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Faculty of Letters and Languages

Department of English



**Adopting the Stylistic Approach to Enhance Students' Critical
Reading of Literary Texts**

Case of Second Year EFL Students at Abbes Laghrour University

Thesis Submitted to the Department of English in Fulfillment of the Requirements of the
Doctorate LMD Degree in Didactics of Literary Texts.

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Dedications

This humble work is dedicated to:

My father, my late mother

My husband Oussama

My angels Emily & Daniel

My sister Dr. Soumia

My mother-in-law

Thank you for being the light on my dark nights.

Thank you for being here and there with me through thick and thin.

With deep love and gratitude, I dedicate this work to those who are always believing in me.

Thank you all.

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Abstract

The main aim of this study is to examine the impact of teaching literary texts using a stylistic approach on the critical reading skills of English as a Foreign Language students at Abbes Laghrour University-Khenchela during the 2022-2023 academic year. The researcher hypothesises that implementing a stylistic approach has a significant effect on students' critical reading abilities. To test this hypothesis and answer the research questions, a quasi-experimental research design is chosen, using a mixed-method approach that combines quantitative and qualitative instruments to ensure reliable and valid results. From a population of 158 second-year students, two groups are assigned to the researcher, with each group consisting of 39 students. The researcher herself divided the students into control and experimental groups. After conducting a pre-test, a 9-week intervention is implemented, with the experimental group being taught different literary genres using a stylistic approach, while the control group received traditional instruction on the same literary genres. Student's reading skills are then measured before and after the treatment to compare their performance. Additionally, an observation checklist is used to observe other behavior-based critical reading skills. Following the completion of the intervention, the researcher administers a questionnaire to investigate the students' attitudes toward the significance of using a stylistic approach in teaching literature. The researcher also conducts interviews with teachers to explore their attitudes toward implementing stylistics in teaching literary texts. In the data analysis phase, the researcher utilizes the Statistical Package for Social Sciences (SPSS) to examine the mean, standard deviation, t-test, and Pearson's correlation of the collected data. The results obtained indicate a significant difference in students' critical reading skills between the control and experimental groups. Furthermore, the analysis of the students' attitudinal questionnaire reveals that they have positive attitudes towards the implementation of a stylistic approach. In conclusion,

the adoption of a stylistic approach in teaching literary texts has a positive impact on students' critical reading skills.

Keywords: Stylistic approach, critical reading skills, literary texts, attitudes.

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List of Abbreviations and Acronyms

CG: Control Group

CLT: Communicative Language Teaching

CR: Critical Reading

CT: Critical Thinking

DV: Dependent Variable

EFL: English as a Foreign Language

EG: Experimental Group

ELT: English Language Teaching

FL: Foreign Language

HOTs: Higher-order thinking skills

IV: Independent Variable

LT: Literary Text(s)

SFL: Systemic Functional Linguistics

SPSS: Statistical Package for Social Sciences

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General Introduction

1. Background of the Study

Numerous studies have shown that teaching literature has a significant impact on developing various learning skills necessary for students (Carter & Long , 1991; Fowler, 1996; Kramersch & Kramersch, 2000). The purpose of teaching literature in EFL classes is to utilise and explore different genres of literary texts, to enhance students' critical reading and thinking skills, and address the challenges they face when reading or analysing literary works. The teaching of literature is a dynamic process that involves various approaches, such as the stylistic approach. As highlighted by Moody (1971), teachers must establish a framework and employ effective approaches and techniques in order to ensure successful teaching of literary texts. Despite the availability of different approaches to teaching literature in EFL, there are still challenges that hinder the achievement of desired learning outcomes. It is evident that there is a gap between the subject matter and the teaching techniques used, Brandes stated: “Learning what is meaningful and relevant depends partly on what is taught and partly on how it is taught.” (1986, p. 12). Doubtlessly, literature and language are interconnected, as supported by studies conducted by Widdowson (1975), McKay (1982), Carter and Long (1991), Lazer (1993), and Harmer (2007), who advocate for integrating literature in the language classroom. The integration of literature in English language teaching (ELT) has been a subject of debate for a long time, with Lazar presenting reasons such as language awareness expansion and interpretative skill development.

