with their own world schemata so as to uncover the meanings of the text. The awareness of the fact that their own individual readings count more than the texts makes them feel more responsible in the process of uncovering text meanings, and more assertive in expressing their opinions. Their effort to base interpretations on textual signals leads them to a better language awareness, and the continuous communication with the texts increases their interest in and the pleasure they derive from them, since they act as authorities who have managed to disentangle problems and surpass difficult or obscure points. The two texts used in this session additionally manage to engage the students' ability to distinguish cultural differences and compare and contrast foreign and home cultural values. Thus, their cultural awareness is also developed.

7.4. The short story *The Welfare of the Patient* by Anna McGrail

In the next two sessions the students read the short story *The Welfare of the Patient* and noted down their responses. Within the brief time given for reading
and comment, the students made a hard effort to cope with the difficulty the
text presented from the point of view of vague and symbolic meanings in
language. Thus, the first rudimentary responses were somewhat obscure. One
student writes: ‘I don’t know who the person in hospital is and what is his
relationship with his visitor. No names are mentioned either. After all, at this
stage, his imminent death, they are not important’ (John). A second student
writes” ‘The person in hospital is dying. The visitor is trying to encourage him
by being friendly. I don’t know who she is, perhaps a friend. And he probably
had an accident and is dying young. He seems very frightened although he
tries not to show it’ (Smaragda). A third student comes up with a different kind
of realization: ‘The young person is probably dying of a contagious disease
(cancer or aids) and she tries to be friendly, although she doesn’t really like it’
(Irene).

Clearly, the students were trying to find the situational context of the text by
identifying who is talking, to whom and under what circumstances. They found
difficulty in understanding that, for the text is extremely vague in this sort of
information. Soon, however, they most came up with the following realization:
‘Now I’ve read the story again, I’m sure the persons and their names or even
the relationships between them is quite unimportant. It’s just “he” and “she”
and that seems to be enough. Other things are more important than that’
(John). Or according to the second student: “The story is about death, a young
person’s imminent death. So everything else seems not important’
(Smaragda). And the third student writes: ‘The purpose of the story is to
describe his coming death, which he is very afraid of, and in a philosophical mood he talks of life and death, how frightened he is, what it is like to be dead' (Irene). Thus, eventually the students seem to come to grips with the main purpose of the text, which is far from an informative one. Feelings, emotions and the description of what it is to be dying are the themes that prevail and the people participating seem unimportant, their names do not exist because it could probably be anyone.

It is interesting to note the students' realizations when they went on with their reading and interpreting the text. The first student writes: 'This text is very peculiar due to the language it uses. Vague, symbolic meanings, similes and metaphors prevail over names and situations' (John). The second student brings up a similar awareness: 'What the text describes is the imminent death of a person so the language is very literary and becomes difficult to understand' (Smaragda). The third student has also realized that when she writes: 'This is a very modern story, about a young person dying of a contagious disease, such as cancer or aids. It could happen to many people. It describes the feelings of the people involved' (Irene).

In reformulating their thoughts when the students read the text again in another session, they tried to penetrate into the feelings of the persons involved in the story as a realization that what mattered most was the emotions of people towards death rather than who is dying and of what disease. The implications of that were there, but most of the students missed
understanding them and they attributed the cause of death to an accident (they mostly meant road accident). Obviously the students' world schemata contributed to that a lot. A more common death for young people is that of a road accident than of a contagious disease, as an older student wrote; she had different world schemata than her younger colleagues.

What the students came up with in this reformulating session was a description of the two persons involved in the story, especially the female friend. One student writes: 'She is the only person he awaits, she is his only company, a break out of his loneliness. He feels inconvenient because he has to rely on her. Maybe she still remains a stranger to him. She can only give him a chance to live. With her words she can ease his pain and give him an answer to the problems that confuse him. However, she cannot offer him life but only dreams. That's why she becomes Cinderella for him' (Helen). A second student writes: 'She is a very good friend. She has a weak character, that's why she doesn't want to go to the hospital, but she has to do that because she has promised. When she goes to see him, she finds nothing to say. Everything is meaningless. She went to see him because she knew that he needed her. It was a kind of task for her to be with him until the time of his death. She is trying to be polite and she is accustomed to things dissolving and dying. At the end of their conversation she manages to make him adjust in reality. She is nervous but she tries to sound natural' (Smaragda). And yet a third student comes up with a slightly different kind of realization, taking the place of the dying person: 'She entered the room trying to show calm and
patient, but her eyes were trembling when she looked at me. She moved spontaneously and nervous trying to talk and make me talk, avoiding looking at my bandages bleeding. Although she was trying to make me feel stronger, she just got the strength from me’ (Sonila).

Thus, it becomes clear that the students have made their own interpretations after reading the text and interpreting various individual words, expressions or chunks of text in the process of moving from one discourse level to the next. The difference in their approaches can be attributed to the different ways they read and interpreted text and individual words or sentences, as well as to the knowledge they themselves had of the world at large or of literary texts, especially in relation to interpretations of figurative language. Their failure to understand or the state of misunderstanding certain meanings can also be attributed to the same factors, namely their limited knowledge of the world or an inability to interpret verbal cues due to lack of past literary knowledge.

The students’ processes of reading the text in this session lead to the following conclusions:

a) The effort of the students to uncover the meanings of chunks of text within their context, or the different connotations of individual words beyond their literal meaning contributes to developing their language awareness and their literary competence.

b) The students’ effort to come to grips with the world of the text, find the situational context or see who is talking to whom and under what
circumstances, often leads them into going backwards and forwards in the process of reading. They try to find all the connecting elements (either visible or invisible) that would lead them into an understanding of what is going on in the text, or why people say the things they say or act the way they do, and that develops their ability to use literary discourse analysis.

c) Right from the beginning, the text strikes the students as being vague and symbolic, a factor that urges them to use different processes in their effort to untangle its meanings; thus, they adopt an aesthetic stance characterized by emotive or suggestive feelings, and they seem to focus on uncovering the feelings of the people involved in the text rather than obtaining factual information. Thus, their literary competence is developed.

d) The text schemata and the various meanings in the text activate their own world schemata, and that helps them into shaping their own interpretations of the text, although a number of students demonstrated an inability to understand the text schemata in this text, conceptualize the linguistic evidence, in other words, that could help them to form a typical ordering of facts. That can be attributed to the extremely figurative language employed, which the majority of the students was unacquainted with, and which somehow formed a barrier in their developing discourse analysis techniques.

Thus, the students' effort to form understandings in the process of reading has a pedagogical function in the sense that literary texts become material to be exploited both linguistically and culturally, whereas the students' literary competence is also developed. That supports the view of including literary
texts in the general language curriculum for foreign language learners, since
the main argument of the thesis hypothesis, namely the contribution of literary
texts to developing language awareness including linguistic and cultural
development, seems to be fulfilled. Despite the difficulties arising, therefore, it
is obvious that what counts more is the effort of the students to come to grips
with the hidden meanings of texts, the means, therefore, counts more than the
final result.

From a more theoretical point of view, the students become active participants
in the process of communicating with the text and their effort to uncover the
text meanings. The understanding they form seems to be that their own
opinions count more or are equal to the text. The difficulty of polysemy
shatters their assertiveness, however, since they are not particularly aware of
literary texts and the literary conventions characterizing them. Thus, they are
often led to misinterpretations that form a barrier to their effort to uncover all
the text meanings. This is also reinforced by the lack of appropriate schemata
(mainly text schemata, or knowledge of similar literary texts rather than world
schemata or knowledge of the world), and it requires a greater effort on the
part of both teacher and students to surpass the difficulties imposed. Once,
however, their literary conscience is awakened they proceed unencumbered
with interpretations of individual words or chunks of text, a factor that
contributes both to their developing literary competence and adopting a stance
that will help them to approach the text in a way that is suitable or more
appropriate for literature. In this way literature becomes material comfortably
exploitable and pedagogically useful in the foreign language situation. The pedagogical aspect of literature will be further discussed and commented upon in the discussion chapter that follows.

7.5. The short story *Cruise* by Evelyn Waugh, and the poem *In the Street of the Philhellenes* by Andreas Embiricos in translation

Three sessions were devoted to reading the short story and the poem mentioned above. During the first of these, the students were asked to respond to the first text, the title and author of which were not revealed at this stage. The researcher's aim was to see whether the students would discover the genre of the text, but on no account to evaluate their responses, as these commentaries were not presented as finished interpretations.

In their first responses, the students came up with mixed feelings. One of them writes: 'The structure of the text is confusing. There is a series of letters and postcards and it is difficult to say if this is a story. But I think it must be, because there is continuity in the events. However, the events are not important. Nothing really happens but trivial adventures of the heroes' (Evangelos). A second student comes up with more positive feelings: 'This is a story but it has the techniques and the style of a poem, in other words it repeats some words like a refrain. You can't really follow the events, because they are not important' (Vasso). A third student recognizes the peculiarity of the text when she writes: 'The text is definitely a peculiar one in terms of the language being used as well as its form. First of all what we've read is a story
as it would [be] told to another person face to face. The other strange thing about the text is the fact that it’s written in the form of a letter or a postcard describing to us a cruise as well as what has happened during the trip from a girl’s point of view’ (Stella).

Thus, despite the confusion created to the students due to the peculiar style of the text, it seems that in these first tentative explorations, its genre is defined as a story due to the continuity of events, which, however, seem quite trivial and difficult to follow. Therefore, the students seem to come to grips with the situational context of the text, although at this stage it is still rather obscure who is talking to whom and under what circumstances. Things do not seem to clear up when the students’ comments appear in another session. The first student comes up with the following: ‘There are many repetitions when you read this text which help to maintain continuity in the story in the same way a refrain does in a poem. What is important here is that we can judge the character of the girl, the main heroine’ (Evangelos). The second student adds: ‘I see words and expressions repeated like a refrain of a poem. So the text has rhythm and is not strict in grammar rules. The events are still difficult to follow, but this is not important because you are enchanted by the rhythm as if you were traveling as well’ (Vasso). The third student seems to proceed on similar grounds: ‘Lots of names and people appear and as a result you are kind of mixing things up in your mind. Whether it is important to follow the events depends on why you are reading the text. If you are the person to whom the letters and postcards are sent, of course it’s important to understand the plot.'
On the other hand, if you are a reader who simply didn’t have anything more interesting to do than read this text, it's not crucial to know what exactly has happened. Besides, it's quite a light text of generally not great importance and if you miss some things of the plot, you haven't missed much' (Stella).

Clearly the students have not made use of their world schemata at this stage, or there seem to be gaps in understanding and appreciating the text due to lack of appropriate cultural connotations. Thus at the stage of reformulating their thoughts and responses, they continued taking the text rather lightly, since, obviously, they either lacked literary knowledge or their own world schemata could not coincide with the schemata evoked by the text. So even when the title and author of the text were revealed to them, it did not seem to make much of an impression or change in their emotions toward their initial interpretations.

An important point that should be stressed here is the fact that foreign language learners preparing for the Cambridge Proficiency examination in English are not particularly literature conscious. They might be slightly aware of poetic and prose style, but their knowledge of literary genre is not sufficiently developed, as that does not form a necessary part of the purpose for which they learn the foreign language. Their involvement with literary genre in this session, however, brings up a different kind of awareness to the learners, which carries a pedagogical function, since it provides them with the mechanisms of attributing prose and poetry their characteristic elements.
Thus, the readers become acquainted with continuity of character and plot, continuity of events in time, development of character (or lack of such development) as the events unfold, the thematic element of both prose and verse, and the characteristic style, rhythm and rhyme of both literary types. Consequently, the readers become alerted to the different discourses used in the two genres presented in the session, with a view to developing their linguistic, cultural and literary competence, a factor that contributes to the pedagogical element of literary texts.

In another session the students were presented with the poem *In the Streets of the Philhellenes* and the same procedures were followed, in other words both title and name of poet were concealed and the researcher aimed at the students’ recognizing the text’s genre. In their first responses the students seemed alerted to a lack of plot in the text. One student writes: ‘It must be a poem but written like a story and talks about the street of the Philhellenes one noon, when the writer sees a funeral’ (Apostolis). A second student becomes aware of the poetic and metaphorical discourse of the text: ‘This is a very interesting poem in prose form, with poetic and metaphorical language. The themes of the poem are interesting, as the light of Greece, the heat that turns mourning into a will for life’ (Nick). A third student seems doubtful of the text’s genre: ‘An interesting and poetic text. The style is like a story, but is it a story? There is no continuity of plot or characters’ (George).
Thus the students were groping towards their effort to define the text, and in this effort they were hindered by the free, surrealistic verse employed by the poet. They were, however, unable to spot a plot and felt the incidents described as an unconnected series of events that emphasized themes rather than a 'story' with its own plot and characters.

In the brief time given for reformulating their responses, the students made few alterations in their initial responses. Obviously those acquainted with the surrealistic style of poetry felt no embarrassment in their effort to identify the characteristics of poetic style. Others who were more hesitant remained with their doubts, but recognized the lack of plot or continuity of character, which are undoubted characteristics of prose.

The processes the students used in reading and interpreting the literary texts of this session lead to the following conclusions:

a) In their effort to distinguish literary genre, the students make use of mechanisms characterizing poetry and prose, such as searching for plot, continuity of character and plot, the notion of themes, literary style (including rhythm, rhyme and so on). As a result they manage to develop both their linguistic and literary competence.

b) The effort of the students to prioritize events according to their importance and their searching for similar experiences either in literary texts or the world at large activates world schemata and develops the students' cultural awareness.
c) The students' ability to analyze literary discourse is also developed as they try to select evidence that contributes to defining the style of both texts.

d) Pedagogically, opportunities are opened for the students to exploit literary texts in the foreign language situation with a view to creating and/or further developing linguistic, cultural and literary competence, and reinforcing the ability of learners to make use of literary discourse analysis. The pedagogical aspect of literature incorporated in the general language curriculum will be further commented upon in the discussion chapter that follows.

7.6. The short story *Ind Aff* or *Out of Love in Sarajevo* by Fay Weldon

Two sessions were devoted to reading and interpreting the short story, whose title and author were made known to the students right from the beginning. The first readings of the students revealed an unexpected ease at exposing the two plots of the text. The first comments of the focus students showed a characteristic awareness of the situational context of the text. One of the students writes: ‘There are two basic plots here, one about the relationship between the girl and the professor and another about how Princip assassinated the Archduke back in 1914’ (John). A second student makes the following comment: ‘We have two stories running together, parallelly’ (Angeliki). And a third student also recognizes the peculiarity of the text at the very first: ‘We realize that we have two stories. The one is about the death of Ferdinand and his wife and the other about Peter, his wife, the heroine and their complex situation’ (Helen).
In their first gropings towards uncovering the world of the text, the students came up with a surprisingly interesting ability to distinguish who was talking to whom and under what circumstances. This can be attributed to both the text and their own world schemata. Their next effort was to comment on the two plots, their function, so to say, and their contribution to the text as a whole. After characterizing the story of the professor and the girl as the main plot, and the story of the archduke as the second or subplot, the first student comments: ‘I find the second plot extremely important as it gives the whole story more variety and “spice” and also points out the similarities in the emotions of the characters helping us understand the psychology of the [main] plot’ (John). The second student’s comment goes on like this: ‘It seems the second plot is necessary since we can understand what inordinate affection is all about. The woman of the first plot finally understands that she wasn’t in love with Peter. She was just ambitious’ (Angeliki). And the third student comes up with a similar realization: ‘The subplot, which is Princip’s story, is very important because the couple talk about this story. It is a story about Princip’s ethnic and political consciousness, an inordinate affection in the same way as the heroine loves Peter’ (Helen).

Thus the students found no difficulty in recognizing the peculiarity of the text, its two plots, and related the two plots as sharing a common theme, that of inordinate affection, although it was directed to different objects. They obviously interpreted this peculiarity as an effort on the part of the writer to connect the two plots, to function as a way of complementing each other, to
heighten the emotions of the people involved in the main plot and act as a
denouement in the modern story, the main plot. When the students had the
chance to reformulate their thoughts in re-reading the text and their own notes,
they mostly concentrated on an effort to interrelate the feelings evoked in the
two parallel stories. Thus one of the student comments: ‘There is a relationship
in the way Peter and the heroine took a very important decision, perhaps it’s
her quick silly decision compared with his [Princip’s] quick disastrous decision’
(Nick). A second student concludes: ‘Well, the girl sees herself in the role of
Princip, so we have the theme of human relations against world war one’
(Achileas). Yet a third student becomes aware of the two themes evoked as
‘the dangerous liaison and the political assassination’ (John).

It becomes clear that the focus students did not fail to realize that the main
theme, namely inordinate affection, sometimes becomes a false incentive that
can affect a person’s life to an irreparable extent. They seemed to smoothly
form interpretations that differed very little from each other due to text
schemata and their own cultural awareness, which was very near the cultural
awareness exposed in the text.

Obviously, the text schemata did not estrange the students, since the cultural
elements evoked seemed to be very similar to the students’ own cultural
awareness. That smoothed the way toward uncovering the world of the text
and contributed a lot to the students’ developing cultural and language
awareness. Theoretically, the students’ communication with the text activated
a number of faculties. In this session, the students had already become acquainted with the methods and procedures to be followed, so they turned to textual signals that would help them to connect patterns of meaning. After spotting the peculiarity of the text, its double plot, their effort was geared toward finding ways to connect the two plots and analyze the various discourse patterns by making all possible interrelations and associations. Thus one student writes: ‘There is a kind of linguistic connection between the two plots. The story seems to develop in successive steps. First a picture of Sarajevo today (the time of the story) with a reference to Princip; then we come to the persons of the modern plot, Peter the Professor and his relationship to the heroine; then back again in Sarajevo, the city of today; then to Peter and his effort to decide about his marriage and the heroine; then Princip’s preparation to shoot the archduke. So the story goes on like this and the connecting theme is ‘love’ or ‘inordinate affection’, for a person or for a country’ (Natasha). A second student comes up with the following realization: ‘When you read the text, you move from one plot to the next, in a succession of paragraphs. The first plot is the love the heroine feels for her professor, and the second plot is Princip’s love for his country. Finally Princip kills out of love for his country, and the heroine deserts her professor. So the second plot acts catalytically upon the first one: it shows the heroine the truth about her feelings. Her love was not ‘inordinate affection’ as Princip’s’ (Nick). Yet a third student becomes aware of the interconnection of the two plots when he writes: ‘The story moves from one level to the next. First level, Princip’s story and his inordinate affection for his country. Second level, the heroine’s story and her
alleged love for the professor. So the two plots progress hand in hand, since the subplot brings the heroine to a certain sentimental charge and the plot to a climax' (Vangelis). Clearly, then, the students seem to realize this interrelationalship between the two plots as they progress step by step, first the one and then the other. It was this technique employed here that attracted their attention in the first place, this succession of plots, of stories with a ostensibly common theme, the theme of inordinate affection. There is no specific reference to words or chunks of text, but it is all implied in, for instance, 'Sarajevo of today', followed by 'Peter the professor', then 'Princip's preparation to kill for his country', and 'the heroine's realization that her love for Peter is not after all inordinate affection'. Therefore the students based their interpretations both at sentence and a supra-sentential level of discourse analysis and a realization of the cultural values of the past and present that influence each other and manage to bring the final denouement of the story.

Thus, the conclusions that can be drawn can be surmised as follows:

a) The students' effort to discern cohesive and coherent devices that connect patterns of meaning and uncover the world of the text leads them into the realization of the existence of two plots running in parallel progression in the story. Their further effort to associate the two plots by connecting patterns of meaning leads into a development of discourse analysis both at sentence and a supra-sentential level.
b) The exploration of themes evoked in the two plots and their relationship with the students' own background experiences manages to activate the students' world schemata.

c) As the students proceed with an exploration of the two plots, the importance they carry and the ways they contribute to the development of the story, they manage to develop their linguistic, cultural and literary competence.

It can be surmised, then, that the students have accepted the dominant role opened to them as readers by reader-oriented theories, and seem to have made use of tools and mechanisms shaped by literary discourse analysis towards their effort to uncover meanings in the text and reach interpretations. That was a process reinforced by the teacher/researcher in the presentation of all texts, but it became apparent that by the end of the course design the students had accepted the role attributed to them and had managed to learn the ropes by which they proceeded in their interpretations. Thus, the students became aware of the prominent position they were given in the reading process, as well as of the mechanisms or tools they had at their disposal, including searching for textual signals so as to understand the text schemata, activating their own world schemata and using cohesive and coherent devices as connecting elements to make sense of discourse units and the text as a whole. Obviously the process develops progressively as we move from one unit to the next, and by the time we reach the last unit of the course design the students have realized their position as readers/interpreters as well as the means they have in their possession so as to uncover the text meanings.
Questions, however, arise as to how successful the combination of reader response theory and discourse analysis has been, as emerging from the students' responses. The limitations of reader response theory have been demonstrated above (see especially chapter four, and the comments made in chapter seven, unit one). The role attributed to the reader of literary texts to become an authority when approaching a text by creating a communication with it and therefore be counted on as an equal partner in the interaction taking place between the two, has been doubted on various grounds. One of the most important shortcomings arising is the amount of misinterpretations that could develop and which are attributed to a lack of 'competence in language as a social treasury' in the words of Echo (1992). Thus, the teacher's/researcher's role is to foresee and prevent misinterpretations, or the general attitude that anything a reader makes out of a text could be valued equally. A second shortcoming is how far discourse analysis techniques have been applied in this combination of approaches. The students' responses show that even as we reach the end of the course, where the students have become aware of the 'ropes' used in approaching the texts, it is not very clear whether they have managed to develop discourse analysis techniques both at sentence and at a supra-sentential level. On the contrary, the responses reveal a vague understanding of the 'textual signals' or cohesive/coherent devices that help to connect patterns of meaning together. The tools or mechanisms provided by discourse analysis techniques, although from a more general point of view they have helped the readers to approach the texts in an effort to understand and interpret, need further development and elaboration.
The implications of these techniques, however, both from a more theoretical point of view and from the pedagogical effect they have, and the necessity of including literature in the general language curriculum, especially as concerns Greek adult learners of English preparing for the Cambridge Proficiency examination, are issues to be discussed in the discussion chapter that follows. However, some points should be stressed here, which have arisen as a result of a general reflection upon the text analysis and interpretation in the students’ responses, and which are related to the questions posed earlier in the research (see chapter four, 4.5.5). The first issue that arises when reflecting upon the students’ responses to all the texts presented to them in the literature course design is the role of reading literature in the foreign language situation. Obviously, the readers of this course design have proved at least one fundamental thing: they have learnt to read or approach texts with the final aim of forming interpretations. The guidance and assistance they received urged them into exploring text meanings, which in combination with their own schemata as readers of a certain community opened the way to interpretative procedures. Since literary discourse is quite often deviant, and text meanings are sometimes hidden, the readers were forced to develop faculties quite different from those used in referential discourse. Thus, they became more aware of textual meanings since they were forced to adopt an aesthetic stance, which allowed them to uncover the world of the texts. Every time they finished reading a literary text, they became more language conscious and more aware of the possibilities offered by interpretations of texts.
The second issue that should concern us here is the implementation of a more theoretical approach when introducing literary texts in the foreign language situation. Clearly, the research thesis aimed at reconciling two different approaches when literature is introduced either to native or foreign language learners: teaching literature as literature and teaching literature as language. Consequently, the two approaches analyzed in the thesis, reader response theory and literary discourse analysis, were adopted here with a view to contributing more to this reconciliation. Naturally, when a theory is implemented both benefits and difficulties may arise as a result of the implementation. The responses of the focus students reveal both benefits and a small number of difficulties in the process of the implementation. Reader oriented theory overturns roles and attitudes established, and which concern the role of the reader, the role of the text, interpretation procedures and literary discourse. The readers of this course design learned that their own interpretations or readings counted more than the text when it is regarded as an object of study or entity. They became more assertive, self-confident and developed their ability to organize textual signals with the final aim of reaching interpretations. One of the difficulties that arise in the reader oriented theories or the transactional approach to reading is a possible multitude of readings or interpretations. However, it seems only natural that various readers will produce various readings, since readers belong to different reading communities and carry different knowledge of the world or reader schemata. Reader oriented theory, however, equips readers with those skills that will allow them to approach texts from an angle that will be based on 'objective'
factors, the textual signals present in the text. Objectivity, however, is a false term to be used in reading literature. Therefore, reader oriented theory is reinforced by literary discourse analysis, which seems to carry more scientific grounds, since, as belonging to the science of linguistics, it is based on an analysis of language. Despite this, the readers of the present course design often came up with different readings, and the role of the teacher was to choose those that were closer to the advocations of both reader response theory and discourse analysis. More than one readings were often accepted and that added more poise in the students’ attitudes as readers and interpreters of literature.

A further point here would be the insights that the implementation of a theoretical approach would offer to the reading of literature. Once more it should be stressed that the role of the reader in the literature course design was quite different from that attributed to her or him in general language syllabuses. The difference lies in the distinction between aesthetic reading or reading to uncover feelings, suggestions and text meanings, and referential reading or reading for information. The aesthetic stance adopted by the foreign language learners offered them new insights in reading, since it offered them opportunities to search for textual signals, fill in gaps, use the text schemata and activate their own world schemata, which all tended to their developing linguistic, cultural and literary competence. Thus the learners developed their language awareness, which is a fundamental issue in the foreign language situation, one more skill for adult learners of English as a foreign language.
preparing to sit for advanced examinations in the foreign language. It can therefore be asserted that the implementation of a theoretical approach to literature offered new insights to readers, who became more fluent in reading and ended up in liking the reading of literature (at least in their majority) or at least not disliking it.

The third issue that arises is related to the processes of students' reading. Throughout the literature course design of the present research, the students were treated as active participants in the process of reading the literary texts. They were guided toward adopting skills based mostly on Iser's foreground/background strategies, the realization process, or gap filling; that means they were guided toward uncovering the text schemata (as they have been defined in this thesis, see chapter four), which form Iser's foreground strategy, and toward focusing on the aesthetic object, or the effect the reading has on them (Iser's background strategy). Moreover, the students were guided toward searching for text meanings and, by putting them together, reach their interpretations (Iser's realization process), and toward filling in the gaps left in the text by making use of their world schemata. They were also guided toward adopting processes used in discourse analysis, such as identifying the situational context by using the illocutionary and perlocutionary force of speech act theory (trying, in other words to understand who is talking to whom and for what purpose and what effect this has on them as recipients); making use of schema theory, which involves both text and world schemata, and connecting discourse patterns or patterns of meaning through connecting
devices. Those were skills that form an integral part of both reader response theory and discourse analysis adopted in the research thesis and they intended to equip the students in developing reading processes. The readers, however, were left free to decide how they would interpret the textual signals so as to uncover the world of the texts and reach their own interpretations. It should be argued that some readings or interpretations were better developed than others, a factor that can be attributed to the extent to which the students' background knowledge either of other texts or the world at large was developed. Thus, the students of the course design learnt to value their communication with the texts, but they also learnt that linguistic, literary and cultural knowledge are factors that contribute to the development of better readings.

A final issue here is related to developmental and pedagogical questions. The conclusions which are drawn from the responses of the students to the texts comprising the literature course design are encouraging, despite any limitations and/or difficulties. The thesis premise has been that literature forms an indispensable part of the general language syllabus for foreign language learners preparing for an advanced examination in English. A second premise is that literary texts should be approached from the viewpoint of reader response theory and literary discourse analysis. It has been made clear so far that such an integration could provide learners with the necessary skills that contribute a lot to developing their linguistic, literary and cultural awareness. These are valued factors for foreign language learners, who become equipped
with faculties that allow them to sit for advanced examinations in the foreign
language on the one hand, and to be more language conscious on the other,
since they manage to develop their ability to interpret language that seems
semantically deviant, rich in metaphorical meanings and symbol-laden.

Teaching literature in the foreign language classroom has at least one
disadvantage. We seem to have accepted the view that we will either teach
literature for literature's sake or we will teach literature for its language. The
first issue seems irrelevant in the situation of foreign language learners as has
been explained so far, and the second is an issue to be avoided, as literary
texts may indeed be misleading as linguistic material, since foreign language
learners have no real literary learning intentions. If we intend to teach literature
in the foreign language classroom, we cannot really teach anything
worthwhile, but simply create the conditions for successful learning. Thus, the
aim of the present course design has been to guide and train learners to
create responses in literature after engaging themselves in the process of
reading. Therefore, a fundamental factor for the teacher, researcher or course
designer would be to develop literary, linguistic and cultural competence for
learners who are asked to understand, appreciate and interpret literature, or
make them aware of the literary conventions used in texts. These are
pedagogical issues that would lead into helping learners not so much as to
like, but avoid disliking literature. The literature course design in the present
thesis has thus tried to suit the literary demands that are made of foreign
language learners to their stage of development.
Naturally, no development or progression can be effected if learners are not already equipped with a minimum language, cultural, or literary awareness or possess no intellectual demands for the appreciation of literary texts. Thus, from a purely pedagogical point of view, the literature course design introduced here has taken into account all the above issues as well as the length of texts, their cultural relevance to the students' cultural background and the interest they would create in learners due to their thematic choice. In the chapter that follows, such pedagogical issues will be further discussed in the process of contemplating the students' responses.
Chapter eight: A discussion on the findings or how the students’ responses fit with the theory

8.1. Questions of reliability and validity

It has been made clear in the methodology chapter (see 6.3 above) that the small-scale research adopted here made a wider application of the literary texts of the course design rather difficult or impossible. There was no time for other colleagues or analysts to apply the literary texts in their own language classrooms for their own foreign language students. Thus the present research inevitably had to be restricted to the data analysis of the focus students, who read the texts in the researcher’s classroom. Therefore the issue of reliability is a factor that will have to be taken into consideration when the literature course design introduced in this thesis is applied in the foreign language classroom to other Greek, adult learners of English as a foreign language, and by other teachers rather than the researcher.

The trustworthiness or truth of the research is based on the methods used to analyze the students’ data. In the present research it has been explained that a qualitative analysis was adopted as more appropriate for the research problem and kind of data; the responses of the focus students were content analyzed, and the questionnaires were tabulated in percentages (see appendices 9 - 16) so as to add more to the validity of the research as a whole. Triangulation, which adds to the validity of the research, was achieved through the introduction of two kinds of analysis techniques: the focus
students responded to the literary texts in open-ended items, and evaluation questionnaires including both closed-ended and open-ended items were introduced during the second round of the research (see appendices 9 – 16). However, an acknowledgement has been made in this research thesis (see chapter six) that triangulation forms one of the weak points of the research. As has already been explained, the small-scale nature of the research left very little time for an application of the methods of the research to other foreign language classes of adult learners of English. Thus, an inevitable limitation of the research is the application of the literature course design introduced here only to the researcher's/teacher’s students and those students’ responses form the only data of the research. A suggestion is therefore made that the course design be applied to other foreign language learners so that the responses of those students be juxtaposed to the ones of the present research, and proposals be made as to the effectiveness of the research methods. Obviously, there are various other ways to achieve triangulation and therefore various ways to contribute to the validity of the research; in this particular thesis, however, it was thought appropriate to adopt the techniques mentioned above, for reasons that have already been explained (see chapter six) and also due to the small-scale nature of the research. However, other researchers may have applied different techniques, such as interviews with the focus students and/or diary keeping.
8.2. Theoretical issues: Reader-oriented theory and discourse analysis as approaches to teaching literature to Greek adult learners of English as a foreign language

The results of the focus students’ data lead to a number of conclusions, which will be related to the general theoretical aims set in the thesis (see chapter seven). One of the aims set was to explore the contribution that reading literature can make to EFL learners in their learning of English. Throughout the thesis it was supported that a reconciliation was to be attempted between teaching literature as literature and teaching literature as language. This was based on the assumption that EFL learners preparing to sit for an advanced examination in the foreign language were considered inappropriate students to be taught literature for literature’s sake. Foreign language learners are naturally language learners and are not particularly literary conscious. On the other hand, literature does not form appropriate material for linguistic exploration alone. This is due to the fact that literature does not only represent linguistic categories, but it is also ‘a piece of communication, a discourse of one kind or another’ (see Widdowson 1975:27). Thus grammaticalness is not a particular characteristic of literary discourse, and even if it exists it has to be combined with interpretability. The students of the literature course design were therefore asked not to describe the grammar of the language of the texts, but the manner in which linguistic elements, the textual signals, function to communicate effect, or produce messages, or the meanings of the text. Thus, reading the literary texts meant for the focus students a different kind of process from that of eliciting information, as is mostly done in the foreign
language situation. Quite often it meant reading between the lines so that the messages or meanings of the texts would emerge. This was a different process for the foreign language learners who became engaged in uncovering text meanings and eventually the world of the texts, finding out the situational context, understanding why things happened the way they did, what that meant for the people appearing in the texts and what the effect was on them as recipients. They also focused on words or chunks of text and tried to account for the use they carried in particular contexts. The skills the students employed in the process of reading were obviously the same as those used in texts of general information, such as skimming, scanning and spotting references between words. However, different faculties were developed here, since the final aim was interpretation of a discourse that is often semantically deviant, implicit and rich in metaphorical and symbolic meanings.

Thus, the contribution of reading literature in the foreign language classroom offered readers a different kind of awareness, which demanded the adoption of another stance on the part of readers, an aesthetic stance, which meant that the readers’ faculties focused on uncovering feelings, suggestions and ultimately on what is there but cannot be grasped at first sight.

A second aim in the thesis was to explore the value of a more theoretical approach to reading texts with EFL learners in order to build understandings about texts, and literature and language. In the general hypothesis of this research it was stated that reader oriented theory would be adopted and
combined with discourse analysis in the presentation of the literature course design to the foreign language learners, with a view to creating the conditions for better language awareness and interpretative procedures. This was a conscious effort on the part of the researcher, who was thus trying to prove that learners of a foreign language need to develop their interpretative procedures at an advanced level of the foreign language.

A number of factors contributed to the adoption of the particular theoretical approach to reading literature, and a detailed analysis has been presented earlier in the thesis (see chapters three and four). Admittedly, reader oriented theory equips readers with the necessary skills so as to proceed to an understanding of both language and literature, while at the same time it provides learners with a sense of freedom and a real sense of communicating with the text. More specifically, after a careful examination of the students' responses to the various texts presented to them, it became apparent that in the process of reading the students often went back and forth in the texts, as if they wanted to interpret earlier parts in the light of later ones. Thus they were engaged in a continuous activity of interrelating earlier to later parts until they finally managed to uncover the meanings of the texts. They clearly focused on verbal cues or referents and what those pointed to in the external world, and on various associations, feelings, attitudes or images the words and their referents evoked in them. In the process the readers were equipped with their world schemata and past experiences of similar texts and their approach was that of an active participant who is trying to build a text himself or herself,
either a poem or a short story. Those were skills advocated by reader oriented theory and they were instilled in learners with a view to guiding them toward understandings and interpretations of language and literature and toward helping them to adopt a critical rather than passive attitude to the texts. Thus, the approach of the students to the texts can be characterized as interactional. It seemed that a kind of communication was created between the readers and the texts, which alerted special faculties on the part of the readers with the result that the readers lived through the experience of reading the text. Moreover, the texts seemed to be as active as the process the readers adopted, and through the students' responses it became evident that the texts were in no way treated as mere 'static objects' as is often the case with referential texts in the foreign language classroom. As the reading process developed, the text seemed to become a living organism that gave the readers plenty of food for thought, reflection, feeling and experience.

The third aim of the thesis was to explore which aspects of literary theory and discourse analysis are best suited to developing a more theoretical approach. A detailed examination of the methods used by reader response theory and discourse analysis has been referred to in chapters three and two respectively. It seems more important to refer here to those aspects of reader response theory and discourse analysis that became evident in the students' responses and to which the students were guided by the researcher so as to be helped in the process of reading and interpreting the literary texts.
The main characteristic of reader oriented theory is the role attributed to the reader, which seems to be quite different from that advocated by most other theories. Thus, the reader’s interaction with the text is emphasized, a fact that brings her or him into the centre of the stage. The theory supports a reader who is an active participant in the process of communicating with the text; the text, on the other hand, is seen as a living organism that will provide the reader with all the necessary clues to be explored and interpreted. Thus, textual signals or verbal cues, gap filling or finding what is missing in terms of verbal cues, world schemata or the reader’s knowledge of the world and her or his past experiences or knowledge of other literary texts contribute to uncovering the world of the texts. These are all methods adopted by reader oriented theory and literary discourse analysis, which also adds connecting patterns of meaning through cohesive devices so as to produce coherent discourse, the illocutionary and perlocutionary force of speech act theory which explains the situational context of texts, who is talking to whom and for what purpose and what effect is produced to the reader or recipient, and free indirect speech, which distinguishes literary dialogue from narration and accounts for the reasons underlying people’s actions in the imaginative situational context of literature. Those were methods to which the students of the literature course design were indirectly led and of which they made use in their approach to the texts. Thus, the students managed to reinforce the attitude they had adopted as the most important participants in this interaction and communication with the texts on the one hand, and create sounder
grounds on which to base their readings and interpretations on the other so as to avoid a multitude of readings or interpretations.

The final aim of the thesis was to make a contribution to the theory and pedagogy of EFL teaching, based on an exploration of these issues. A reference to pedagogy has already been made (see chapter seven, 7.6). It has been stated there, and in the thesis so far, that the adoption of reader response theory and discourse analysis has been based on the assumption that it will contribute to the pedagogy of foreign language teaching for Greek adult learners of English at an advanced level. Literature teaching in the foreign language situation has not been seriously discussed in an educational context. Frequently literature is taught as language especially for advanced English proficiency work, or as culture or even as history. The present thesis has tried to see literature teaching from a different angle so that literary texts will be taught as literature, which, however, will be exploited linguistically with a view to creating better language awareness, cultural awareness and literary competence for the learners.