Stylistics is a relatively new approach to studying literature, drawing from both linguistics and literary criticism (Widdowson, 1975). It examines literary texts as linguistic discourse to explore how language systems are exemplified. Stylistics analyses how language resources are

utilised in producing meaningful messages (Simon, 2006). It serves as a bridge between linguistics and literary criticism, or the subjects of English language and literature. Furthermore, stylistics also fosters critical thinking skills, allowing students to interpret literary works as artistic expressions that convey underlying messages. In her study, Maha (2023) aimed to investigate the influence of stylistic analysis in improving the comprehension of poetry among EFL students. Her study focused on several linguistic categories found in three of Thomas Hardy's poems. Accordingly, her study concluded that stylistic analysis has undeniable instructional value for students studying English as a second language. Other studies also attempted to examine the challenges of teaching stylistic analysis of literary texts through the lens of critical thinking. In their research, Ushchyna et al. (2018) focused on how critical reading of literature and using a poly-critical technique for their study helps students improve their high-order thinking abilities, such as analysis, synthesis, and evaluation. Their study illustrated various classroom strategies that can be employed before, during, and after reading to encourage students to delve deeper and analyse the underlying message of authors. These strategies aimed to help them effectively interpret the text and utilise it as a foundation for making connections across different media, engaging in self-reflection, and interpreting reality.

In educational settings, teachers believe that teaching reading skills is necessary for many reasons. Wallace (2003) claimed that teaching critical reading is based on linguistic, conceptual, and cultural purposes. Regarding linguistic purposes, teaching critical reading, of for instance a literary text, places a strong emphasis on readers' comprehension of the intended meanings embedded within a text and shown in some deviant forms. Thus, students will be able to identify the different skills that may be utilised to sway their views. Concerning stylistics-critical reading relationship, Liu (2019) emphasised that integrated college English programmes only focus on

students' linguistic skills while limiting their critical capacities. A lack of critical thinking abilities and temperament impairs learners' ability to be creative and innovative. As a result, it is suggested by him that college English professors must strengthen critical awareness and use stylistic analysis methods to assist students in developing critical reading abilities, therefore it leads to increasing students' capacity to reasonably judge, synthesise, analyse, and evaluate reading materials. The results of his study found in order to develop language awareness and critical reading abilities, teachers should place a greater emphasis on close reading and stylistic analysis of material at various levels. After analysing and assessing the material, it is found that there is a great enhancement in their summarising and paraphrasing as a result of their critical reading and thinking abilities improvement.

However, in Algerian universities, EFL students still face difficulties when they come to understand, analyse or interpret a literary work. Such obstacles can be overcome if more considerations were taken about the students' overall stylistic competencies. Moreover, the traditional ways and the lack of using different new approaches lead to the failure of teaching literature. In this sense, Benzoukh (2017) highlighted the significance of incorporating stylistics into EFL classrooms. She explained how stylistics involves examining specific linguistic patterns and their importance. Her paper intended to explore the concept of style in literary language, identify different approaches to analysing literary style, and discuss how these approaches can be used to address challenges faced in EFL instruction. By incorporating stylistics into the EFL classroom, teachers and learners can overcome language and cultural obstacles that hinder the learning process.

2. Statement of the problem

Throughout the history of education process, educators have always sought the ideal method to effectively implement in their classes. However, the use of traditional methods has been heavily criticised for not fostering higher-order thinking and problem-solving skills in learners. As a result, there has been a shift from a teacher-centered to a learner-centered approach for classroom instruction. This shift has sparked academic debates, particularly in the context of Teaching English as a Foreign Language (TEFL) at the university level. The teaching of literature in TEFL has been a subject of controversy and questioning. The main issue revolves around whether literature should be taught to develop linguistic and communicative competencies or to enhance students' creativity, critical thinking, and critical reading skills.

Teaching literature is seen as a process that involves the teacher, methods and approaches, and course content working together to enhance students' critical thinking and reading skills, as well as other learning skills. Moreover, drawing on recent learner-centered approaches, the stylistics approach is considered a suitable choice to meet these goals. The stylistic approach, which is more student-centered, helps students understand the semantic and syntactic levels of literary works, such as prose fiction and poetry. By actively engaging with the text, students can develop their ability to critically read the given texts. In response to these limitations and in line with advances in cognitive learning over the last forty years, the stylistic approach has gained popularity among scholars and English language teachers. It aims to improve readers' awareness of how texts create meaning and the cognitive effects on readers. This approach views reading as a process of understanding and interpreting written language, in contrast to the traditional intensive model that focuses on the successful recitation of language.