The characteristic of literary discourse is its semantically deviant language or literariness; it could therefore be argued that this discourse, which is rarely used in other texts (general/referential or scientific), makes no contribution to pedagogy, especially as far as foreign language learners are concerned. However, an effort has been made in the present thesis to prove that developing the ability to understand literary discourse leads to a development
of literary competence, as that would include apart from becoming familiar with semantically deviant words, an understanding of free indirect speech, the illocutionary and perlocutionary force of speech act theory and an understanding of the meanings of the literary texts based on the use of the different meanings of chunks of text. If all that can be achieved, then the learners' awareness of language and culture is developed and that contributes to the pedagogical aspect of the teaching of literature.

The focus students of the present research have shown in their responses to the texts that their main effort has been to form understandings of literature through engaging themselves with the language of the texts. Thus literature and language become integrated and the one seems to depend on the other, and that is one of the contributions of literature to education and pedagogy. If language and literature are related then foreign language learners should be entitled to share this experience, for to deny them access to literary texts and access to understanding, interpreting and dealing with such texts would mean to preserve literature for an elite audience, which has no pedagogical implications in language teaching. Thus, the role of the reader adopted here as an authority, who can experience and understand literary texts has an educational relevance in the foreign language situation. This educational or pedagogic relevance lies in the fact that the reader assumes the role of one who tries to justify her or his own judgements by making as precise reference to the text as possible.
8.3. Practical issues: Implementation and trialling of the literature course design to Greek adult learners of English as a foreign language

On looking closer at the students' responses, a number of issues of a more practical nature arise, which are related to the objectives set in the research thesis (see chapter seven). My purpose in this section will therefore be to deal with those issues so as to see the possibilities they may have in the more practical aspect of the research, namely the implementation of a piece of curriculum development. The first objective set was to explore the applicability of insights drawn from theory in this piece of curriculum development.

In all the texts presented to the focus students, the effort of the researcher/teacher was to turn the students' attention to those aspects of the two theoretical approaches that could help them to proceed with their readings and interpretations. The readers were asked to stand as authorities and view the texts with a critical eye; the focus of their attention in the first text, for instance, would be certain textual signals, especially the personal pronouns 'I' and 'they' and all the negative words as well as the key word 'walls', with a view to understanding the communicative function they perform within their context rather than accounting for their grammaticalness. Thus, the readers had to go forwards and backwards and try to connect patterns of meaning so as to reach their interpretations (see chapter seven, 7.2.). Or in another text (see 7.6.) the readers were asked to identify the peculiarities of the plot, something that urged them into identifying two plots in parallel progression, which they later managed to interrelate by finding devices that connected
patterns of meaning. In other words, the students' focus of attention was guided toward the methods applied by the theoretical approaches (namely a focus on verbal cues, socio-cultural elements, text and world schemata, connecting elements and explanation of the situational context by understanding free indirect speech and the illocutionary and perlocutionary force of speech act theory). The effect of this was that the learners became equipped with mechanisms that provided them with skills related to the theoretical implications of the research, and which helped them to develop such insights in reading the literary texts that would culminate in reaching their individual interpretations.

The second objective was to consider issues arising during the curriculum development. An important issue which arose during the design of the literature curriculum concerned the way reader oriented theory and discourse analysis adopted in the research would influence the piece of curriculum design. My main preoccupation (see chapter four, 4.5.) when arranging the literary texts and collecting and analyzing the data lay in the way the theoretical approaches would emerge and be presented to the focus students. It was thought best to allow the students to proceed with their processes of reading the texts against the underlying implications of the theories. To put it another way, it was considered urgent that the readers should be unencumbered in reading and interpreting the texts, but simultaneously they should be provided with the researcher's/teacher's assistance, so as to be guided as to what to look for in the texts and how to do this. Thus, in the
presentation of the piece of curriculum development (see chapter five) an excerpt was included under each text, which provided students with guidelines leading to the implementation of the two approaches adopted in the research. When the data were collected, therefore, they were analyzed against the implications of the underlying theory, with the students being aware of the grounds on which they had to proceed. However, it has already been argued that a perfect combination of reader response theory and discourse analysis has not been achieved (see chapter seven) and further work and elaboration would be highly valued.

A number of other issues that arose were related to the kinds of texts to be included and the grading of the material; answers to these questions have been provided in the presentation of the piece of curriculum development (see chapter five, especially 5.4.).

The third objective was to test the value of this curriculum development through trialling it with a group of learners. Naturally, the value of a piece of curriculum development should be measured according to the pedagogical implications it has with regard to its readers. As has been stated earlier in the research, the adoption of a literary theory and discourse analysis was based on the assumption that it would lead to a development of pedagogy in the foreign language situation. The pedagogical implications of a piece of curriculum development are mostly based on the degree of awareness offered to the recipients, and that is measured in terms of linguistic, cultural and
literature is made with a view to increasing the students' cultural awareness and introducing them to other cultural values than the ones they are used to.

The fourth objective was to explore processes of reading and development in reading literature in English, both for their implications for the course and what they reveal about reading and language learning, more generally. The readers of the course design were guided toward adopting processes in reading advocated by the literary theory and discourse analysis described in the thesis. Thus, the readers were treated as active participants in reading and communicating with the texts and they were allowed to believe that their reading and interpreting the texts was the first issue to be counted upon. For this, they were encouraged to adopt a different stance from that adopted in general or referential texts, that is they were encouraged to read the texts with a view to uncovering feelings, suggestions, attitudes in the texts so as to account for the situational context and the purposes lying behind people's actions (illocutionary and perlocutionary force of speech act theory adopted by discourse analysis). It was thought absolutely important for the foreign language learners who acted as focus students in the research to be encouraged to accept the role of 'author' in reading and interpreting the text, so as to value their individual communications, but it was simultaneously thought important that the learners be equipped with skills that would help them to develop their processes in reading and interpreting. It is a doubtful issue, however, whether those skills were clearly and appropriately presented.
to the learners of the course design, and further elaboration and work should be encouraged on the part of other teachers/researchers.

The fifth objective was to consider related questions of pedagogy arising in the implementation and trialling. Pedagogical questions arising in the implementation of a piece of curriculum development have already been discussed above. Here, I will add a few more issues that have a practical contribution in the foreign language situation. Foreign language learners in Greece preparing for the Cambridge examinations in the English language rarely make use of literary texts; if they do, literary texts are exploited as either linguistic material, cultural material or advanced work for proficient students. The piece of curriculum development introduced here has tried to offer a different attitude towards literature for adult learners of English of an advance level. It has tried to encourage learners to focus on the literary discourse of texts so as to develop competences that are considered essential in providing learners with a wider scope of language, cultural and literary awareness. The responses of the focus students show that if consistent work is done toward that direction, foreign language learners will ultimately develop interpretative procedures when reading in the foreign language situation, which will turn them into better users of the foreign language on the one hand, and will contribute to their achieving what they attend foreign language lessons for on the other, that is sit for advanced examinations in the English language.
Finally, the sixth objective was to assess the value to learning language of a course in reading literature developed on these theoretical premises. It is thought that this last objective is interrelated to all the others mentioned above. It has repeatedly been mentioned in the research thesis that the value of a piece of curriculum development is measured according to the contribution it makes to education and pedagogy. For the foreign language learner, valuable is any piece of curriculum development that will contribute to her or his acquiring better language awareness, and in our case that will include development of linguistic, literary and cultural competence. The students’ responses have shown that at the end of the literature course design, the students became more language aware, especially as concerns literary language with its idiosyncratic nature. That helped them to develop cultural and literary competence, which in its turn, helped them to see things with a more critical eye, become more assertive when reading a text and finally develop interpretative procedures, which is what is ultimately sought for in the research. However, the various shortcomings and limitations emerging in the application of the literary materials in the present research would welcome more contributions from other researchers.

8.4. Concluding remarks: literature and the Greek foreign language learner

The examination of the focus students’ responses both from a detailed and a more holistic point of view show that combining reader response theory and discourse analysis as a mode of text presentation to Greek adult learners of
English of an advanced level makes an ultimate contribution to the pedagogy of foreign language teaching. More specifically, the use of these two approaches as a mode of text presentation manages to turn the object of study, that is the literary text, into an explorable piece at the level of language and its discourse, and at the level of text meanings. The analysis of the discourse elements of a text (even if it is a subconscious action or is performed without particular attention to metalanguage, or even if it has not been fully developed) is a useful tool for the exploration of text meanings. Reader response theory, on the other hand, is based on textual signals so as to help readers to deal and come to terms with the world of the text (historical and cultural), the text schemata (mainly cultural and representing literary conventions), the general style or literary techniques presented in the text and which together with the reader's world schemata (knowledge of the world or cultural schemata) contribute to the final concept of the theory, the realization concept, an interpretation, that is, of the text meanings. Thus, both approaches contribute to the learners becoming more language conscious as everything they have to deal with is based on an analysis of language items at sentence and a supra-sentential level. Since, therefore, the focus students are learners of English as a foreign language and not students of literature, it is more pedagogical for them to deal with language elements rather than a history of literature or literary theory/ies. Texts, however, are presented as pieces of literary works and the reader is encouraged to adopt a different stance from that adopted in general or referential texts. A reconciliation is therefore attempted between literature- and language-based approaches to
the teaching of literature, which is considered to help foreign language learners to develop their interpretative procedures and finally lead them to a more comprehensive use of language, both linguistic and cultural. Although it cannot be claimed that the inclusion of literary texts and the particular mode of presentation can directly contribute to preparing learners for the Proficiency examination in English, it can, however, be asserted that it turns them into better users of the language, which is an indirect but indispensable element for such examinations.

The shortcomings of the research mainly focused on the following factors: a) the choice of literary texts based on linguistic and cultural difficulty and/or interest. According to the students' responses, certain texts were not particularly attractive to the students, either thematically or due to their cultural remoteness. The choice of texts in curriculum development is based on a number of criteria (see chapter five), some of which include interest, linguistic difficulty and cultural remoteness. The choice of the particular texts, however, can be attributed to a personal commitment of the course designer. The main criterion was that although the theme of the text *The Welfare of the Patient* might form a deterrent for the focus students, the literary discourse employed would be a challenge that would lead the students into an exploration and interpretation of text meanings as a necessary factor for their developing language and cultural awareness. The cultural remoteness of the text *Cruise*, on the other hand, turned the text into a tentative experiment of how the foreign language students could come to grips with alien or foreign cultural
connotations and values that could lead to a smoother intermingling or comparison of cultures (both home and foreign) and would therefore develop the students' critical and interpretative powers. b) the time factor, which can act as a deterrent for students with a heavy schedule and a strict syllabus preparing for advanced examinations in the foreign language. The Cambridge Proficiency examination in English is an advanced type of examination requiring long and consistent preparation in English. However, the proposed literature course design could be interpolated in the first year preparation, covering about a quarter of the overall time preparation, and could be continued in the second year on similar lines but with a different choice of texts. c) the time factor in the implementation of the course design to the focus students was a deterrent, since it covered only a six-month period (one semester) due to the small-scale nature of the research. In normal circumstances the proposed literature course design should cover a full academic year, in which case a variety of methods could be used for triangulation reasons, and more teachers could be given the opportunity to implement the course design in their own classrooms for their own adult students, for reliability reasons. d) a weakness on the part of the researcher to represent equally well the integration of reader response theory and discourse analysis in the approach to the texts of the present literature course design. That could be attributed to the fact mentioned above that the writing of actual materials always involves compromise, and could be overcome by the contributions of other researchers who share similar interests, even if their
cultural values are different from those of the researcher and the students of the present thesis.
Conclusion

Throughout the research it has been maintained that the teaching of literature to Greek adult learners of English as a foreign language preparing for the Cambridge Proficiency examination can offer language development, cultural awareness and interpretation procedures. It has nowhere been suggested that such procedures are not developed when other, referential texts are included in the language syllabus. However, since literature is a subject avoided by teachers of English as a foreign language in Greece, due to the apparent difficulty it entails and its optional nature in the Cambridge Proficiency examination, the effort has mainly lain in proving the educational and pedagogical nature of literature teaching. This has been supported by the fact that literary texts should be approached from an integration of reader response theory and discourse analysis as the most appropriate and pedagogical approach in the foreign language situation.

When literature used to form a compulsory part of the Cambridge syllabus for students preparing for the Proficiency examination, teachers of English as a foreign language in Greece faced a double problem: how to prepare their students for the final examinations, and how the preparation in literature would be enjoyable, interesting and pedagogical at the same time. Teachers seemed to lack an appropriate approach to the texts, a fact that frequently turned the teaching of literature into a boring chore and formed an extra burden for them, since they were already burdened enough with other examination material.
It therefore seemed to be a kind of relief for teachers (and to a great extent students as well) when the Cambridge University Authorities turned literature into an optional paper in the final examinations. Advocates of literature, however, have always existed and they kept enumerating the evils resulting from such an exclusion or the goods literature can offer to students of English as a foreign language.

The present research is one more voice among the many in favour of the teaching of literature at this advanced level of English. In an effort to alleviate the burden of teachers of English as a foreign language, the researcher has tried to adopt an approach to literary texts that would make them understood, accepted and appreciated by foreign language learners of English. A piece of literature curriculum development has thus been introduced, which includes short stories and poems written in English and by English speaking writers/poets, or Greek texts translated into English.

The literature piece of curriculum development has been shaped with an underlying theory in mind, a literary theory, namely reader response theory as advocated by Iser, and discourse analysis. It was thought and supported in the research thesis so far that the integration of these two approaches would provide learners with the ability to develop an interaction with the texts, a factor that would help them to develop linguistic, cultural and literary competence and ultimately enhance their interpretative procedures. Reader response theory shifts the emphasis on textual signals, whose aim is to urge
readers to focus on the world of the text or ‘repertoire’, the text and world schemata or the ‘foreground/background’ strategies, the style or literariness of the texts or the ‘deviation’ technique, and the interpretation of the text meanings or the ‘realization’ concept. The analysis of discourse elements at sentence and a supra-sentential level, on the other hand, would help readers to understand language and its meanings beyond grammaticalness, to the communicative and cultural effect they have. Thus the readers would be offered the opportunity to communicate directly with the text by paying close attention to its language and discourse elements.

The literature piece of curriculum development introduced here could be used by all Greek adult learners of English as a foreign language preparing for the Cambridge Proficiency examination in English. The approach adopted turns literature into an interesting and enjoyable subject, as the focus students’ responses have shown, and it could turn learners into better users of the foreign language by developing in them a number of skills. Moreover, learners can develop a critical mind in the process of reading, become assertive and self-confident and can be equipped with the necessary ‘tools’ that would open opportunities for them to use their interpretative powers, an indispensable element for advanced learners of English. Thus, if they do not become more test-conscious for the Proficiency examination, they are certain to be more language conscious and therefore develop awareness of both language and culture. The literature piece of curriculum development could also be used by
other groups, of different nationalities, with a reshuffling of texts for cultural and linguistic reasons.

Other researchers as well as teachers of English as a foreign language preparing students for the Proficiency examination could make use of the integration of reader response theory and discourse analysis and extend, develop or ameliorate the suggestions proposed in this research. The final aim of a researcher and/or teacher of language and literature in the foreign language situation is to develop students’ creative responses to literature and language, setting as goals an effective combination of literature teaching and language teaching. The language of literature encourages the learner to test the dimensions of words, or to put it another way to create a feeling for language. After all, we should not forget what Brumfit and Carter (1986:23) have so aptly said: ‘None of us teaches anything worthwhile directly to students: we simply create the conditions for successful learning’. What the research thesis advocates is that we, as teachers, should allow students to catch the ability to respond enthusiastically and effectively to works of literature, for that would contribute to their developing language and cultural awareness and their interpretative powers and make them, ultimately, better readers and language users.
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appendix 1

a) questionnaire 1

1. Name:
2. Age:
3. I study at:
4. I work at:
5. My level in English is a) intermediate b) upper intermediate c) advanced
6. I have got a) the FCE b) the CAE c) the CPE d) other (please specify)
7. My knowledge in Greek literature is a) excellent b) very good c) good d) poor
8. My knowledge in English literature is a) excellent b) very good c) good d) poor
9. My purpose in learning English is:
10. My general interests are:

b) text formative evaluation questionnaire

1. Title:
2. Author:
3. Overall aims: a) what is the main aim? b) how many other aims can you identify?
4. Themes: a) what is the prevailing theme? b) other themes?
5. Characters: a) name all the important characters in the text b) what is their role?
6. Language: The language used by the writer is a) difficult b) simple c) straightforward d) complex e) formal f) dialect or slang g) other (please specify)
7. Strong points:
8. Weak points:
9. Did you enjoy reading it? a) very much b) satisfactorily c) fairly d) not at all
10. The text is best characterized as a) interesting b) gripping c) tedious d) light-hearted e) amusing f) moving g) depressing h) compelling i) other (please specify)
11. General comment:

c) student summative evaluation questionnaire

1) the cultural background of the texts was
   a) too remote from my own cultural background
   b) close enough to my own cultural background
   c) neither remote nor close to my own cultural background
   d) other (please specify)
2) the texts were
   a) too old for me to enjoy
   b) modern enough for me to enjoy
   c) neither old nor modern for me to enjoy
   d) other (please specify)
3) emotionally the texts were
   a) too complex to elicit any responses
   b) too easy for me to respond
   c) interesting enough for me to respond
   d) other (please specify)
4) linguistically the texts were
   a) too advanced/demanding
   b) too simple
   c) neither too advanced nor too simple
   d) other (please specify)
5) from the point of view of interest the texts were
   a) too dull for me to enjoy
   b) appealing enough for me to enjoy
   c) indifferent

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d) other (please specify)

6) I found the choice of texts
   a) interesting
   b) dull
   c) inappropriate
   d) other (please specify)

7) the tasks designed were
   a) too easy for me to do
   b) too difficult for me to do
   c) interesting enough for me to do
   d) other (please specify)

8) I thought the whole course was
   a) pedagogically appropriate for the Proficiency level
   b) pedagogically inappropriate for the Proficiency level
   c) too poor for the Proficiency level
   d) other (please specify)

9) language development as offered by the course was
   a) satisfactorily provided
   b) unsatisfactorily provided
   c) too poorly provided
   d) other (please specify)

10) general comment on the course
appendix 2

C.P. Cavafy
Walls (in translation)

With no consideration, no pity, no shame
they've built walls around me, thick and high.
And now I sit here feeling hopeless.
I can't think of anything else: this fate gnaws my mind-
because I had so much to do outside.
When they were building the walls, how could I not have noticed!
But I never heard the builders, not a sound.
Imperceptibly they've closed me off from the outside world.

George Papaellinas
Christos Mavromatis is a Welder

Christos Mavromatis is a welder. I'll tell you because he mightn't. Try him. Whaddayado, mate? Simple question. Ask him. You want to know, don't you? And if you can get it out of him then you're doing better than the old bloke did. His overalls don't tell you much, dirt's dirt and dirty overalls could mean any one of a million jobs, couldn't they? So ... whaddayado, mate? Sit down next to him. Take it easy, you only want half the seat. That's how the old bloke on the bus home got started the other day.

'Are you doing well for yourself?' Voice like a South's supporter. There's Chris sitting on the bus home, hard up against the window, pretending Cleveland Street's something new to him. A face on him that'd frighten kids at a bus stop. Chris as sour as the hops on the old bloke's breath. Nothing is what the old bloke got from Christos. But you'd be polite, wouldn't you? Suit creased. Smile like a dentist. Good luck.

My guess is Chris would keep to his window, scaring kiddies. You'd be left rattling your Herald and baking in the couple of whiskies that got you asking in the first place. Forget Christos. No speaka da English. Turn to page five, past what Fraser isn't doing and what Hawke's going to, to the bit on who's having to leave what country. Try and guess where Chris is from. Shift over. You'd make room for him, wouldn't you?

But this old bloke just undid the top button of his King Gees. He arranged himself. He squeezed Christos against the window.

'Whadda you do, mate?' Dopey wog, he thinks. 'What...you...do? Mate?' Voice like a magistrate. Old bloke with a circle of hair sitting up on his head as stiff as a grey hedge, wet blue eyes. No wife, thinks Chris, who else could be drunk before he's even home, before he's even eaten? Or knowing Chris...how can you tell with an Australian? Christos does not have much choice. 'Job, mate...like you, mate'. The bus is filling by now, almost full, people standing and they're all trying to keep their eyes from wandering away from the windows, but if this old bloke doesn't keep his voice down, if he has to ask again and he has been drinking, then all those eyes...

Chris's mouth starts to work so much it should be an overtime rates. Somewhere between a stranger's smile and something a little bit too eager. Chris's English isn't too bad and he doesn't want to seem unfriendly. 'Work'. Old fool, he thinks, these old ones especially. They are quick with their abuse and this one's been drinking...

Better whaddayado than whereayafrom. 'Job...' and Chris nods his head again, tries another smile, this one as hard as the old bloke's stare. Again. 'Job, mate....like you'. Again?

The old bloke's eyes swing away only they're slow eyes, impatient with a bad joke. 'Yeah, know that, but whaddayado, mate?' and the old bloke takes a breath that awells his belly. For a good laugh? I mean it's not a bad joke...well, he's had a few and you like a laugh after a few, don't you? I mean, it's a pretty simple question and Chris...

'Sorry, mate, sorry...I...sorry'. Chris is going to trust to silence. Time for a bit of shush. Time to shut up, he shrugs his shoulders, points to his mouth. He's a dumble. No speaka da English. Chris reckons it's easier.
Look. The old bloke’s going to cop this, no speaka da English, he assumed as much anyway, before he started with his questions.

That’s right. No speaka da English.

The old bloke’s going to maintain a silence too but a jolly sort of silence his, a private one, like a giggle, unless, of course, he happens to catch the eye of, say, another old bloke standing in the aisle when he might just choose to translate it into a joke, matey sort of joke, you know the type, the sort that’ll cause a little bit of rocking in the seat or on the feet, the sort that you get to hear again, louder and funnier the longer Chris nods and smiles and shrugs and says nothing. Old blokes swaying and bumping into people, making a fuss over Chris. Can you see it? Chris grinning, no speaka da English, and the old blokes laughing like old mates...

Chris interrupts.

He can see it.

‘Builder, mate...’ and Chris who can’t really see a joke sits up, tense, the way a tightrope walker looks, smiling like he’s going to cry and never still. Well Chris has been swaying ever since the old bloke sat down as easy as a loose punch. Chris sits up now, balancing, and sure on his feet now that he’s started. Have you ever seen a pub fight starting?

Who does the old bloke think he is?

‘I’m builder, mate... workin’ out Werrington... houses... lotsa houses, lotsa work, mate...’ And he sit back too.

‘Yeah?’ and the old bloke’s blinking, he smooths his soft face with a wipe of a hand, he’s been woken up, he was just getting settled, ‘yeah?’

Chris’s talking is an elbow in his ribs.

‘Yeah...good, mate’, and he throws another look over Chris. Beer is waking him up as quickly as it almost put him to sleep.

Who’s this wog?

‘Whaddayado?... Brickie’s labourer?’ He hasn’t been listening.

Look at him, thinks our Chris.

Old fool. Five o’clock and already drunk. Who is he? What does he do? Is he a property owner, is he, out collecting his rents in clothes that have never seen soap? No wife even? Whose boss does he think he is? Is he a Judge? Is he?

Chris might as well be as drunk as the old bloke now. He’s forgotten where he is, he’s forgotten he’s on the bus. He doesn’t even know what country he’s in.

‘Boss mate... I’m boss! ’ It’s a game of darts, one after the other and Chris wants to take the chook and the half dozen bottles too.

‘Twenty men, mate...boss for twenty men!’ Have ever seen a drunk who’s been punched in the head? The way they stand there saying nothing and shaking their faces? That’s what Chris wants. He wants a silent old bloke. He combs his wavy hair with fingers.

‘Boss, eh?’ and the old bloke believes him, you can see that. All he wanted was Christos’s silence and now Chris has got the old bloke looking like he believes him.

Chris can see this.

The old bloke rubs his nose. He swings his arm in a long arc. Stares at his watch. Lost for words, eh?

‘Long way from Werrington’, he pauses, ‘still early’, and he smiles at Chris, he congratulates him.

‘Make your own hours, do ya?’

‘Yes, yes...’ and Chris sees himself in his own story, ‘yes, mate...boss’.

‘Where’s ya Rolls, then?’ And Chris looks like he’s going to stand up and shake a hand now (twenty men!)

And the old bloke’s chuckling. ‘Polls in the garage?’ and Chris chuckles, doing well in his story, he’s smiling and grinning, the old bloke’s grinning and smiling. Old mates!

Chris is just about on his feet, taking bows. But it’s the others on the bus. Chris checks them. That one, a secretary, she’s staring at her feet, and that other one whose eyes keep dropping on Christos, he looks away, he’s back to counting cars in lines outside the window. An accountant. In case they’re listening, Chris keeps his voice low. This story is for this old bloke who thinks he’s better than Christos, but isn’t.

Who does he think he is?

‘Done well in this country, ‘ave ya mate?’ and the old bloke’s not keeping his voice down. A voice like he’s calling the winner at a pub raffle, he’s checking for an audience in the aisle too.
'Yes, mate', nods Christos who fidgets. 'Yeah, I bet you done well...yeah...' and the old bloke shifts large-bellied in his seat, too large a belly to squeeze by easily. The old bloke can pick Chris. He scans a tweed skirt, looks up for a face to nod with and questions Chris who's doing well out Werrington way. 'Done well enough for yaself?' and Chris watches the old bloke watching the accountant, watches him poke him in the leg, friendly. 'They do well outta this country, don't they...these blokes do bloody well', and the secretary is staring at Christos, he catches her doing it and the old bloke's cackling and she looks away, back out the window, everyone does, but they are listening, of course they are, and as soon as Christos looks away, she'll be looking at him again, or the accountant will or they'll be looking at each other and they'll be smiling, like you do at strangers when somebody's kid is being smacked. 'Well, you'll be going back 'ome, won't ya?...Won't ya?' and Christos sits silenced in the old bloke's trap, caught by the old bloke's leg, swinging and playing as the old bloke faces Christos. And the old bloke crosses his arms, showing interest. 'Whereareyafrom?''My stop...please...my stop...' and Chris is pushing past the old bloke's legs, slow as the arms of a turnstile, 'my stop, here, please...' and he almost drops his bag, it's slippery, vinyl, one of those Qantas ones, he catches it, pushes the accountant out of the way, a receptionist almost goes over, he pulls himself along the handrail. 'Scuse me...' 'Well, go back there, you smart bastard!' 'Scuse me...' 'Scuse me!' Ever seen a crab? Always in a panic. Avoiding things sideways. So, there you go. He's off the bus. He has to walk the rest of the way home. And the old bloke isn't even looking out the window. You are, But Christos wouldn't know that. He isn't looking up at it. Christos just off the bus. Christos holding his bag. Christos. Back the other way, mate. Go home, Christos.


Paul Robeson and Earl Robinson
Ballad for Americans, 1939

Who are you?
Well, I'm everybody who's nobody.
I'm the nobody who's everybody.
What's your racket?
What do you do for a living?
Well, I'm an engineer, musician,
Streetcleaner, carpenter, teacher,
How about a farmer?
Also!
Office clerk?
Yes, ma'am!
Mechanic?
That's right.
Housewife?
Certainly.
Factory worker?
You said it.
Stenographer?
H'um-h'um!
Union specialist?
Positively!
Truck driver?
Definitely.
Writer, teacher, preacher?
All of them.
I am the etcetera.
Are you an American?
I'm just an Irish, Negro, Jewish,
Italian, French, and English,
Spanish, Russian, Chinese,
Polish, Scotch, Hungarian,
Litvak, Swedish, Finnish,
Canadian, Greek and Turk,
And Czech and double-check American:

Out of the cheating, out of the shooting,
Out of the murders and lynching,
Out of the windbags, the patriotic spouting,
Out of uncertainty and doubting and
Out of the carpet-bag and the brass spittoon,
It will come again—our marching song will come again,
Simple as a hit tune, deep as our valleys,
High as our mountains, strong as the people who made it.
Anna McGrail
The Welfare of the Patient

She leans against the wall, in the only space of shade in the bright afternoon, and smokes a cigarette while she watches ambulances arrive, families leave. She didn't want to come to the hospital, didn't want to come near him at all, but she had promised. She could turn back now, walk away down the hill, but she is far too aware of convention to ignore it and thinks of the stain her absence would leave upon her reputation. She grinds the cigarette out under the heel of her sandal and brushes her fringe out of her eyes with the back of her hand. She is ready.

The main doors open as you reach out to touch them, inviting. It is cooler inside than out. The light from the ice-cube shaped fluorescent tubes is a mixed blue and pink, brighter, more searching than daylight.

The nurse leads her without a moment's hesitation, once she learns who this is, down the linoleum-tiled corridor and into the right room. It must be the right room because it has his name on the door, official lettering in a small wooden slot, but she does not recognize him, not at all. Not at all, she who knew him better than anyone. She walks in and smells turpentine disinfecting the air.

'I wondered when you'd get here', he says.

'I didn't bring any flowers', she says. 'I see you have some anyway'. There are old roses in a vase on the window sill.

'What would I want flowers for?' he says. 'You might have brought grapes, though. Isn't that what visitors are supposed to bring patients?'

'Only if they end up eating all the grapes themselves', she says. 'I don't like grapes'. She places her shopping bag in the corner of the room, takes a can of lemonade from the top and opens it. Very carefully and deliberately she throws the metal tab into the wastepaper basket. She sits down on the moulded plastic chair that is the only concession to visitors, kicks off her sandals and presses the soles of her feet, one by one, against the cold iron frame of the bed.

'You may sit', he says.

'Thank you'.

'They took nail clippings yesterday', he tells her. 'What do you suppose they do with them? They've already had blood, urine and my spleen. There'll be nothing left of me'. He lifts his arms, thin as hazel wands, and the tube in the vein in his right wrist moves with him. She is startled. She had not expected him to be able to move by now. He smiles coyly as she stares, on display, the tendons in his limbs visible, strung tight as piano wires.

'Look at this', ha says. He moves his fingers against the light and casts shadows against the white wall, fuzzy at the edges, black in the center. 'Look. Amazing figures formed by the hand'.

'A rabbit', she says dutifully. 'A bird, no, an eagle. A Siberian crane. A lesser spotted hedgehog'. At last there is a shape she cannot guess and she grows impatient, shaking her head from side to side.

'It is an angel', he says, laughing, bending his fingers once again. 'See, here are her wings'.

'What a talent', she says, pretending to see now, to admire.

'(my own invention', he replies, pleased. 'Sorely missed at parties, I bet'.

'Every night', she says. 'I don't suppose they allow you to smoke in here'.

'What do you think? You should stop. You'll live longer. Although you'll live longer, anyway, won't you?'

'She drinks from the can, the carbonation burning her tongue. Already the lemonade is getting warm, the promising condensation on the cold metal surface disappearing. She tries not to look at the blood, seeping from beneath the bandages. He picks at scabs, idly, short fingernails unhinging the ridged surface. She tries not to look at the marks on his arms. In his wrists, a network of blue veins is clear, as if his skin were becoming steadily more transparent. It is as if he has begun to live in distant oceans, in sunless depths, metamorphosing into a deep-sea creature, the luminous sort, with internal organs visible beneath the skin. The thin arteries beat in the unsteady rhythm of his heart, a display of the mechanics of life that some might consider to be in poor taste.

'It's your turn now', he tells her. 'Entertain me. Isn't that what you've come for? Do a couple of card tricks or something. Take my mind off things'.
She smiles. 'How are they treating you?' She knows he needs to talk and she can afford to be courteous. She has the time.

'As well as can be expected when they don't know how to treat you. Perhaps they'll name a complication after me. Fame and fortune await. This isn't like Kansas any more, Dorothy.' He laughs. 'Tomorrow I could come down with a whole new range of impressive side-effects. Lycanthropy, for example'.

'I think the full moon is past. I'll consider myself safe'.

'As well you might, Mrs Talbot. They say the innocent need have no fear'. He grins at her, the striations on his skull becoming darker, and bares his fangs, triumphant as a wolf at the head of his pack. She stays still and waits, watching him stretch taut then subside, aching. Sweat glitters down the side of his face and wets his tongue.

'How are you sleeping?'

He replies that he never shuts his eyes, he cannot, must not. Sleep always takes him to the places at the back of the eyes and he doesn't want to visit those strange countries again. 'There are terrible strange animals here at the end of the world', he says. 'Nameless and nerveless'. He picks at a piece of loose cotton on the quilt, tracing the remains of a pattern. His hands pluck the covers close to him with crab-like movements, crustaceans on a journey of their own. He shivers, as if he were cold.

'Lying here under your sheets all the time. Your imagination must be morbid'.

'A car accident', he says. For a moment she can see this. Sweat matting his hair, staining his skin, the cold wind on his face, his sore bones scraping along the roadway. There is blood on the tarmac, oily and viscous. 'That's the sort of death I'd like', he says. 'That's the one for me. Definite. Quick. No hope. Not this'.

'None of us can choose', she reminds him. She says it quickly and moves on, before he can think through the implications, but she is too late.

'I did choose', he says. 'I knew the risks. So did you. And I can choose now. Any time. I could leave here for a start'.

'But where would you go?'

'And who would have me?'

'Who will have any of us, once we've come as far as this?'

'As far as we can go', he says.

'Not quite', she says. 'It isn't over yet'.

She considers a ceremony in a greasy field, his family and friends gathered at last, now there is nothing more to be afraid of. The sun is shining on the fresh soil. The trees stretch endlessly like banners on the green slopes. Beyond that is the desert. The sky turns to white where it touches the white of the land, far at the horizon, beyond colour.

'No', he says. 'Not yet'.

The shells of conversation are lower and louder. 'Try to think of it as a gift', she says. 'Most of us ignore the inevitable, bowling along until the bus hits us. Try to think of it as a chance'. Her voice is as gentle as she can possibly make it.

'A chance to do what?' He is angry. 'No matter what I do now, it isn't going to make any difference. I've had all my chances, hundreds of them. Where did they get me? Here'.

Exhausted, he leans forward to throw up in a tin basin. Heat presses. She asks him if he wants a drink of water and reaches for the paper cup. There are two clear bottles on the bedside table. He tells her no. One is gin, the other formaldehyde. They smile, confidentially, friends again.

Sudden quantities of very strong sunlight pour in through the window, illuminating their collusion, making everything incandescent, reflecting off the dust into multiple rainbows. 'Look at that', she says, dreamily. 'Dust is the most beautiful thing I know'.

'Such words belong to the patient', says the patient. 'I should be thinking about dust. And I have been. I've thought everything about dust that there possibly is to think. And my conclusion is that one day not only will I be dust, but this room, this building, this country. Dust. Dust. it's not a new conclusion, .I realize, but you can't expect original thinking at my time of life'. He reminds her that a day will come when the entire universe has worn itself out, when there is no further energy available for use, when all is at maximum dissipation and disorder.

'This is known as the heat death of the universe', he says smugly. He draws her attention to the floor, where there are several cereal flakes, three safety pins and some petals from the fading flowers. 'Things are failing apart already'.

She says she doesn't believe it, although she is accustomed to things dissolving and dying. 'like those flowers', she says. 'It's the price of being alive. No one is immune'. The sky outside
the window bleaches in the heat, loses all colour and silvers like a mirror, reflecting back the earth. She smiles to think of everything becoming warmer and warmer in the heat death of the universe, all bonds fracturing, all obligations meaningless, until even the separate molecules are broken.

‘Visitors are supposed to make small talk’, he complains. ‘I’m not here to give lectures. Talk to me about inconsequential trivia. Take my mind off things. Tell me something I don’t already know’.

‘I may not see you next week’, she says, sitting up straight and pressing her spine against the back of the chair.

‘I already knew that’, he says. ‘Or, at least, I already guessed it’. He twists his fingers. They are slightly sticky. She cannot tell whether this is from fear or simple sweat.

‘Is there anything you still want taking care of?’ she asks, brisk now, polite, concerned. ‘Letters written? Library books to be taken back?’

‘There’s lots of things to do’, he says, ‘but I can’t see me fitting them all in now. Fulfiling my potential as a violinist, for example, I never got round to that. Then there was being called to the Bar. An exhibition of my oil paintings at the Royal Academy—whatever happened to that idea? Do you know? I once even considered having children’.

She looks at him. ‘You’d have made a good father, on the whole’, she says.

It leaves someone to mourn for you’, he says, ‘if nothing else. In my next life I’ll start as I mean to go on. Make lists. Never procrastinate. Seize the day. I’ll tell you something else I’ve been thinking about: there isn’t enough time to make amends. Not to everybody. Not to everybody who deserves it’.

‘There are still things you can do’, she says, ‘that will make a difference. To you. To us. You can die a hero and not a victim, for a start’.

‘Want me to go out and kill a monster?’ he says. ‘You have strange ideas about what a man can do on his deathbed’.

‘You don’t have to lift a finger’, she says. ‘Listen to me. You can be a hero by admitting you’re afraid. That’s all it takes’.

‘I’m not afraid’, he says. ‘What do I have to be afraid of now? The worst is over’.

She leans forward, takes his hand. His skin rests lightly against hers, clammy, insistent, and she tightens her grip. ‘Think about it’.

He looks at her and looks away. ‘I can’t think’, he says. ‘It’s another deficiency I’ve acquired’.

She sees the shadows beneath his eyes, violet lines. The heat has made him quiet. She releases his hand. ‘Aren’t you tired?’ she says. ‘You must be tired by now. I am’.

‘You’ll be lying here one day’, he says. ‘This place or somewhere like it. you don’t know what tiredness is’. His breathing is harsh.

‘I know what pain is’, he says. ‘It will soon be over’.

‘Cassandra’. His voice is so small she hardly hears. ‘What do you think will happen? Does anything happen next?’ She lets the small voice talk into the silence. ‘I’ve always believed there wasn’t anything else. I’ve lived like there wasn’t anything else. No God, no devils, no angels. I don’t want to go into the afterlife and come face to face with something I’ve never believed in. What sort of judgement will there be? If there is no judgement, there will be nothing. Just darkness. Just emptiness. You could tell me, you know. Please, Cassandra, tell me what you think will happen’.

‘You know I can’t tell you. No one can’.

‘I could take out an insurance policy, I suppose. Do you think I’ve got time for a deathbed conversion? Perhaps you should call the priest. I’ve got things to tell him, confessions to make’.