While the stylistic approach is not a new topic, it has progressively been introduced into English language instruction, particularly in literature, as teachers recognize the importance of critical thinking and reading. Although research has been conducted in this field, there is a scarcity of studies specifically focusing on the influence of stylistic approaches on improving critical reading abilities. Investigating this area will provide more insights into how the stylistic approach can enhance critical reading abilities. However, in Algerian universities, literature classes usually use a lecture-based approach, with teachers leading and students passively receiving information. Furthermore, the teaching of literature is also more focused on culture. As a result, students become passive learners who can only repeat what teachers present in the classroom, without improving their ability to analyse literary texts or engage in critical reading.

As a consequence, using a stylistic approach to teaching literature will encourage students to interact with the text, examine its language, and interpret its meaning using linguistic features and literary theories. To this end, this approach helps students understand the significance of language in literature and appreciate its creative usage from their own perspectives. Therefore, since the stylistic approach allows students to examine different linguistic and cultural levels of literature, enhancing their ability to contextualise, analyse, interpret, and evaluate different opinions, this study aims to investigate the effect of adopting stylistic approach to teaching literature on students' critical reading skills.

3. Research Questions

This study is conducted in order to answer the following research questions:

1. To what extent does the adoption of stylistic approach in EFL context affect learners' critical reading of literary texts?
2. Which aspect of critical reading is affected most by applying stylistic approach?

3. What are learners' attitudes towards stylistics in teaching literature?
4. What are teachers' attitudes towards teaching literature through stylistic approach and their perceptions of students critical reading challenges?

4. Research Hypotheses

The aforementioned research questions are operationalised in form of the following hypotheses to be tested:

1. Adopting the stylistic approach helps to enhance students' critical reading of literary texts.
2. Adopting the stylistic approach enhances all aspects of critical reading.
3. Students have positive attitudes toward the implementation of stylistics in teaching literature.
4. Teachers view the application of stylistics to teach literature more positively.

5. Research Aim and Objectives

This work aims to examine the effect of applying a stylistic approach in teaching literary texts on students' different critical reading skills. This study also aims to gain insights into the factors that play crucial roles in enhancing students' abilities to become a more active and independent reader in a learner-centered while dealing with different literary genres. Thus, this study's main objectives are:

- To examine the effect of a stylistic approach to enhance students' critical reading of literary texts.
- To investigate which aspects of critical reading can be improved more.
- To investigate students' attitudes toward the implementation of stylistic approach to teaching literary texts.

- To investigate teachers' perceptions of adopting a stylistic approach in teaching literary texts and students' critical reading challenges.

6. Significance of the Study

This study is significant as it contributes to the existing literature in the following ways: First, it provides insights for LT teachers on teaching literature using a learner-centered approach rather than the traditional way. Second, by using stylistics as an eclectic approach, it bridges the gap between different layers of literary texts. Finally, adopting a stylistic approach to teaching different literary texts enables students to move beyond the surface level of meaning and question the hidden intended messages. This, in turn, helps them improve their critical reading skills.

7. Definitions of Research Variables

Stylistics: The independent variable in this study is Stylistics. It can be viewed as the study of how and why meaning is constructed the way it is through using different linguistic theoretical frameworks, models, and tools in literary and non-literary texts (Norgaard, Busse, & Montoro, 2010). In this sense, students should be introduced to different phonological, morphological, lexico-syntactic deviations and foregrounding theories to stimulate their cognitive abilities to analyse, synthesise, and evaluate the different hidden themes and meanings embedded within LT. In this study, the stylistic approach is adopted for one semester in teaching LT in an EFL classroom.

Critical Reading: it is the dependent variable in this study. According to Milan (1986), Duncan (2004), and Pirozzi et al. (2014), it is an advanced level of comprehension of texts that calls for interpretation as well as assessment skills that allow the reader to discern between opinions and facts, separate out pertinent information, draw logical conclusions from inference, assess the tone and purpose of the writer, and question its credibility and reliability. In this study, the researcher

used two tools to measure CR which are: pre-and post-tests and classroom observation grid. The test targeted critical reading skills are: Comprehension, analysis, synthesis, applying knowledge, arguing reasonably, and dealing with figurative language (Appendix A, B) In addition, the observation grid consists of, in addition to the aforementioned skills, other key skills such as: annotating, using marginalia, using dictionary, skimming, summarising, paraphrasing contextualizing, which were quantified in order to be measured as well.