‘You wouldn’t talk to him. I know that much. No more than you would the last time I got him here. I’d be better off arranging the violin lessons, instead’.

‘I am so frightened’, he says. ‘I never wanted to die alone’.

‘I promised you’, she says. ‘You won’t’.

He wants to hold her hand again. She puts the lemonade on the bedside cabinet. The lines on his palms are ragged and pale, they used to be etched more deeply. He smiles and shrugs his shoulders. His hair is the colour of warm caramel. His eyes are surprisingly blue, as blue as seas should be. ‘I shouldn’t rely on you like this’, he says.

‘Some of us always depend on the kindness of strangers’.

‘No’, he says sharply. ‘You are no Blanche to be driven mad by what you see’.

‘No’, she says. ‘Not that. I could be Florence Nightingale. You could have an injection. A sedative’. She puts her arms around him.

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'How about choirs of angels to sing me to my rest?'
'I might manage angels dancing on the head of a pin, given sufficient notice'.
'In formation'.
'if that is what your heart desires, Cinderella'.
'Tell them to start with the paso doble'.

Clouds are beginning to appear, fist-sized on the sky, and it is getting dark outside, now that the sun is hidden.
She sees he might cry. 'Hush, baby', she says, as softly as she can. 'Hush. Sleep'. She can hardly see his face.
She kisses his forehead, which is white now. His hand against hers, incessant in its movement, seems to weigh nothing at all. There is nothing holding him to the bed. He says goodbye. 'It is', he tells her, 'a far far better thing I do'.
'Damn right', she says.
'Tell them', he says, 'curfew shall not ring tonight'. He closes his eyes.
'My hero', she says, and smiles and cradles his head. She is patient. She waits. Even as she watches, he stops breathing. The tumult in his hands stills. The shadows remain in the corners of the room, solid bars of darkness. Now all she can hear is the fizz of bubbles from the lemonade, the liquid flattering. She can still taste the sugar on her tongue, leaving a film on her teeth of incipient decay.
She lets go of his hand and lays it on top of the sheet. It is caught in an arch, the last movement in a dance of extremities and terminations. She presses it flat and pushes the fingers together. Her task completed, she gathers up her belongings, puts the can in the yellow container marked 'Clinical Waste', removes his name card from the door and steps out into the air. She is efficient, as well as neat. The city smells of turpentine.

A cold wind starts to blow as she walks down the hill to the train station. Far at the horizon, the sky is grey where it touches the grey of the land. It begins to rain, slow drops the size of coins intermittent against the paving stones. Now she is Azrael, the Angel of Death, who never cries, although she often feels lonely. She walks with all the time in the world through the late afternoon.

Evelyn Waugh
Cruise
(Letters from a young lady of leisure)

Darling,

Well I said I would write and so I would have only goodness it was rough so didn’t. Now everything is a bit more alright so I will tell you. Well as you know the cruise started at Monte Carlo and when papa and all of us went to Victoria we found that the tickets didn’t include the journey there so Goodness how furious he was and said he wouldn’t go but Mum said of course we must go and we said that too papa had changed all his money into Liri or Franks on account of foreigners being so dishonest but he kept a shilling for the porter at Dover being methodical so then he had to change it back again and that set him wrong all the way to Monte Carlo and he wouldn’t get me and Bertie a sleeper and wouldn’t sleep himself in his through being so angry Goodness how Sad.

Then everything was much more alright the purser called him Colonel and he likes his cabin so he took Bertie to the casino and he lost and Bertie won and I think Bertie got a bit plastered at least he made a noise going to bed he’s in the next cabin as if he were being sick and that was before we sailed. Bertie has got some books on Baroque art on account of his being at Oxford.

Well the first day it was rough and I got up and felt odd in the bath and the soap wouldn’t work on account of salt water you see and came into breakfast and there was a list of so many things including steak and onions and there was a corking young man who said we are the only ones down may I sit here and it was going beautifully and he had steak and onions but it was no good I had to go back to bed just when he was saying there was nothing he admired so much about a girl as her being a good sailor Goodness how sad.

The thing is not to have a bath and to be very slow in all movements. So next day it was Naples and we saw some Bertie churches and then that bit that got blown up in an earthquake and a poor dog killed they have a plaster cast of him goodness how sad. Papa and Bertie saw some pictures we weren’t allowed to see and Bill drew them for me afterwards and Miss P. tried to look too. I haven’t told you about Bill and Miss P. have I? Well Bill is rather old but clean looking and I don’t suppose hes very old not really I mean and he’s had a very disillusionary life on account of his wife who he says I won’t say a word against but she gave him the raspberry with a foreigner and that makes him hate foreigners. Miss p. is called Miss Phillips and is lousy she wears a yachting cap and is a bitch. And the way she makes up to the second officer is no one’s business and it’s clear to the meanest intelligence he hates her but it’s part of the rules that all the sailors have to pretend to fancy the passengers. Who else is there? Well a lot of old ones. Papa is having a walk out with one called Lady Muriel something or other who knew uncle Ned. And there is a honeymoon couple very embarrassing. And a clergyman and a lovely pansy with a camera and white suit and lots of families from the industrial north.

So Bertie sends his love too. XXXXXX etc.

Mum bought a shawl and an animal made of lava.

POST-CARD

This is a picture of Taomina. Mum bought a shawl here. V. funny because Miss P. got left as shed made chums only with second officer and he wasn’t allowed ashore so when it came to getting into cars Miss P. had to pack in with a family from the industrial north.

Darling,

Hope you got P.C. from Sicily. The moral of that was not to make chums with sailors though who I’ve made a chum of is the purser who’s different on account he leads a very cynical life with a gramophone in his cabin and as many cocktails as he likes and welsh rabbits sometimes and I said but do you pay for all these drinks but he said no that’s all right.

So we have three days at sea which the clergyman said is a good thing as it makes us all friendly but it hasn’t made me friendly with Miss P. who won’t leave poor Bill alone not taking
any more chances of being left alone when she goes ashore. The purser says there's always someone like her on board in fact he says that about everyone except me who he says quite rightly is different goodness how decent.

So there are deck games they are hell. And the day before we reach Haifa there is to be a fancy dress dance. Papa is very good at the deck games especially one called shuffle board and eats more than he does in London but I daresay its alright. You have to hire dresses for the ball from the barber I mean we do not you. Miss P. has brought her own. So I've thought of a v. clever thing at least the purser suggested it and that is to wear the clothes of one of the sailors I tried his on and looked a treat. Poor Miss P.

Bertie is madly unpop. He won't play any of the games and being plastered the other night too and tried to climb down a ventilator and the second officer pulled him out and the old ones at the captains table look askance at him. New word that. Literary yes? No?

So I think the pansy is writing a book he has a green fountain pen and green ink but I couldn't see what it was. XXXX Pretty good about writing you will say and so I am.

POST-CARD
This is a photograph of the Holyland and the famous sea of Gallilee. It is all v. Eastern with camels. I have a lot to tell you about the ball. Such goings on and will write very soon. Papa went off for the day with Lady M. and came back saying enchanting woman Knows the world.

S.S. Glory of Greece
Darling,
Well the ball we had to come in to dinner in our clothes and everyone clapped as we came downstairs. So I was pretty late on account of not being able to make up my mind whether to wear the hat and in the end did and looked a corker. Well it was rather a faint clap for me considering so when I looked about there were about twenty girls and some women all dressed like me so how cynical the purser turns out to be. Bertie looked horribly dull as an apache. Mum and Papa were sweet. Miss P. had a ballet dress from the Russian ballet which couldn't have been more unsuitable so we had champagne for dinner and were jolly and they threw paper streamers and I threw mine before it was unrolled and hit Miss P. on the nose. Ha ha. So feeling matey I said to the steward isn't this fun and he said yes for them who hasn't got to clear it up goodness how Sad.

Well of course Bertie was plastered and went a bit far particularly in what he said to Lady M. then he sat in the cynical pursers cabin in the dark and cried so Bill and I found him and Bill gave him some drinks and what do you think he went off with Miss P. and we didn't see either of them again it only shows what degradation the Demon Drink can drag you him I mean. Then who should I meet but the young man who had steak and onions on the first morning and is called. Robert and said I have been trying to meet you again all the voyage. Then I bitched him a bit goodness how Decent.

Poor Mum got taken up by Bill and he told her all about his wife and how she had disillusioned him with the foreigner so tomorrow we reach Port Said d.v. which is latin in case you didn't know meaning God Willing and all to go up the nile and to Cairo for a week.

Will send P.C. of Sphinx.

POST-CARD
This is the Sphinx. Goodness how Sad.

POST-CARD
This is temple of someone. Darling I can't wait to tell you I'm engaged to Arthur. Arthur is the one I thought was a pansy. Bertie thinks Egyptian art is v. inartistic.

POST-CARD
This is Tutankhamens v. famous Tomb. Bertie says it is vulgar and is engaged to Miss. P. so hes not one to speak and I call her Mabel now. G how S. Bill wont speak to Bertie Robert wont speak to me Papa and Lady M. seem to have had a row there was a man with a snake in a bag also a little boy who told my fortune which was v. prosperous Mum bought a shawl.

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POT-CARD
Saw this Mosque today. Robert is engaged to a new girl called something or other who is lousy.

S.S. Glory of Greece
Darling,
Well so we all came back from Egypt pretty excited and the cynical purser said what news and I said news well I'm engaged to Arthur and Bertie is engaged to Miss P. and she is called Mabel now which is hardest of all to bear I said and Robert to a lousy girl and Papa has had a row with Lady M. and Bill has had a row with Bertie and Robert's lousy girl was awful to me and Arthur was sweet but the cynical purser wasn't a bit surprised on account he said people always get engaged and have quarrels on the Egyptian trip every cruise so I said I wasn't in the habit of getting engaged lightly thank you and he said I wasn't apparently in the habit of going to Egypt so I won't speak to him again nor will Arthur.
All love.

S.S. Glory of Greece
Sweet,
This is Algiers not very eastern in fact full of frogs. So it is all off with Arthur. I was right about him at the first but who I am engaged to is Robert which is much better for all concerned really particularly Arthur on account of what I said originally first impressions always right. Yes? No? Robert and I drove about all day in the Botanic gardens and Goodness he was Decent. Bertie got plastered and had a row with Mabel-Miss P. again-so that's all right too and Robert's lousy girl spent all day on board with second officer. Mum bought shawl. Bill told Lady M. about his disillusionment and she told Robert who said yes we all know so Lady M. said it was very unreticent of Bill and she had very little respect for him and didn't blame his wife or the foreigner.
Love,

POST-CARD
I forget what I said in my last letter but if I mentioned a lousy man called Robert you can take it as unsaid. This is still Algiers and Papa ate dubious oysters but is all right. Bertie went to a house full of tarts when he was plastered and is pretty unreticent about it as Lady M. would say.

POST-CARD
So now we are back and sang old lang syne is that how you spell it and I kissed Arthur but won't speak to Robert and he cried not Robert I mean Arthur so then Bertie apologised to most of the people he'd insulted but Miss P. walked away pretending not to hear. Goodness what a bitch.


Andreas Embiricos
In The Street of the Philhellenes

One day as I was walking down the street of the Philhellenes, the asphalt softening under my feet, I could hear from the trees that line Constitution Square, crickets chirping in the very heart of Athens, in the heart of summer. Notwithstanding the high temperature, the traffic was brisk. Suddenly a funeral carriage rolled by followed by five or six cars filled with women dressed in black, and as my ears caught smothered bursts of lamentation, for a moment the traffic was halted. Then a few among us (unknown to one another in the crowd), looked into each other's eyes in anguish, trying to guess each other's thoughts. But all at once, like a charge of dense waves, the traffic continued.
It was July. In the streets, busses were lumbering past, crammed with sweating humanity, with people of all sorts – lean adolescents, stocky mustached males, fat or scrawny housewives, and many young ladies and schoolgirls on whose tight buttocks and palpitating breasts many in the jostling crowd, as was natural, (all flaming, all as bolt upright as the club-carrying Heracles), were attempting, with mouths half open and eyes dream-taken, to make those contacts usual in such places, so profound in meaning and in ritual; all pretending that simply by chance, because of the dense crowding and the pressures of the crowd, these frictions, these pressures, these gropings were all simply happening on the spherical attractions of receptive schoolgirls and ladies, these intentional and ecstatic contacts in the vehicles, these pressures, these frictions, these rubbings.

Yes, it was July, and not only the Street of the Philhellenes but the fortifications of Misolongi also, and Marathon, and the marble phalluses of Delos were all throbbing, vibrating in the light, as in Mexico’s parched expanses throb the upright cactuses of the desert, or as in the mysterious silence that surrounds the pyramids of the Aztecs.

The thermometer had been constantly rising. It was not only warm but unbearably hot – that heat born of the vertical shafts of the sun. And yet, notwithstanding the burning heat and the rapid, gasping breath of all, notwithstanding the procession of funeral cars a short while before, not a single passer-by felt oppressed, nor did I, although the street was blazing. Something, like a lively cricket in my soul, compelled me to advance with a light step of high frequency. Everything around me was made manifest, tangible even to the sight, and yet, at the same time, everything was almost immaterialized in that great heat – men and buildings both – and to such a degree that even the sorrow of some of the bereaved seemed to evaporate almost completely in the equal light.

Then I, my heart fiercely beating, stopped for a moment, motionless amid the crowd, like a man who receives a sudden revelation, or like someone who sees a miracle taking place before his eyes, and I cried out, bathed in sweat:

“Oh God! This searing heat is necessary to produce such light. This light is necessary that one day it may become a common glory, the glory of the Hellenes, who were the first in this world, I think, to make out of the fear of death an erotic urge for life.”

Friar, K. 1993, Modern Greek Poetry, Athens, Efstathiadis Group
This is a sad story. It has to be. It rained in Sarajevo, and we had expected fine weather.

The rain filled up Sarajevo’s pride, two footprints set into a pavement, marking the spot where the young assassin Princip stood to shoot the Archduke Ferdinand and his wife (Don’t forget his wife, the Archduchess). That happened in the summer of 1914. Sarajevo is a pretty town, Balkan style, mountain-rimmed. A broad, swift, shallow river runs through its center, carrying the mountain snows away. The river is arched by many bridges and the one nearest the two footprints has been named The Princip Bridge. The young man is a hero in these parts. Not only does he bring in the tourists—look, look, the spot, the very spot!—but by his action, as everyone knows, he lit the spark which fired the timber which caused World War I which crumbled the Austro-Hungarian empire, the crumbling of which made modern Yugoslavia possible. Forty million dead (or was it thirty?), but who cares? So long as he loved his country.

The river, they say, can run so shallow in the summer it’s known derisively as ‘the wet road’. Today from what I could see through the sheets of falling rain, it seemed full enough.

Yugoslavian streets are always busy — no one stays home if they can help it (thus can an indecent shortage of housing space create a sociable nation) and it seemed that as if by common consent a shield of bobbing umbrellas had been erected two metres high to keep the rain off the streets. But the shield hadn’t worked around Princip’s corner, that was plain.

‘Come all this way’, said Peter, who was a Professor of Classical History, ‘and you can’t even see the footprints properly, just two undistinguished puddles’. Ah, but I loved him. I shivered for his disappointment. He was supervising my thesis on varying concepts of morality and duty in the early Greek states as evidenced in their poetry and drama. I was dependent upon him for my academic future. Peter said I had a good mind but not a first-class mind, and somehow I didn’t take it as an insult. I had a feeling first-class minds weren’t all that good in bed.

Sarajevo is in Bosnia, in the center of Yugoslavia, that grouping of unlikely states, that distillation of languages into the phonetic reasonableness of Serbo-Croat. We’d sheltered from the rain in an ancient mosque in Serbian Belgrade: done the same in a monastery in Croatia: now we spent a wet couple of days in Sarajevo beneath other people’s umbrellas. We planned to go on to Montenegro, on the coast, where the fish and the artists come from, to swim and lie in the sun, and recover from the exhaustion caused by the sexual and moral torments of the last year. It couldn’t possibly go on raining for ever. Could it? Satellite pictures showed black cloud swishing gently all over Europe, over the Balkans, into Asia – practically all the way from Moscow to London, in fact. It wasn’t that Peter and I singled out. No, it was raining on his wife, too, back in Cambridge.

Peter was trying to make the decision, as he had been for the past year, between his wife and myself as his permanent life-partner. To this end we had gone away, off the beaten track, for a holiday: if not with his wife’s blessing, at least with her knowledge. Were we really, truly suited? We had to be sure, you see, that this was more than just any old student-professor romance: that it was the Real Thing, because, the longer the indecision went on the longer Mrs Piper, Peter said, would be left danging in uncertainty and distress. He and she had been married for twenty-four years; they’d stopped loving each other a long time ago, naturally – but there would be a fearful personal and practical upheaval entailed if he decided to leave permanently and shack up, as he put it, with me. Which I wanted him to do because I loved him. And so far I was winning hands down. It didn’t seem much of a contest at all, in fact. I’d been cool and thin and informed on the seat next to him in a Zagreb theatre (Mrs Piper was sweaty and only liked TV), was now eager and anxious for social and political instruction in Sarajevo (Mrs Piper spat in the face of knowledge, Peter had once told me), and planned to be
lissome and topless — I hadn't quite decided: it might be counterproductive to underline the age differential — while I splashed and shrieked like a bathing belle in the shallows of the craggy Croatian coast (Mrs Piper was a swimming coach: I imagined she smelled permanently of chlorine).

So far as I could see it was no contest at all between his wife and myself. How could he possibly choose her while I was on offer? But Peter liked to luxuriate in guilt and indecision. And I loved him with an inordinate affection, and indulged him in this luxury.

Princip's footprints are a meter apart, placed like the feet of a modern cop on a training shoot-out — the left in front at a slight outward angle, the right behind, facing forward. There seemed great energy focused here. Both hands on the gun, run; stop, plant the feet, aim, fire! I could see the footprints well enough, in spite of Peter's complaint. They were clear enough to me, albeit puddled.

We went to a restaurant for lunch, since it was too wet to do what we loved to do: that is, buy bread, cheese, sausage, wine and go off somewhere in our hired car, into the woods or the hills, and picnic and make love. It was a private restaurant — Yugoslavia went over to a mixed capitalist-communist economy years back, so you get either the best or the worst of both systems, depending on your mood — that is to say, we knew we would pay more but be given a choice. We chose the wild boar.

'Probably ordinary pork soaked in red cabbage water to darken it', said Peter. He was not in a good mood.

Cucumber salad was served first.

'Everything in this country comes with cucumber salad', complained Peter. I noticed I had become used to his complaining. I suppose that when you had been married a while you simply wouldn't hear it. He was forty-six and I was twenty-five.

'They grow a lot of cucumber', I said.

'If they can grow cucumbers', Peter then asked, 'why can't they grow mange-tout?' It seemed a why-can't-they-eat-cake sort of argument to me, but not knowing enough about horticulture not to be outflanked if I debated the point, I moved the subject on to safer ground.

'I suppose Princip's action couldn't really have started World War One', I remarked.

'Otherwise, what a thing to have on your conscience! One little shot and the deaths of thirty million on your shoulders'.