8. Research Methodology

- This study took place at the Department of English at Abbess Laghrour University - Khenchela- with second-year students during the academic year 2022-2023.
- A Quasi-experimental research was conducted with the assigned sample that was divided into two groups experimental and control groups, each of which consisted of 39 students. To accomplish the research aims, answer the research questions, test the hypotheses, and achieve satisfactory results in this study, the researcher opted for a mixed-methods approach, where both quantitative and qualitative methods of data collection instruments were used.
- A mode of triangulation was adopted whereby data and information are collected through a quasi-experiment where pre- and post-tests are administered to both control and experimental groups before and after the treatment, classroom observation, an attitudinal questionnaire, and semi-structured interviews with teachers of LT at the same department.

9. The Structure of the Thesis

This study has consisted of six chapters:

Chapter One: Literature Review on Stylistics

This chapter reviewed literature on Stylistics as both a subdiscipline of linguistics and literary criticism and as a learning teaching approach. Its definition, history, types, and different interdisciplinary approaches are also provided. The researcher also shed light on the key concepts regarding stylistics like the concept of style, foregrounding with its two facets of deviation and parallelism. In doing so, the stylistic devices will be easily understood according to their various deviant domains. In addition, stylistic principles are presented so that the stylistic analysis will be objectively regarded. Finally, pedagogical stylistics in the EFL context is discussed.

Chapter Two: Literature Review on Critical Reading

This chapter was devoted to discussing critical reading as a higher level of reading skills. In the first section, defining reading was the first step to pave the way to comprehend what critical reading is. Moreover, reading components, purposes, levels, principles, and different reading strategies are thoroughly introduced to shed light on the importance of different elements that help readers in the process of meaning-making or reading comprehension. Speaking of the latter, models and strategies of reading comprehension are highlighted in this chapter as key criteria for enhancing critical reading skills. In the second section, critical reading various levels, purposes, and principles were explained to compare lower and higher levels of the process of reading and what readers need to know in order to improve their levels of reading and critical reading.

Chapter Three: Literary Review on Literary Texts

This chapter is devoted to first defining what a literary text is. In addition, LT characteristics, genres, and approaches through which they are taught are all explained and reviewed. Regarding stylistics and critical reading variables, this chapter also included how a literary text can be taught stylistically and read critically. Lastly, the relationship between all of this research's variables is indicated and highlighted.

Chapter Four: Research Methodology

The framework of this research methodology is shaped from the general to the more specific details. Starting with different research paradigms, research approaches, and research designs where the researcher explained which one is suitable for this study. In addition, the target population of this study and sample procedures are mentioned and justified. Furthermore, data collection instruments are stated and explained in detail. Finally, since mixed-method research was opted for, different analysis procedures were taken into consideration to analyse data both quantitatively and qualitatively.

Chapter Five: Data Analysis, Interpretation, and Discussion

In this chapter, the researcher opted for both quantitative and qualitative data analyses. Concerning the findings of the pre- and post-tests, descriptive statistics (mean and standard deviation) and inferential statistics (paired-sample t-test) were measured. For the students' attitudinal questionnaire, the researcher measured the mean and standard deviation in order to know students' attitudes toward the study. Finally, for teachers' interviews, the researcher applied thematic analysis to interpret their answers.

General Conclusion: it was the last chapter in which the researcher summarised each chapter, and mentioned some pedagogical implications of the study. In addition, the limitations that prevented the researcher from achieving higher and better scores were stated. Accordingly, some recommendations were mentioned to be taken into account.

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I. Chapter One: Overview of Stylistics

Introduction

This chapter reviews literature on Stylistics as both a subdiscipline of linguistics and literary criticism and as a learning teaching approach. Its definition, history, types, and different interdisciplinary approaches are also provided. The researcher also sheds light on the key concepts regarding stylistics like the concept of style, foregrounding with its two facets of deviation and parallelism. In doing so, the stylistic devices will be easily understood according to their various deviant domains. In addition, stylistic principles are presented so that the stylistic analysis will be objectively regarded. Finally, pedagogical stylistics in the EFL context is discussed.

1.1.Overview of Stylistics

1.1.1. Definition of Stylistics

Doubtlessly, the importance of stylistics is not a fresh topic, because it has been considered as a field of study for decades in which many attempts have been made to define this elusive term. According to Widdowson (1975), there is an interrelationship between both linguistics and literature from which the field of stylistics has borrowed its basics so that it is considered as the study of literary texts and discourses from an oriented-linguistic point of view. Similarly, the renowned linguist G.N. Leech (1969) believed that stylistics' main concern is to explain how and why language is related to its artistic (aesthetic) functions in literary texts, for Stylistics can be seen as a linguistic approach to literature. Furthermore, in Turner's opinion (1973), it is impossible to tackle or study any kind of literary issues and texts without referring to language. Additionally, he also stated that the field of stylistics is a kind of amalgamation between either linguistics and literary criticism disciplines or English language and literature subjects.

Additionally, according to David Crystal (1969), it is seen as one of Linguistics' sub-disciplines that scientifically studies and focuses on particular aspects of language variations. Each of which in Thomas Kane's point of view is related to the authors/writers' linguistic choices used to express their emotions to affect the reader. Likewise, Lucas (1955) claimed that stylistics is to use language effectively in order to arouse emotions. Also, Verdonk (2006) opined that stylistics is studying authors' style of literary texts intensively regarding the advanced level of language. This quote from Jeffries and McIntyre can summarize what is said above: "Stylistics has been defined as a sub-discipline of linguistics that is concerned with the systematic analysis of style in language and how this can vary according to such factors as, for example, genre, context, historical period and author (Crystal and Davy 1969: 9 and Leech 2008: 54)." (p. 13)

Furthermore, stylistics, according to Nina Norgaard et al (2010), can be viewed as the study of how and why meaning is constructed the way it is through using different linguistic theoretical frameworks, models, and tools in literary and non-literary texts (2010). Another attempt was made by Katie Wales (2011), in which she saw it as a polysemous term that is based on several approaches. Furthermore, it borrows valuable views from other disciplines like sociology, philosophy, psychology and history to pave the way for a considerable stylistic analysis and textual interpretation of literary works through a remarkable intersection with other fields of study. Accordingly, its main goal is to put emphasis on some linguistic (phonological, graphological, morphological, lexico-semantic) triggers, consciously or unconsciously used by the author, to attract readers' attention and to spur their cognitive abilities to comprehend and interpret the given texts (Verdonk, 2002).

In a nutshell, one can define stylistics as a kind of amalgamation between literary criticism and linguistics. In this sense, a stylistician can be both a critic and a linguist to objectively analyse

literary and non-literary texts linguistically. In addition, showing the linguistic deviations and defamiliarization of the text in different contexts affects the reader. Simply put, stylistics is the systematic analysis of different writers' styles of literary texts from linguistic perspectives to stimulate readers' psycho-cognitive abilities to comprehend the hidden meaning.

1.1.2. History of Stylistics

Stylistics became the limelight of various studies, especially as a part of applied linguistics. Depending on how the term style is defined, such variety is derived from the integration of: the various linguistic branches – moving from Rhetoric, Russian Formalism and Structuralism to Halliday Functionalism- and literary criticism. Similarly, W. V. Peer (1980) saw stylistics as a developmental step from both Russian Formalism and Prague Structuralism schools through shedding light on the concept of Defamiliarization or the deviation from the standard and normal use of language

Historically speaking, its origins, more specifically the concept of style, were traced back to Ancient Greek and Roman scholarships of literary studies carried out by figures such as Aristotle, Quintilian, Cicero, and Gorgias. Such rhetoricians' main concern was on Rhetoric and poetics as dominant arts. Speaking of the style, the term style (stilus) was intensively utilized to achieve persuasive effects (Verdonk, 2006, p. 196). Furthermore, rhetoric was defined as an art of speech (Bradford, 1997, p. 2) that was used in public speaking to impress and persuade people to affect their public opinion about different social and political situations. From this end, it is agreed that both Rhetoric and stylistics share the same interest in linguistic forms and focus on variety of contexts, without forgetting to take social, cultural, emotional, and political issues of the chosen texts into consideration.