'Forty', he corrected me. Though how they reckon these things and get them right I can't imagine. 'Of course Princip didn't start the war. That's just a simple tale to keep the children quiet. It takes more than an assassination to start a war. What happened was that the build-up of political and economic tensions in the Balkans was such that it had to find some release'.

'So it was merely the shot that lit the spark that fired the timber that started the war, et cetera?'

'Quite', he said. 'World war One would have had to have started sooner or later'.

'A bit later or a bit sooner', I said, 'might have made the difference of a million or so: if it was you on the battlefield in the mud and the rain you'd notice: exactly when they fired the starting pistol: exactly when they blew the final whistle. Is that what they do when a war ends: blow a whistle? So that everyone just comes in from the trenches?'

But he wasn't listening. He was parting the flesh of the soft collapsed orangey-red pepper which sat in the middle of his cucumber salad; he was carefully extracting the pips. His Nan had once told him they could never be digested, would stick to the wall of his stomach and do terrible damage. I loved him for his vulnerability, the bit of him that was for ever little boy: I loved him for his dexterity and patience with his knife and fork. I'd finished my salad yonks ago, pips and all. I was hungry. I wanted my wild boar.

Peter might have been forty-six but he was six foot two and well-muscled and grizzled with it, in a dark-eyed, intelligent, broad-jawed kind of way. I adored him. I loved to be seen with him.

'Muscular academic not weedy academic', as my younger sister Clare once said. 'Muscular-academic is just a generally superior human being: everything works well from the brain to the toes. Weedy-academic is when there isn't enough vital energy in the person, and the brain drains all the strength from the other parts'. Well, Clare should know. Clare is only twenty-three, but of the superior human kind herself, vividly pretty, bright and competent — somewhere
behind a heavy curtain of vibrant, as they say, red hair, which she only parts for effect. She had her first degree at twenty. Now she’s married to a Harvard Professor of Economics seconded to the United Nations. She can even cook. I gave up competing when she was fourteen and I was sixteen. Though she too is capable of self-deception. I would say her husband was definitely of the weedy-academic rather than the muscular-academic type. And they have to live in Brussels.

The Archduke’s chauffeur had lost his way, and was parked on the corner trying to recover his nerve when Princip came running out of a caf , planted his feet, aimed and fired. Princip was seventeen – too young to hang. But they sent him to prison for life and, since he had TB to begin with, he only lasted three years. He died in 1917, in a Swiss prison. Or perhaps it was more than TB: perhaps they gave him a hard time, not learning till later, when the Austro-Hungarian Empire collapsed, that he was a hero. Poor Princip, too young to die – like so many other millions. Dying for love of a country.

‘I love you’, I said to Peter, my living man, progenitor already of three children by his chlorinated, swimming-coach wife.

‘How much do you love me? ’

‘Inordinately! I love you with inordinate affection’.

It was a joke between us. Ind Aff!

‘Inordinate affection is a sin’, he’d told me. ‘According to the Wesleyans. John Wesley himself worried about it to such a degree that he ended up abbreviating it in his diaries. Ind Aff. He maintained that what he felt for young Sophy, the eighteen-year-old in his congregation, was not Ind Aff, which bears the spirit away from God towards the flesh: no, what he felt was a pure and spiritual, if passionate, concern for Sophy’s soul’.

Peter said now, as he waited for our wild boar, and he picked over his pepper, ‘Your Ind Aff is my wife’s sorrow, that’s the trouble’. He wanted, I knew, one of the long half wrangles, half soul-sharings, that we could keep going for hours, and led to piercing pains in the heart which could only be made better in bed. But our bedroom at the hotel Europa was small and dark and looked out into the well of the building – a punishment room if ever there was one. (Reception staff did sometimes take against us). When Peter had tried to change it in his quasi-Serbo-Croat, they’d shrugged their Bosnian shoulders and pretended not to understand, so we decided to put up with it. I did not fancy pushing hard single beds together – it seemed easier not to have the pain in the heart in the first place.

‘Look’, I said, ‘this holiday is supposed to be just the two of us, not Mrs Piper as well. Shall we talk about something else?’

Do not think that the Archduke’s chauffeur was merely careless, an inefficient chauffeur, when he took the wrong turning. He was, I imagine, in a state of shock, fright and confusion. There had been two previous attempts on the Archduke’s life since the cavalcade had entered town. The first was a bomb which caught the car in front and killed its driver. The second was a shot, fired by none other than young Princip, which had missed. Princip had vanished into the crowd and gone to sit down in a corner caf , where he ordered coffee to calm his nerves. I expect his hand trembled at the best of times – he did have TB. (Not the best choice of assassin, but no doubt those who arrange these things have to make do with what they can get). The Archduke’s chauffeur panicked, took the wrong road, realized what he’d done, and stopped to await rescue and instructions just, as it happened, outside the caf where Princip sat drinking his coffee.

‘What shall we talk about?’ asked Peter, in even less of a good mood.

‘The collapse of the Austro-Hungarian Empire?’ I suggested. ‘How does an Empire collapse? Is there no money to pay the military or the police, so everyone goes home? Or what?’ He liked to be asked questions.

‘The Hungro-Austrian Empire’, said Peter to me, ‘didn’t so much collapse as fail to exist any more. War destroys social organizations. The same thing happened after World War Two. There being no organizing bodies left between Moscow and London – and for London read Washington, then as now – it was left to these two to put in their own puppet governments. Yalta, 1944. It’s taken the best part of forty-five years for nations of Western and Eastern Europe to remember who they are’.


‘I didn’t say Hungro-Austrian’, he said.
‘You did’, I said.

‘Didn’t’, he said. ‘What the hell are they doing about our wild boar? Are they out in the hills shooting it?’

My sister Clare had been surprisingly understanding about Peter. When I worried about him being older, she pooh-poohed it; when I worried about him being married, she said, ‘Just go for it, sister. If you can unhinge a marriage, it’s ripe for unhinging; it would happen sooner or later; it might as well be you. See a catch, go ahead and catch! Go for it!’

Princip saw the Archduke’s car parked outside, and went for it. Second chances are rare in life: they must be responded to. Except perhaps his second chance was missing in the first place? He could have taken his cue from fate, and just sat and finished his coffee, and gone home to his mother. But what’s a man to do when he loves his country? Fate delivered the Archduke into his hands: how could he resist it? A parked car, a uniformed and medalled chest, the persecutor of his country – how could Princip, believing God to be on his side, not see this as His intervention, push his coffee aside and leap to his feet?

Two waiters stood idly by and watched us waiting for our wild boar. One was young and handsome in a mountainous Bosnian way – flashing eyes, hooked nose, luxuriant black hair, sensuous mouth. He was about my age. He smiled. His teeth were even and white. I smiled back, instead of the pain in the heart I’d become accustomed to as an erotic sensation, now felt, quite violently, an associated yet different pang which got my lower stomach. The true, the real pain of Ind Aff!

‘Fancy him?’ asked Peter.

‘No, I said. ‘I just thought if I smiled the wild boar might come quicker.

The other waiter was older and gentler; his eyes were soft and kind. I thought he looked at me reproachfully. I could see why. In a world which for once, after centuries of savagery, was finally full of young men, unslaughtered, what was I doing with this man with thinning hair?

‘What are you thinking of’ professor Piper asked me. He liked to be in my head.

‘How much I love you’, I said automatically, and was finally aware how much I lied. ‘And about the Archduke’s assassination’, I went on, to cover the kind of tremble in my head as I came to my senses, ‘and let’s not forget his wife, she died too – how can you say World War One would have happened anyway? If Princip hadn’t shot the Archduke something else, some undisclosed, unsuspected variable, might have come along and defused the whole political/military situation, and neither World War One nor Two would ever have happened. We’ll just never know, will we?’

I had my passport and my traveller’s cheques with me. (Peter felt it was less confusing if we each paid our own way). I stood up, and took my raincoat from the peg.

‘Where are you going?’ he asked startled.

‘Home’, I said. I kissed the top of his head, where it was balding. It smelt gently of chlorine, which may have come from thinking about his wife so much, but might merely have been because he’d taken a shower that morning. (‘The water all over Yugoslavia, though safe to drink, is unusually highly chlorinated’: guide book). As I left to catch a taxi to the airport the younger of the two waiters emerged from the kitchen with two piled plates of roasted wild boar, potatoes duchesse, and stewed peppers. (Yugoslavian diet is unusually rich in proteins and fats’: guide book.) I could tell from the glisten of oil that the food was no longer hot, and I was not tempted to stay, hungry though I was. Thus fate – or was it Bosnian willfulness – confirmed the wisdom of my intent.

And that was how I fell out of love with my professor, in Sarajevo, a city to which I am grateful to this day, though I never got to see much of it, because of the rain.

It was a silly sad thing to do, in the first place, to confuse mere passing academic ambition with love: to try and outdo my sister Clare. (Professor Piper was spiteful, as it happened, and did his best to have my thesis refused, but I went to appeal, which he never thought I’d dare to do, and won. I had a first-class mind after all.) A silly sad episode, which I regret. As silly and sad
as Princip, poor young man, with his feverish mind, his bright tubercular cheeks, and his
inordinate affection for his country, pushing aside his cup of coffee, leaping to his feet, taking
his gun in both hands, planting his feet, aiming and firing – one, two, three shots and starting
World War I. The first one missed, the second got the wife (never forget the wife), and the third
got the Archduke and a whole generation, and their children, and their children’s children, and
on and on for ever. If he’d just hung on a bit, there in Sarajevo that August day, he might have
come to his senses. People do, sometimes quite quickly.

Weldon, F. 1992, in Moon over Minneapolis or Why She Couldn’t Stay, Flamingo
appendix 7

Other literary materials that could be used

More literary materials have been selected and arranged into units; however, there was no time so that they could be applied in the language classroom. They are, therefore, presented here divided into units for other teachers to use.

Unit One: The unit includes the poems, 'Because you Love me' by Maria Polydoure in translation, 'She Dwelt Among the Untrodden Ways' by William Wordsworth, 'Ha'nacker hill' by Hilaire Belloc; included here is also the article 'For sale: Nelson's poem to his angel' from The Times, Tuesday, June 20, 1995.

Unit Two: The unit contains the short story 'The Fishing-boat Picture' by Alan Sillitoe, the short story 'The Drover's Wife' by Murray Bail and the articles 'Repenting at leisure' from the Guardian Weekly, July 8, 1995, and 'Women who leave men' from Single Out, February 1995. Frank Moorhouse's 'The Drover's Wife' can be used as background information material.

Unit Three: The unit includes the short story 'Judas' by Frank O'Connor, the short story 'The Road from Colonus' by E.M.Forster, two extracts from Sophocles' 'Oedipus at Colonus' and the articles 'Who wants to live to 130?' from the Independent, Tuesday, 20 June, 1995, and 'Euthanasia now grows' from The Times, Friday, 23 June 1995.

Unit Four: The unit includes the short story 'Civilization in the Village: A Christmas Story' by A. Papadiamantis in translation, the short story 'Subject to Diary' by Faye Weldon, the poem 'The Child We Will Not Have' by Lyn Lifshin, and the articles 'British Woman stands alone on top of the world' from the Times, May 15, 1995, 'Top woman takes Vickers to court for sacking' from The Independent, June 16, 1995, 'The trouble with women who do too much', from the Independent, 1 July, 1995 and 'Mother lied to give herself the chance to have a baby' from The Daily Telegraph, June 2, 1995.
appendix 8

Tasks in Chapter five

Unit one: The following fourteen lines in jumbled order include an eight-line poem. Working in pairs or groups of three or four, try to reconstruct an eight-line poem

1. They've built walls around me thick and high
2. People need no education, they need no thought control
3. Imperceptibly they've closed me off from the outside world
4. How could I not have noticed they were closing me off in thick and high walls!
5. Now I'm sitting here within the walls thinking of ways to escape
6. With no consideration, no pity, no shame
7. But I never heard the builders, not a sound
8. I can't think of anything else: this fate gnaws my mind
9. And now I sit here feeling hopeless
10. Because I had so much to do outside
11. When they were building the walls, how could I not have noticed!
12. And now I'm only just another brick in the wall
13. All they left behind for me was another brick in the wall
14. They've closed me off in thick and high walls

Unit two:

Task (a) Check the correct answers. If you can’t tick one of the answers, write ‘Don’t Know’:

1. Christos Mavromatis is a builder T F
2. The story takes place in the US T F
3. Chris is sitting on the train home T F
4. The old bloke is drunk T F
5. Chris doesn’t want to strike up a conversation with the old bloke because he’s too proud T F
6. Chris feels angry with the old bloke T F
7. When the old bloke asks ‘Where are you from?’ Chris is terrified T F
8. Chris gets off at the wrong stop deliberately T F
9. The old bloke is asking questions a. out of curiosity b. because he’s trying to be polite c. because he’s sorry for Chris d. because he hates foreigners T F
10. Chris is a. proud of his job b. worried about his job c. ashamed of his job d. in difficulties with his job T F
11. There are a. three people b. two people c. one person d. four people talking in the story T F
12. The reader can be perplexed because a. the writing (style) is too informal b. the language used is too difficult c. there are too many dialogues d. it is not clear who is talking every time T F
13. The story shows clearly that immigrants are not very welcome in Australia T F
14. Greek people and Australian people have a lot in common T F
15. An Australian person would not start drinking early in the day, as a rule T F
16. The old bloke makes fun of Chris because he is a foreigner T F
17. Chris does not mix with Australians because he doesn’t speak the language well T F
18. Chris would behave the same if the setting was in Greece T F

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19. 'Whaddayado' and 'Wehreareyafrom' are hateful for Chris because they show that he isn't welcome T F
20. Chris cannot understand the old bloke's behaviour because he is too old T F

Task (e)

1. Compare and contrast the types of questions asked in the two texts and whatever these questions reveal (i.e. are they asked to elicit information, out of racism, to show hatred/spite/sympathy? and so on)
2. Compare and contrast the answers provided in the two texts and their implications (i.e. are they readily and promptly provided, are they withheld, is there optimism/fear/terror/reservation? and so on)

Unit three

Task (a) Read the following extracts and compare and contrast the two of them in terms of
1. setting
2. time
3. point of view
4. presentation of main persons involved
5. verbs used (static, dynamic, what they reveal)
6. state of mind of persons involved
7. names used and their importance
8. type of narration (informative, descriptive, factual, journalistic, other)
9. which is literary and which is non-literary?

a) Up all night
What happens to the sick when GPs will no longer visit at night? They use deputising services. Peter Pophan went out on night calls with a crack team

_The Independent Magazine, 8/7/1995_

The time is 6.40 pm. A large BMW motorcycle stands inside the gate of St Charles hospital near Ladbroke Grove in West London. Its owner, identifiable by his leather trousers and biker boots, sprawls in the entrance of an old building on the right. He is fiddling with the frame of the drop counter in the doorway and yelling for a Philips screwdriver. He is a little embarrassed to be discovered in this posture because he is Howard Wheeldon, the manager and business brain of the K.C.W. (Kensington, Chelsea and Westminster) GP Co-operative.

b) She leans against the wall, in the only space of shade in the bright afternoon, and smokes a cigarette while she watches ambulances arrive, families leave. She didn't want to come to the hospital, didn't want to come near him at all, but she had promised. She could turn back now, walk away from the hill, but she is far too aware of convention to ignore it and thinks of the stain her absence would leave upon her reputation. She grinds the cigarette out under the heel of her sandal and brushes her fringe out of her eyes with the back of her hand. She is ready.

Task (e)
The author is not very clear in her descriptions. Much is left on the reader to interpret. Choose the interpretation you agree most with or write down your own.
<table>
<thead>
<tr>
<th>What they say</th>
<th>How you judge it</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 'I wondered when you'd get here' he says (p.95)</td>
<td>a. genuine surprise</td>
</tr>
<tr>
<td></td>
<td>b. cold greeting</td>
</tr>
<tr>
<td></td>
<td>c. bitterness</td>
</tr>
<tr>
<td></td>
<td>d. confusion – doesn’t know what to say</td>
</tr>
<tr>
<td>2. 'I didn’t bring any flowers', she says. 'I see you have some anyway' (p.95)</td>
<td>a. she’s nervous and tries to sound natural</td>
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<tr>
<td></td>
<td>b. she really means it</td>
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<tr>
<td></td>
<td>c. she pretends</td>
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<tr>
<td></td>
<td>d. she’s not really emotional</td>
</tr>
<tr>
<td>3. ‘You might have brought grapes, though’, he says (p.95)</td>
<td>a. he’s angry</td>
</tr>
<tr>
<td></td>
<td>b. he’s joking</td>
</tr>
<tr>
<td></td>
<td>c. he’s being ironic</td>
</tr>
<tr>
<td></td>
<td>d. he pretends to be brave</td>
</tr>
<tr>
<td>4. ‘You may sit’, he says (p. 96)</td>
<td>a. irony</td>
</tr>
<tr>
<td></td>
<td>b. bitterness</td>
</tr>
<tr>
<td></td>
<td>c. politeness</td>
</tr>
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<td></td>
<td>d. conventionality</td>
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<td>5. ‘What a talent’, she says (p.96)</td>
<td>a. admiringly</td>
</tr>
<tr>
<td></td>
<td>b. dutifully</td>
</tr>
<tr>
<td></td>
<td>c. startingly</td>
</tr>
<tr>
<td></td>
<td>d. pretending to admire</td>
</tr>
<tr>
<td>6. ‘You should stop [smoking]. You’ll live longer. Although you’ll live longer, anyway, won’t you?’ (p. 97)</td>
<td>a. how pretentious!</td>
</tr>
<tr>
<td></td>
<td>b. how bitter!</td>
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<tr>
<td></td>
<td>c. how jealous!</td>
</tr>
<tr>
<td></td>
<td>d. how cynical!</td>
</tr>
<tr>
<td>7. 'It's your turn now' he tells her. ‘Entertain me. Isn't that what you've come for?’ (p.97)</td>
<td>a. an interesting thing to say</td>
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<tr>
<td></td>
<td>b. he thinks it's an interesting topic of conversation</td>
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<td></td>
<td>c. he's rather ironic</td>
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<td></td>
<td>d. he believes it</td>
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<tr>
<td>8. 'A car accident... That's the sort of death I'd like', he says. 'That's the one for me. Definite. Quick. No hope. Not this' (p. 98)</td>
<td>a. he sounds hopeless</td>
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<tr>
<td></td>
<td>b. he sounds frightened</td>
</tr>
<tr>
<td></td>
<td>c. he sounds angry</td>
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<tr>
<td></td>
<td>d. he sounds pessimistic</td>
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<tr>
<td>9. ‘Not quite’, she says. ‘It's not over yet’ (p. 99)</td>
<td>a. she tries to encourage him</td>
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<td></td>
<td>b. she tries to be polite</td>
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<td></td>
<td>c. she is making a cool remark</td>
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<td></td>
<td>d. she thinks there is hope</td>
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<tr>
<td>10. 'I already know that', he says. 'Or at least I already guessed it' (p.99)</td>
<td>a. he means she's afraid to come again</td>
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<tr>
<td></td>
<td>b. he means she doesn't want to see him again</td>
</tr>
<tr>
<td></td>
<td>c. he implies he'll be dead</td>
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<tr>
<td></td>
<td>d. he means she's bored</td>
</tr>
<tr>
<td>11. ‘I'm not afraid', he says. ‘What do I have to be afraid of now? The worst is over’. (p. 99)</td>
<td>a. he is afraid</td>
</tr>
<tr>
<td></td>
<td>b. he has overcome his fear</td>
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<td></td>
<td>c. he is heroic</td>
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<tr>
<td></td>
<td>d. he's telling the truth</td>
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<tr>
<td>12. 'I'm so frightened' he says. 'I never wanted to die alone' (p. 102)</td>
<td>a. he's speaking the truth</td>
</tr>
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<td></td>
<td>b. he is pretending</td>
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<tr>
<td></td>
<td>c. Isn't it ridiculous?</td>
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<tr>
<td></td>
<td>d. he's a coward</td>
</tr>
</tbody>
</table>

Task (f)
The following extracts appear on the board or OHP. The students work in pairs and try to interpret the meaning hidden behind the words. When they have finished they compare their results with those of their peers in small groups:
a. ‘It is as if she has begun to live in distant oceans, in sunless depths, metamorphosing into a deep-sea creature, the luminous sort, with internal organs visible beneath the skin’ (p. 97)
b. ‘She knows he needs to talk and she can afford to be courteous. She has the time’ (p. 97)
c. ‘Sleep always takes him to the places at the back of the eyes and he doesn’t want to visit those strange countries again’ (p. 98)
d. ‘...his family and friends gathered at last, now there is nothing more to be afraid of’ (p. 99)
e. ‘Things are falling apart already’ (p. 100)

Unit four

Task (a) Compare and contrast the short story ‘Cruise’ with the text ‘In the Street of the Philhellenes’. Tick the correct answer in the following tasksheet:

<table>
<thead>
<tr>
<th>Cruise</th>
<th>Philhellenes</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. The prevailing theme is ‘events happening during a trip.</td>
<td></td>
</tr>
<tr>
<td>b. Death and life are emphasized at the same time.</td>
<td></td>
</tr>
<tr>
<td>c. This is clearly a poem.</td>
<td></td>
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<tr>
<td>d. The text is prose but could have been written as a poem.</td>
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</tr>
<tr>
<td>e. There is a plot but it is as confusing as the trip that changes pictures swiftly.</td>
<td></td>
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<tr>
<td>f. people are as important as the natural environment.</td>
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<tr>
<td>g. References are made to Tutankhamen’s tomb, the Sphinx, Holyland.</td>
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<tr>
<td>h. The language is condensed as if in telex form.</td>
<td></td>
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<tr>
<td>i. References are made to ancient Greek names.</td>
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Task (c)

Tick the correct answer in the following tasksheet:

1. Grammar
   a. too many complex sentences
   b. extreme use of passive voice
   c. very short sentences
   d. some verbs are omitted
   e. other (please specify)

2. Syntax
   a. too complex
   b. too simple
   c. normal
   d. other (please specify)

3. Punctuation
   a. no capital letters
   b. no fullstops
   c. no commas or semi colons
   d. no apostrophes
   e. other (please specify)

4. Rhythm
   a. quick (like a trip)
   b. too slow
   c. normal
   d. other (please specify)
Unit five

Task (a)

1. How much do you have to read to make sure this is a story?
2. Where does the storiness of the text depend?
   a. changes of scene
   b. shifts in time
   c. shifts in place
   d. continuity of character
   e. continuity of action
   f. repetition of words

Task (e)

There are regular flashbacks in the story (we seem to be jumping from the present situation to the past). Tick the appropriate answers in the following tasksheet:

The flashbacks used by the author
   a. help us understand the story better
   b. prevent us from understanding the story
   c. illuminate the attitudes of the characters involved
   d. help in revealing the inner thoughts of the characters
   e. work as a drawback in the whole story
   f. help the heroine understand herself
   g. are a useful tool employed by the author
   h. turn the story into a vivid, lively and interesting text
Appendix 9

closed-ended items
formative evaluation questionnaire

Unit one
Text: Walls

Item (6) language
21/25 students or 84% opted for simple (b) and metaphorical
4/25 students or 16% opted for simple (b)

Item (9) did you enjoy reading it?
23/25 students or 92% opted for (a) very much
2/25 students or 8% opted for (b) satisfactorily

Item (10) the text is best characterized as
25/25 students or 100% opted for (a) interesting
11/25 students or 44% also added (f) moving

Unit two
Text: Christos Mavromatis is a Welder

Item (6) language
21/25 students or 84% opted for (f) slang
3/25 students or 12% gave no response
1 student or 4% opted for (g) other

Item (9) did you enjoy reading it?
22/25 students or 88% opted for (a) very much
3 students or 12% gave no response

Item (10) the text is best characterized as
22/25 students or 88% opted for (a) interesting, and (b) gripping
1 student or 4% opted for (e) amusing, 1 student or 4% opted for (f) moving and 1 student or 4% opted for (h) compelling

Text: Ballad for Americans

Item (6) language
20/25 students or 80% opted for (c) straightforward, 5 of them also added (g) other
3 students or 12% gave no response
1 student (4%) opted for (b) simple
1 student (4%) opted for (g) other

Item (9) did you enjoy reading it?
22/25 students or 88% opted for (a) very much
3 students or 12% gave no response

Item (10) the text is best characterized as
22/25 students or 88% opted for (a) interesting
3 students or 12% gave no response

Unit three
Text: The Welfare of the Patient

Item (6) language
25/25 students or 100% opted for (g) other (language full of metaphors and similes, literary language)
Item (9) did you enjoy reading it?
17 students or 68% chose (a) very much
8 students or 32% chose (b) satisfactorily

Item (10) the text is best characterized as
24/25 students chose (a), interesting and/or (b) gripping
1 student or 4% chose (c) tedious

Unit four
Text: Cruise

Item (6) language
23/25 students or 92% opted for (g) other (unusual, strange mixture of formal/informal expressions, no punctuation, prose in poetic form)
1 student or 4% chose (g) other and (a) difficult
1 student or 4% gave no response

Item (9) did you enjoy reading it?
12/25 students or 48% chose (b) satisfactorily
7/25 students or 28% chose (a) very much
4/25 students or 16% chose (c) fairly
1 student or 4% chose (d) not at all

Item (10) the text is best characterized as
14/25 students or 56% chose (d) light-hearted
6 students or 24% chose (a) interesting
5 students or 20% chose (c) tiring, boring

Text: In the Street of the Philhellenes

Item (6) language
14/25 students or 56% chose (g) other (poetic)
9/25 students or 36% chose (a) difficult
2/25 students or 8% chose (b) simple and (g) other (poetic)

Item (9) did you enjoy reading it?
15/25 students or 60% chose (b) satisfactorily
8/25 students or 32% chose (a) very much
2/25 students or 8% chose (c) fairly

Item (10) the text is best characterized as
25/25 students or 100% chose (a) interesting, (b) gripping, or (f) moving

Unit five
Text: Ind Aff or Out of Love In Sarajevo

Item (6) language
23/25 students or 92% described the language as (c) simple
2/25 students or 8% described the language as (g) other (neither simple nor difficult)

Item (9) did you enjoy reading it?
25/25 students or 100% chose (a) very much

Item (10) the text is best characterized as
25/25 students or 100% chose (a) interesting (a couple of them also chose (f) moving)
appendix 10

closed-ended items
summative evaluation questionnaire

Question (1)
15/25 students or 60% opted for (b) (the texts were close to my own cultural background)
6/25 students or 24% opted for (c) (neither remote nor close to my own cultural background)
4/25 students or 16% opted for (d) other, i.e.
1. Smaragda: only very few texts, i.e. the 'Cruise', 'The Welfare of the Patient' were culturally remote, the rest were close to my own cultural background
2. Evangelos: I couldn't understand 'The Welfare of the Patient' because it wasn't clear
3. Stella: I found the 'Cruise' difficult to understand, and some parts of 'The Welfare of the Patient'
4. Ria: only the 'Cruise' I found the cultural background remote from my own. The other texts were close to my cultural background

Question (2)
25/25 students or 100% chose (b) (they thought the texts were modern enough for them to enjoy)

Question (3)
21/25 students or 84% opted for (c) (emotionally the texts were interesting enough for me to enjoy)
4/25 students or 16% opted for (d) other, i.e.
1. Smaragda: I found the 'Cruise' rather strange for me to respond, the rest were interesting enough
2. Stella: the 'Cruise' was dull and boring, but the other were quite interesting
3. Ria: the 'Cruise' was complex and could not elicit my response. The other texts were interesting
4. George: the 'Cruise' was confusing, the rest I found interesting to respond

Question (4)
20/25 students or 80% opted for (c) neither too advanced nor too simple
5/25 students or 20% chose (d) other, i.e.
1. Smaragda: some texts were simple, others neither too advanced nor too simple. I thought 'The Welfare of the Patient' a little difficult linguistically, and the 'Cruise', although not difficult, rather strange
2. Evangelos: (a) too advanced or demanding for some texts, eg 'The Welfare of the Patient'
3. Efi: the 'Cruise' was confused because of the style. The other texts neither too advanced nor too simple
4. Irene: (c) neither too advanced nor too simple, but some were too advanced for me, eg 'The Welfare of the Patient'
5. Evangelia: some texts were too advanced for me, other were neither too advanced nor too simple

Question (5)
15/25 students or 60% opted for (b) appealing enough for me to enjoy
10/25 students or 40% opted for (d) other, i.e.
1. Kostas: most of the texts were interesting, but I find the 'Cruise' uninteresting and 'The Welfare of the Patient' dull
2. Stella: the 'Cruise' was boring, the others interesting
3. Ria: I think the 'Cruise' was dull and 'The Welfare of the Patient' depressing. The rest of the texts were appealing
4. Maria: only the 'Cruise' was confusing, the rest were interesting
5. Efi: the 'Cruise' was dull, the others appealing
6. Angeliki: the ‘Cruise’ was confusing to the reader, and ‘The Welfare of the Patient’ was sad. The other texts I enjoyed them
7. Costas: I thought the ‘Cruise’ was a text without fantasy, the rest were appealing to enjoy
8. Matina: I enjoyed all the texts, but not the ‘Cruise’ which was boring
9. Andreas: the ‘Cruise’ was boring, without fantasy, I enjoyed the other texts
10. Natasha: I thought the ‘Cruise’ was boring as a text. The other texts were interesting

Question (6)
23/25 students or 92% opted for (a) interesting
2/25 students or 8% opted for (d) other, i.e.
1. Ria: only the ‘Cruise’ was boring
2. Angeliki: the ‘Cruise’

Question (7)
24/25 students or 96% chose (c) interesting
1 student or 4% chose (d) other, i.e.
1. Evangelos: some tasks were difficult

Question (8)
25/25 students or 100% chose (a) the course was pedagogically appropriate for the Proficiency level

Question (9)
25/25 students or 100% chose (a) language development as offered by the course was satisfactorily provided
appendix 11

open-ended items
formative evaluation questionnaire

Unit one
Title of text: Walls
Questions (7), (8), (11)

1. Smaragda (7) the deeper meanings hidden behind the simple language (8) we didn't have the original text at the beginning (11) although we didn't have the original text, in the end we made a poem not very different from the original in meaning. I enjoyed the task
2. Evangelos (7) the theme of walls surrounding a person (8) the mixed lines confused us, like a game (11) I think the original poem very appropriate for me in the society who I live
3. Kostas (7) the theme was very interesting (8) the simplicity of the poem and the deep meanings
4. Vasso (7) the metaphorical meanings of the simple language (8) the theme of the poem is very interesting. I enjoyed the task to reorganize the lines, although it was a little difficult
5. Stella (7) the simple but metaphorical language (8) it was like a game to reorganise the lines and find the right ones
6. Ria (7) a strong point was the simple language but rich in metaphors (8) some of the lines confused me (11) I like the theme of walls surrounding a person, making him unable to breath
7. Maria (7) very easy, simple language with a lot of meanings (8) the theme of walls was interesting and appealing
8. Efi (7) language easy to understand (8) a lot of lines confused me in what to choose (11) the theme was good, interesting
9. Angellaki (7) simple language, easy but metaphors (8) I confused with many lines (11) I like the theme of walls surrounding him
10. Costas (7) the simple language rich in metaphorical and symbolical meanings (8) the poem has an interesting theme
11. Nick (7) one of the strong points in the text was its simple language which was rich in symbolic meanings (8) I enjoyed the theme of walls, and the task we had to do
12. John (7) I think it is the simple language, so rich in metaphors (8) I couldn't spot anything (11) the theme of the poem was very interesting, and the task of rearranging the lines was equally interesting
13. Apostolis (7) its language (8) the chose was difficult (11) the theme was interesting, it makes me feel of myself in my life
14. Matina (7) the strong point was the simple language but rich in metaphorical meanings (8) a very interesting theme, and an interesting task
15. George (7) he metaphorical meaning of the language (8) I liked the theme of walls
16. Andreas (7) the language is simple (8) too many lines (11) the theme is interesting
17. Vangelis (7) simple language (8) walls surrounding the writer, feeling hopeless
18. Georgia (7) I think the language is a strong point, simple with a lot of metaphors (8) nothing (11) I think the theme of walls that make him feel hopeless
19. Georgia A (7) language simple but rich in metaphors (8) the walls make him feel hopeless
20. Helen H (7) rich language with metaphors (8) the theme of walls
21. Sonila (7) the strong point is the simple language which has metaphorical and symbolic meanings (8) I didn't see any weaknesses, only perhaps that this is a translation and not original in English (11) the text had an interesting theme, walls surrounding someone, he doesn't know who built them, and he feels hopeless
22. Irene (7) I think the simple but full of metaphors language, and the meanings (8) the theme of walls, the hopelessness, he can't do anything sitting within the walls, he can't escape
23. Evangelia (7) language so simple and so many metaphors (8) – (11) walls all around him, he can't do nothing, he has to stay within the walls. The many lines we had to choose was very interesting.

24. Natasha (7) the language (8) – (11) the interesting theme of walls surrounding the poet.

25. Helen (7) language simple, metaphorical (8) – (11) the theme was interesting.
appendix 12

open-ended items
formative evaluation questionnaire

Unit two
Title of text: Christos Mavromatis is a Welder
Questions (7), (8), (11)

1. Angeliki (7) -, (8) -, (11) –
2. Stella (7) -, (8) -, (11) –
3. Evangelos (7) -, (8) -, (11) –
4. Andreas (7) interesting theme of a Greek emigrant in a foreign country (8) the language is difficult, Australian slang with expressions I didn’t know (11) the story of Christos is touching, but sometimes I didn’t understand who was talking
5. Achileas (7) very interesting theme with very interesting language (Australian slang) (8) they were talking all together sometimes (11) I enjoyed the language, the theme, the plot, the way of narration although it was confusing sometimes
6. George (7) the strong point of the text was its theme and plot (8) perhaps the way it was narrated, although it made the story more interesting (11) on the whole I liked the text very much, it was culturally very close to me, it was well written and the Australian slang it used was suited
7. Kostas (7) an interesting text with a lot of emotions and very touching (8) – (11) the theme of immigration well describe the way of narrating strange but effective and generally well written
8. Vangelis (7) very interesting, well described theme (8) perhaps a few difficult expressions (11) well wrote, culturally understood, touching story
9. Irene (7) very interesting theme, good describe, it involved the readers so I felt and touched (8) grammatically deformed English expressions (11) a very well done story. I felt with Christos and understood the problem the immigrants feel in a foreign country
10. Efi (7) I enjoyed the story very much and was involved with Christos and his problems (8) sometimes I couldn’t understand who was talking (11) an interesting theme, well written, slang language because the people were not educated, very good
11. Natasha (7) touching and gripping story (8) I had some difficulties understanding everyone, perhaps the language (11) enjoyable, close to me, gripping, well written
12. Maria (7) interesting, well written (8) – (11) the language appropriate with the immigrants and their education, well written
13. Matina (7) interesting, gripping story (8) – (11) well written, I felt the problem Christos has and I like him very much
14. Vasso (7) the theme was interesting, the plot touching, description very good (8) sometimes I couldn’t understand who was talking (11) very touching story, it makes you think of immigrants and what they suffer
15. Sonila (7) a very interesting theme, well described (8) – (11) it makes you be involved and suffer with Christos and you understand his problems. It was very well written
16. Georgia S (7) interesting, gripping story (8) some slang expressions (11) Christos suffers and with him all immigrants because the foreign people do not accept you always well
17. Apostolis (7) an interesting theme, a gripping story (8) – (11) the writer involves the reader in the story and the problems Christos faces
18. Smaragda (7) interesting, gripping theme, well described (8) – (11) I enjoyed the text a lot, it was well written, with slang expressions because the people were uneducated. A gripping story tells you about the problems of immigrants in host countries
19. Nick (7) an interesting, touching theme, well written and describing admirably the problems of immigration (8) nothing bad (11) the writer manages to make the reader involved in he story. You enjoy reading it
20. Evangelia (7) very interesting the subject , a moving story (8) the language a little difficult (11) I felt with Christos, and his problems in the foreign land
21. Costas (7) a very interesting and gripping story (8) – (11) touching theme, good and appropriate language, well written
22. John (7) a very well presented story with an interesting theme (8) – (11) the slang language was appropriate. The reader felt with the hero and appreciated his problems and difficulties. It was well written, good theme, interesting narration techniques.

23. Helen (7) interesting theme (8) the language sometimes difficult for me to understand (Australian slang) (11) well done, gripping, interesting.

24. Ria (7) an excellent theme, very interesting (8) – (11) well written, the writer makes us feel with Christos.

25. Georgia (7) a gripping story, an interesting text (8) some difficult expressions (11) good story, interesting theme, I enjoyed reading it.

Title of text: Ballad for Americans

1. George (7) optimistic theme (8) – (11) the people come from different parts of the world but they are all united in the word 'American'.

2. Ria (7) simple, straightforward story (8) it doesn't talk about racist discrimination (11) it is a marching song of all Americans, no matter where they are from.

3. Helen H (7) simple but poetic, optimistic and hopeful (8) – (11) a really ballad for Americans.

4. John (7) an interesting poem revealing the characteristics of the American life and people (8) I think it overdoes some things, for example are really all people so equal as it says? (11) a hymn to all the people who built America, the new land.

5. Evangelia (7) it shows no racism (8) – (11) interesting, optimistic poem of Americans.

6. Costas (7) the straightforward language, the optimist style (8) – (11) it shows no racial discrimination, all the people seem to be the same.

7. Nick (7) an interesting way to show how united the people who built America are (8) are the people united and equal as the poem says? (11) it shows optimism, strong spirit and all the people seem to be marching on as if one person.

8. Smaragda (7) full of hope, optimism (8) – (11) it is so different from Christos, there is no social discrimination, the people are all one, and one for all.

9. Apostolis (7) the immigrants are treated equal (8) I can't believe there is equality in America (11) a marching song, full of pride and optimism.

10. Georgia S (7) a text full of pride, realistic (8) – (11) the immigrants are all the same, not racism.

11. Sonila (7) poetic, realistic, full of pride (8) – (11) there is hope for the future. All the people are united to build the new land.