Earlier, language was built on a set of rules that control how spoken or written languages should or should not be utilized, or what is defined in other terms as perspectivism. Broadening out, perspectivist scholars' main concern was to preserve language by decrying any kind of violation and by achieving appropriacy. On one hand, rhetoric stylistics was immensely found in non-literary texts especially those that were administered to politics, ceremonies, and judiciary acts. Since it was involved in persuasive discourses, the basic characteristics of rhetoric stylistics were inventing, organizing, and presenting arguments. On the other hand, poetic stylistics put a weighted emphasis on writing poems where expressions of emotions and artistic ideas were intensively regarded. In order to achieve a high level of expressiveness and to accomplish aesthetic effects, poets concentrated on using figurative, artful word order, and eloquent style. Jumping up to the Renaissance era, and since language was considered a battleground since ever, some literary scholars and critics advocated limiting literary English to a simple colloquial language that ordinary and illiterate people would understand better and easily. Unlikely, others insisted on preventing vulgarism, and they also recommended revisiting the classical masterpieces, and tried to emulate their eloquent and prowess styles to refine and revive the style and literary language, based on which Samuel Wisley described the style as a dress of thought. (Bradford, 1997; Simpson, 2004; Lambrou & Stockwell, 2007; Jeffries & McIntyre, 2010; Fahnestock, 2011; Hamawand, 2020)

At the beginning of the 20th century, stylistics witnessed a remarkable momentum. Its interdisciplinary characteristics helped to achieve significant development in the field. Scholars and critics started to draw on axiomatic insights from various linguistic theories to apply them on literary works analysis. At the expense of stylistics advancement, two linguistic movements were interrelated, one of which was Russian Formalism, and the other was known as Prague

Structuralism. As both trends of form-centered approach, the form of texts is highly regarded at the expense of its meaning, which became the topic of both Structuralist and Formalist stylistics.

On one hand, structuralist stylistics, as based on structuralism established by De Saussure, is an intellectual discipline influenced by both Formalism and the Prague school. It gained momentum during the early of the twentieth with figures like Roman Jakobson and Jan Mukarovsky who expanded the structuralist approach upon formalist ideas. Structuralist stylists emphasized the arbitrariness of signifier and signified relationships, the importance of linguistic units' one-to-one links, and the difference between signs as a determinant of meaning-making (Lambrou & Stockwell, 2007; Sotirova, 2016). They also examined the effects of the use of binary opposition and elements' interconnectedness within a text. In this sense, structuralist stylistics concentrates on other related concepts to analyse the given text. Accordingly, structuralist stylistics led to an analytical approach that was more theoretical and broader than other approaches, focusing on structural patterns, interpretative codes, and formal properties within genres. However, literary structuralism received harsh criticism for its formalist ideas and for examining texts as closed systems through neglecting their social and historical context, so post-structuralism flourished as a fixing movement that emphasized language instability and stressed the various contexts (Norgaard, Busse, & Montoro, 2010; Hamawand, 2020).

On the other hand, Formalist stylistics was a prominent early 20th-century literary and linguistic movement. It was influenced by Russian Formalism with its two luminaries as Viktor Shklovsky, Vladimir Propp, and Roman Jakobson (Bradford, 1997). The latter, upon his emigration to the United States, established a crucial connection between the Prague School and Western structural linguistics and poetics. (Burke, 2014). The Formalistic stylists solely concentrated on literary form, particularly poetry, at the expense of its meaning and contexts, as

an opposing movement of Functionalism. Within texts, they were influenced by the symbolist movement's aesthetic concepts and Ferdinand de Saussure's theories on language structure. In fact, they aimed to release the audience from any stereotypical thoughts and beliefs by putting a total emphasis on the form of the text without considering its contextual features. In addition, the use of stylistic devices, the concept of literariness and foregrounding with its two main types: deviation and parallelism were of great importance. (Norgaard, Busse, & Montoro, 2010; Stockwell & Whiteley, 2014; Sotirova, 2016; Hamawand, 2020).

In the 1920s and onwards, the study of metrical patterns in poetry was made possible in the United States by Leonard Bloomfield's structural linguistics. However, in the late 1950s, **Chomsky's generative grammar** made it easier to analyse syntactic structures such as phrases and clauses more methodically and descriptively (Carter & Stockwell, 2008, pp. 292-5). In this sense, such fusion of influences caused to creation of a new approach to text analysis that maintained the accuracy of descriptive linguistic methods while gaining insight into the ways through which literary effects and interpretations can be created by using formal language. Early stylistics emerged in the 1960s and 1970s from interdisciplinary contact between linguistic and literary criticism. According to Roger Fowler (1996), this interdisciplinary shift led his works to change the ways of analysing language from a transformational grammar point of view to discover new trends in analysing literary texts linguistically. Simultaneously, M. A. K. Halliday created Systemic Functional Linguistics (SFL), his own approach to social semiotics.

Conversely, SFL came as an opposed movement to Russian formalism, in which the former claimed that language is built on situational system choices that are based on different social, cultural, political, and historical backgrounds. In terms of linguistic stylistics, Halliday's SFL appears to be the most well-known theory. It is applied to analysing linguistic relationships of

text/context bridge, and it saw language as intertwined with society (1985). According to Fairclough (2003), SFL concentrates on the connections that exist between language and many facets of social interaction. Systemic linguistics, according to Fairclough (1995), is a functional theory of language that focuses on the issue of how language is constructed to address its main social roles. In terms of Halliday's concept of textual grammar, Ayoola (2008) noted that SFG is concerned with text analysis. In this context, the text refers to any material with any length that is characterised as cohesive whole (Halliday & Hassan, 1976). According to Halliday and Hassan (1976), the context of a text is defined by three layers: its field (the whole event in which the text functions), its mode (the text's function within the event; the channel taken by language), and its tenor (role interplay among event actors). Halliday (1994) discussed three meta-functions of language: textual (a coherent account of the message's universe), interpersonal (social interactions between participants in an encounter), and ideational (states of affairs in the world).

1.1.3. Literary Stylistics vs Linguistic Stylistic

Stylistics went through a crucial development over time, in which different authors shed light on the difference between both linguistic and literary stylistics. Their differences here are not in the types of texts examined, but in the purposes for which stylistic analysis is conducted (Wales, 2014, p. 438). Most stylisticians would contend that their work combines elements of both approaches and this is stylistic approach.

On one hand, the main focus of literary stylistics is on the various aesthetic elements a text might have. Thus, the core message is its aim rather than the manner in which it is delivered. Additionally, it is considered an analysis of a written work. It also entails making impressionistic, intuitive, and unsupported judgments on a piece of literary work based only on what is written and

how it is expressed. Additionally, literary stylistics is concerned with how a text is interpreted subjectively. It is impacted by individual sentiments and beliefs in which a text's interpretation is separated from its linguistic structure. In this sense, interpreting the meaning of authors or breaking through various codes they utilise is the primary responsibility of a literary stylistician. The latter looks for a text's underlying significance and explains it to readers. Accordingly, a layperson might easily comprehend the jargon used in literary stylistics. It makes it easier for readers to immerse themselves in a work and experience other people's realities.

On the other hand, in 1968 Donald Freeman coined the term linguistic stylistics to finish the struggle between both literary critics and linguists (1970, p. 120). The focus of linguistic stylistics is on a text's linguistic techniques. Its goal is to recognize the different language decisions writers make and how those decisions affect readers' interpretation. Moreover, a text's linguistic stylistic analysis is a scientific evaluation. It involves facts, procedures, and methodologies, and the assessment is unbiased, methodical, and justified. With this being said, the goal of linguistic stylistics is to interpret a text objectively using different linguistic tools like grammatical, lexico-syntactic, phonological, and graphological levels (Enkvist, 1973). It is supported by data and facts. Texts' interpretation is based on their linguistic form. A linguistic stylistician's primary responsibility is to elucidate the message's construction. It attempts to locate and clarify the patterns seen in a text for other people. Accordingly, technical language drawn from linguistics is used by linguistic stylists to discuss textual components. It facilitates the reader's exploration of words, particularly inventive language usage.

To sum up, in order to achieve the shared objective of explaining literary works, each party requires the other's assistance. This might be where things merge. Furthermore, the search for topics and methods in a literary work of art is the focus of both literary criticism and linguistic

stylistics. The work's message and its effective delivery are of interest to stylists. Both methods (literary and linguistic) carefully examine and synthesize a piece of art with the same goal of highlighting its advantages and disadvantages. By doing this, the task becomes clearer.

1.1.4. Types of Stylistics

Stylistics as an approach witnessed crucial changes over decades. In addition to the variety of schools it is derived from, eclecticism and interdisciplinary nature were its major features since the stylistic approach is based on Author, Text, and Reader-centered approaches, each of which was given a paramount interest.

1.1.4.1. Writer-Centered Approaches

The interest in studying the language of literature shifted over the 19th century. In literature, how language is used is now considered as an orientation toward writers rather than the result of a set of rules (text). Writer-centered approaches frequently stem from the ideas or feelings and in other terms the personality of writers, with their goals and concerns. During that time, the field witnessed the emergence of two tendencies that focused on psychology and uniqueness whose focus was on authors and their uncontrollably strong emotional outpouring (Hasan, 2023). They seem to indicate that a writer's style might disclose something about their soul or personality.