12. Vasso (7) simple, straightforward, poetic (8) – (11) full of pride for the land, black and white are all the same.

13. Matina (7) simple but poetic (8) – (11) the theme about immigrants is different from Christos. There is pride and optimism, no racial discrimination between black and white.

14. Maria (7) simple language with some Americanisms but poetic (8) – (11) full of pride, optimism.

15. Natasha (7) poetic, realistic (8) – (11) it's a marching song of all the people who made America and the American dream.

16. Efi (7) the simple but poetic language (8) is it all true, with no social discrimination? (11) a marching song from all the world who built America.

17. Irene (7) simple, realistic, poetic (8) it doesn't talk of the treatment of blacks and the Indians (11) it is a ballad for all Americans and treats them all the same.

18. Vangelis (7) a song in words (8) – (11) they are all the same, Greeks and Turks and German and English.

19. Kostas K (7) the language is simple, poetic and straightforward (8) – (11) they all march to build America.

20. George (7) simple but poetic (8) – (11) no discrimination, full of hope and pride.

21. Andreas (7) poetic language, straightforward (8) I don't see racism of black and white (11) they are united, one in all and all in one marching like a song.

22. Angeliki –

23. Stella –

24. Evangelos –
open-ended items
formative evaluation questionnaire

Unit three
Title of text: The Welfare of the Patient
Questions (7), (8), (11)

1. Vangelis (7) the literary language with a lot of meanings (8) difficult to understand, the theme a little sad (11) the text is full of symbolic meanings, names are unimportant. Sometimes is difficult to understand. I didn’t like much the theme
2. literary, symbolisms (8) the language sometimes difficult or the meanings (11) tedious theme, a man dying in hospital
3. Kostas K (7) language full of metaphors, symbolics (8) some parts difficult to understand, boring theme (11) on the whole a literary text, rich in metaphors
4. Achileas (7) language rather poetic, rich in metaphors (8) some parts are not clear enough (11) an interesting text, very literary
5. John (7) the strong point was its language, rich in metaphorical meanings and similes (8) – (11) an interesting literary text, it needs an effort to understand due to the hidden meanings
6. Helen H (7) interesting text full of symbolic language (8) – (11) very literary sometimes they say this and they mean something else
7. Georgia A (7) rich, metaphorical language (8) some difficult points (11) literary, rich in meanings, sad but interesting theme. I had to read and re-read to understand
8. Smaragda (7) metaphorical language (8) – (11) you had to read again and again to understand, so we learn the text
9. Georgia S (7) language rich in metaphors and symbolic meanings (8) – (11) an interesting, literary text. You read a lot behind the lines to understand
10. Evangelia (7) an interesting story, sad, full of metaphors (8) – (11) emphasis on language, metaphorical meanings, no names, sad story, symbols
11. Sonila (7) the language rich in metaphors and similes (8) – (11) sad, interesting story. We are not interested in names of people, who they are, the illness, only that he is dying and the things he hasn’t done because he is young
12. Costas (7) the language is full of metaphors (8) sad, uninteresting theme (11) on the whole good literature but sad, boring to read
13. Maria (7) full of metaphors and symbols (8) – (11) a story you read again and again to understand, because language is full of metaphors and must explain these. An interesting story. Makes you think about life
14. Matina (7) literary language with many metaphors (8) – (11) a moving story about a young man dying in hospital and the woman keeps company. Huma, realistic
15. Apostolis (7) a good story rich in symbols and metaphors (8) tiring, sad, when someone dies in hospital (11) literary but boring
16. Angeliki (7) sad, interesting, rich in metaphors (8) – (11) a moving story, rich language
17. Stella (7) rich language (8) sad, boring when one dies (11) good story, well written but sad and boring
18. Irene (7) it describes the death of a young man in rich language full of metaphors (8) – (11) very interesting since the man dies from cancer or AIDS but it is not clear you only guess
19. Efi (7) interesting language full of metaphors (8) – (11) a literary text, hidden meanings, sad story but interesting
20. Andreas (7) language difficult with metaphors (8) a boring theme (11) difficult to understand, death not interesting subject
21. Nick (7) it was its language, full of metaphors and symbolisms (8) – (11) sad, interesting story, Names are not important, it could be anyone
22. Natasha (7) language full of metaphors (8) - (11) interesting, sad, tragic story of a young person dying in hospital and a lot is said in metaphors
23. Ria (7) the strong point is the language, full of metaphors (8) – (11) interesting theme, a young man dying and thinking what he could do, he doesn’t want to die alone
24. Vasso (7) language full of metaphors (8) difficult to understand all the meanings (11) not very interesting, death in hospital, boring

25. George (7) language full of metaphorical meanings (8) – (11) interesting, sad story very literary, symbolic
open-ended items
formative evaluation questionnaire

Unit four
Title of text: Cruise
Questions (7), (8), (11)

1. Smaragda (7) a light-hearted theme in the form of letters-postcards from the heroine to a friend (8) not very interesting, a light story with not very deep meanings (11) strange style, letters and postcards, quick rhythm, peculiar language

2. Evangelos (7) it is an amusing text (8) not very interesting (11) an unusual text of informal style, with some pompous expressions, quick rhythm like a trip, of letters – postcards

3. Kostas K (7) an amusing story (8) strange style, a mixture of informal and formal language with confusing thoughts (11) a light-hearted, amusing story with a strange style, with a lot of gossip

4. Vasso (7) it is an interesting, moving story (8) the language is peculiar (not strict grammar rules, repetitions, with rhythm) (11) an interesting story of a young girl on a trip, she sends letters and postcards to describe the events. It has peculiar language

5. Stella (7) a light-hearted story, prose in poetic form (8) uninteresting, with difficult language (11) a strange story in letters – postcards, with peculiar language, amusing but not very interesting

6. Ria (7) – (8) a tiring, boring story (11) rather peculiar style, in telex form with letters – postcards, and short sentences, abbreviations. The theme is boring

7. Maria (7) light-hearted story (8) language difficult, the theme is uninteresting (11) a strange story written in letters and postcards with difficult language and uninteresting theme

8. Efi (7) an interesting and amusing story (8) the language is difficult and confusing (11) a girl is on a trip and writes her impressions to her friend in letters and postcards. The story is amusing but what happen is difficult to understand

9. Angeliki (7) an amusing story (8) confusing, uninteresting (11) a strange story in peculiar style, with confusing events, light-hearted but uninteresting

10. Costas (7) – (8) a tedious, boring story (11) a story with strange language, with no train of though, a lot of gossip, uninteresting theme of unimportant events

11. Nick (7) an interesting, amusing story with peculiar language in letters, postcards (8) the unusual language makes it a little confusing (11) an interesting, light-hearted story of a girl describing the events on a trip in peculiar style, with no punctuation, a lot of abbreviations, alternation of letter – postcard

12. John (7) interesting story, strange description (8) – (11) it takes you by surprise to read such a story in letters – postcards, strange style with abbreviations, lack of punctuation, a number of repetitions

13. Apostolis (7) light-hearted, amusing story (8) strange mixture of slang, formal expressions, repetitions and abbreviations make the story boring (11) the strange language and the light-hearted theme make an uninteresting story

14. Matina (7) – (8) boring, tiring (11) a strange structure, confusing, with a lot of gossip and not interest

15. George (7) amusing, light-hearted story (8) confusing structure, with no punctuation, repetitions (11) not a very interesting story with a lot of gossip, strange structure with confusing thoughts

16. Andreas (7) – (8) boring, without fantasy or interest (11) strange language, confusing thoughts in the story which is full of gossip from a young girl of fashion and a boring or uninteresting theme

17. Vangelis (7) a light-hearted, amusing story (8) the language is peculiar, confusing thoughts repetitions and gossip (11) an amusing story of a girl who writes letters and postcards to her friend, with nothing to say but gossip, in strange language with repetitions and no punctuation

18. Georgia S (7) an interesting story, light-hearted (8) the peculiar language with no punctuation (fullstops) makes it a little confusing (11) a trip on boat described by a girl
in letters – postcards. The theme is amusing and interesting, there is little to say but gossip, and the style is peculiar
19. Georgia (7) amusing, light-hearted (8) not very interesting, confusing (11) the story of a girl in a trip to Egypt; the language is confusing, formal and informal, repetitions and no punctuation. Not very interesting
20. Helen H (7) amusing, light-hearted story (8) confusing, without interest (11) the story is as confusing as the trip, everybody changes partners or buys things and gossips. The language is peculiar
21. Sonila (7) an interesting, light-hearted story (8) - (11) the language is strange, it follows the trip, with no punctuation, quick rhythm, letters/postcards without answer. The story of a girl on a boat is interesting
22. Irene (7) interesting, amusing story (8) – (11) it is a strange story written in serialized letters and no order in events. There is a lot of gossip and it is amusing. The language is like the trip, strange, no punctuation, repetitions like a refrain
23. Evangelia (7) amusing, light-hearted (8) confusing story, no interesting (11) a girl describes a trip with many gossip and confusing thoughts. The story is not interesting
24. Natasha (7) – (8) boring, tiring (11) uninteresting story, difficult to understand with confusing thoughts. Strange language
25. Helen (7) amusing (8) uninteresting, confusing (11) the language is strange, confusing events, the story is dull

Title of text: In the Street of the Philhellenes
1. Maria (7) interesting subject in very poetic language (8) it is written like a story, not a poem (11) a poem in prose, with a lot of themes, for example the light and heat of Greece, death and life, is stressed
2. Efi (7) interesting and poetic (8) the style (11) a poem in story, the glory of Greece is stressed with the light and heat, life and death
3. Stella (7) interesting, poetic (8) the language (11) it describes the heat and sun of Greece, life and death
4. Ria (7) interesting, poetic (80 the style (11) a poem in prose, the themes of light, heat, death and mourning and life
5. Vasso (7) interesting and poetic language (8) it is written like a story (11) it has a lot of themes, like heat, light, death, life, but it has no continuity
6. Angelike (7) interesting with poetic language (8) the style (11) it is a poem in prose with a lot of themes, as light, heat, the glory of the Hellenes, death and life
7. Kostas (7) interesting subject (8) strange style for poem (11) the poem is written like a story with the theme of sun, heat, death, mourning and life
8. Costas (7) interesting, poetic (8) it is a poem but not written like a poem (11) it talks of the Greek sun, heat, death and life which is the glory of Greece
9. Nick (7) a very interesting poem in prose form, with poetic and metaphorical language (8) – (11) the themes of the poem are interesting, as the light of Greece, the heat that turns mourning into a will for life
10. John (7) poetic language full of metaphorical and symbolic meanings; interesting themes (8) – (11) a poem in prose style with a lot of interesting themes that make up the glory of Greece
11. Apostolis (7) interesting and poetic (8) the style (11) a poem but written like a story, talks about the street of the Philhellenes one noon, when the writer sees a funeral. But there is heat and light and they turn mourning into life, the glory of the Hellenes
12. Matina (7) interesting with poetic language (8) the style (11) it is written like a story but it is not a story it is a poem. The themes are an incident of a funeral and the sad feelings turn into a desire to live
13. George (7) interesting and poetic (8) the style is like a story but there is no continuity of plot or character (11) a poem in prose, a lot of themes, eg. heat, light, death, love, sexual desire
14. Andreas (7) a moving description of downtown Athens (8) I thought it was a story but it was a poem (11) poetic language in prose form, moving theme
15. Evangelos (7) a very interesting description of the street Philhellinon (8) perhaps the style (11) prose style but a poem, with a lot of interesting themes like heat, light etc., that make up the glory of the Hellenes

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17. Smaragda (7) interesting (8) the style (11) a lot of themes without a story, it describes the character of Greeks
18. Georgia S (7) poetic, interesting (8) the style doesn’t help you to understand it is a poem (11) poem in prose style, interesting themes, no continuity of character or plot, death and love described together
19. Georgia (7) interesting subject (8) the style is strange (11) poem in prose, the themes of love, death, the glory of Greeks from ancient times
20. Helen H (7) poetic, interesting (8) it isn’t a story, but you can’t understand it is a poem (11) strange style, a lot of themes like death, love, sexual desire, heat
21. Sonila (7) an interesting, moving text describing the glory of the Greeks (8) – (11) poem in prose style, showing the themes of heat, sun, light (the main theme), love and death. Love is stronger than death and mourning and it is the characteristic of Greeks
22. Irene (7) poetic structure in prose (8) – (11) a description of an incident in the street of the Philhellenes, heat and light and death and love all are the glory of the Greeks
23. Evangelia (7) interesting theme, poetic language (8) the style (11) it describe the street on noon with the heat, light, a funeral, love. They are all the glory of Greeks who can turn death into a desire for life
24. Natasha (7) poetic, interesting (8) the style (11) a poem in prose with no continuity of characters or plot but many themes (heat, light, death, love)
25. Helen (7) poetic and interesting subject (8) it doesn’t look like a poem (11) it describes the heat and light of the Greek sun and summer, a funeral and love and sexual desire
open-ended items
formative evaluation questionnaire

Unit five

Title of text: Ind Aff or Out of Love in Sarajevo

Questions (7), (8), (11)

1. Vasco (7) a very interesting story of a girl who is disillusioned when she visits Sarajevo and thinks of Princip and the history of Yugoslavia (8) – (11) a story with two plots, one in modern times and one in the past. They connect when the girl decides to leave the professor

2. john (7) an interesting, moving story with a double plot, one in the past and one in modern times which manage to converge (8) – (11) it is a simple, straightforward story, with a double plot, a realistic and interesting theme

3. Costas (7) two parallel stories full of interest (8) – (11) simple language, interesting theme, two plots (old and new) that come together and help each other

4. Nick (7) I enjoyed the subject and thought it was an interesting story connected with the past (8) – (11) a double-plotted story in Sarajevo before the war, with the subject of love (for a person and for a country)

5. Achileas (7) love for a person, love for a country (ind aff) in an interesting story (8) – (11) two plots, one about Princip in World War I Yugoslavia, both about love

6. Sonilia (7) an interesting, moving story (8) – (11) a story with two plots about inordinate affection, one for a person, the other for a country. It seems that the second plot has influence on the first and changes the end

7. Irene (7) interesting, moving (8) – (11) a story in two plots connected with the theme of inordinate affection, one for a person, the other for a country. It seems that the second plot has influence on the first and change the end

8. Maria (7) interesting story (8) – (11) the story of a girl goes parallel with that of Princip who loved his country and killed the Archduke for that and caused world war one. The girl causes the end of her love

9. Angeliki (7) interesting story (8) – (11) the two plots of the story are connected by inordinate affection and affect the decision of the girl

10. Helen H (7) simple and interesting story of inordinate affection (8) – (11) she is youn like Princip and loves her professor with inordinate affection like he loves his country. He kills for his country, she leaves her professor

11. Georgia A (7) interesting story of inf aff (8) – (11) two plots, one in modern times and one in the past. They are connected by inordinate affection

12. Evangelos (7) I think it is very interesting (8) – (11) the two stories are connected by inordinate affection, for a man and for a country. They have a different end

13. Vangelis (7) interesting story (8) – (11) love for a country causes world war one. Love for a man is disillusion and causes separation

14. Andreas (7) an interesting story (8) – (11) two plots running parallel. They are connected by inf aff

15. Helen (7) a simple, interesting story (8) – (11) two plots, one in modern times and one in the past. The girl is influenced by the story of Princip who loves his country with inordinate affection and she leaves the professor

16. Stella (7) the subject is inordinate affection and I interesting and well written (8) – (11) two plots run parallel both of ind aff for a man and for a country. One kills for his country, the other decides to leave the professor

17. Evangelia (7) interesting story (8) – (11) the two plots are about love and they are connected. The girl deciding to leave her friend and the boy deciding to kill for his country

18. Matina (7) the story is interesting, the subject is ind aff (8) – (11) there are two plots, two stories, one for the girl and one for Princip. They both love with inordinate affection

19. Efi (7) simple, interesting story (8) – (11) the two plots are connected about ind aff

20. Kostas K (7) an interesting story (8) – (11) there are two stories with the same subject, love for a country that makes you kill, love for a man that makes you leave
21. George (7) it is an interesting story (8) – (11) the two plots come together into inordinate affection
22. Georgia S (7) interesting, moving story (8) – (11) the two plots of the story are connected in the subject, which is inordinate affection. One for a man, the other for his country
23. Smaragda (7) interesting and moving story (8) – (11) the story is about inordinate affection for a person, for a country. The second story influence the first
24. Natasha (7) an interesting, moving story (8) – (11) there are two plots which have the same subject, in aff. The man kills for his country but the girl learns from him and decides to go home
25. Apostolis (7) interesting story (8) – (11) the story has two plots with the same subject, ind aff. Princip kill the archduke for his country and she will leaves the professor because she realize she doesn't love him with inordinate affection
appendix 16

open-ended items
summative evaluation questionnaire

Question 10

1. Smaragda: the texts and tasks were quite interesting. I thought the course was worthwhile for Proficiency and language development.
2. Evangelos: the texts were interesting with few exceptions. The course was good for the proficiency. The tasks were like other tasks, interesting and developing language.
3. Kostas K: the texts were interesting, except two. It was good to do the tasks and understand the texts more. I like talking in the classroom and it was very helpful.
4. Vasso: yes, I liked the course generally. It was appropriate and interesting for proficiency level. We learn a lot.
5. Srella: I prefer not literary texts. The tasks were good.
6. Ria: a good course. The tasks in the classroom were interesting because we could talk and exchange ideas.
7. Maria: I think it was pedagogically interesting. The texts become interesting by the tasks.
8. Efi: we talked a lot, we write tasks at home and we learn a lot.
10. Costas: I enjoyed the course a lot.
11. Nick: the texts were as good as non-literary texts. We discussed them and knew everything about them, because of the tasks. The tasks were interesting and made the course interesting for the Proficiency level.
12. John: it was good to work on literature instead of other texts. The approach was interesting and helpful for students preparing for the proficiency exams.
13. Apostolis: I liked most of the texts and the tasks. It was a helpful course for the proficiency level.
14. Matina: an interesting course. We did a lot of exercises and understood everything. Language appropriate for the proficiency.
15. George: the course was good for proficiency. I don’t like literature, but the texts were very interesting.
16. Andreas: I didn’t like most of the texts. But we talked a lot and we did many exercises.
17. Vangelis: the whole course was interesting. We did a lot of exercises and learnt a lot. I think I want more time to do them.
18. Georgia S: I liked the course. We did many exercises and learnt many new things.
19. Georgia: the texts were interesting and the tasks too. We learnt a lot. Perhaps if we had more time.
20. Helen H: an interesting course. The tasks made us talk a lot about everything that happened in the stories.
21. Sonia: it was very interesting to read literature. We discovered a lot in the texts and did many language exercises. A good alternative in the proficiency course.
22. Irene: although some texts were advanced (f.e. the language was difficult) I thought it was better to do these texts instead for other to develop language in English. I think we need more time to do them.
23. Evangelia: I think I learn a lot from this course. The language was interesting, words, metaphors in meaning, but I need more time.
24. Natasha: a good course with a variety of tasks. We had to read a lot, sometimes three or four times a text, and write a lot, but we learnt a lot this way.
25. Helen: the course was very interesting with many exercises. Sometimes we didn’t have time to do them all, we needed more time. I don’t mind the texts were literature, I enjoyed them and some tasks.