1.1.4.1.1. Expressive Stylistics

Expressive stylistics depicts men as style icons. Every writer has a unique style through which their ideas are differently expressed. In this respect, style is considered the unique word choice used by the writer to depict a scenario. It alludes to the regular selection of every linguistic pattern to represent a person's personality or viewpoint which is affected by the writer's socioeconomic, educational, political, religious, and geographical backgrounds. Charles Bally and

Leo Spitzer were among those who advocated this trend which relates authors' souls to the literary work. (Hamawand, 2020)

1.1.4.1.2. Psychological Stylistics

A method that depicts the relationship between stylistics and psychology is called Psychological stylistics. It investigates and exposes a writer's emotional and psychological aspects. Also, it makes an effort to look at the types of stylistic decisions that are conspicuously present in literary discourse. These decisions are a reflection of the writers' intended goals and readers' perceptions. Writing and reading are psychological acts that include the writer encoding a message and the reader decoding the message that has been communicated (Hamawand, 2020). Moreover, the goal of psychological stylistics is to substantiate personality evaluations with thorough textual and contextual evidence. In this sense, a stylistician's job is to examine how a writer's language affects the reader psychologically.

1.1.4.2. Text-Centered Approaches

Earlier in the 20th century, stylistics main concern was on literary works rather than authors. With this being said, Text form and content are the foundation of a text-centered movement with its two parties: New Criticism and Practical Criticism. For instance, readers are given a poem and asked to react just to what the poem says, without providing any background or author identification. The purpose was to observe the readers' emotional responses to the poetry. However, the whole point was to shift the emphasis back to the text itself, readers should appreciate the given work for its setting, themes, plot, characters, etc. (Hamawand, 2020).

1.1.4.2.1. Practical Criticism

In Britain throughout the 1930s, a method of analysing literary texts, especially poetry, called practical criticism was promoted. It is especially connected to the writings of British critics William Empson and Ivor Armstrong Richards, who opposed writer-based methods of literary analysis in the 1800s. Rather, they recommended closely examining the literary text's topic, structure, and language, without considering historical and social factors. In addition, they focused on the literary text's psychological aspects (Bradford, 1997). What was important was how the literary works affected readers and how they responded intuitively. In short, they were interested in how literary writings influenced readers' psychological states.

1.1.4.2.2. New Criticism

The 1930s saw the American adoption of New Criticism as a literary analysis approach, particularly concerning poetry. The writings of Monroe Beardsley and Cleanth Brooks serve as an example of it, in which they focused on the literary language. For them, the primary source of a text's meaning is its textual evidence rather than the authors' way of writing (Jeffries & McIntyre, 2010). They carefully focused on the text itself in an attempt to achieve objectivity. In this respect, their goal was to ascertain how language patterns and features in a text achieve their literary artistic effects and meanings.

1.1.4.3. Reader-Centered Approaches

It has first appeared in the 2nd half of the 20th century, shifting the focus from writers and texts to readers. They discussed readers' responsibility in deciphering meaning. Readers should participate actively rather than be passive receivers of texts' messages. There were other conceptualizations of readers: implied readers (Booth, 1961; Iser, 1974), super readers (Riffaterre,

1959), ideal readers (Culler, 1975), informed readers (Fish, 1970), and resistive readers (Fetterley, 1977). It is said that readers can interact with a text and experience the ensuing emotional and psychological reactions. In short, any text has some information gaps that readers must fill in with what they already know in order to make it more cohesive and consistent.

1.1.4.3.1. Reader-Response Stylistics

This refers to the study of stylistics that looks at how a reader reacts to a text in relation to a range of expectations, or different interpretations. It is not the text or the writer, but rather what the text does to the significant reader. According to Culler (1975), readers are viewed as a psychological subject whose unconscious motivations are revealed via their response to a text. Style is an impression that is subjectively created in the reader's mind rather than an actual fact that is communicated by a text. To sum up, reader-response stylistics is a subjective approach that prioritises readers' attitudes, moods, and views. Texts' meaning is revealed by readers' engagement with them. Moreover, there would be more than one significant interpretation of one text, because of readers' various interactions with the same text. In short, without the reader, the text would not exist.

1.1.4.3.2. Affective Stylistics

The American Stanley Fish and the French Riffaterre have introduced affective stylistics, also known as emotional stylistics. Instead of the written work, readers are the main emphasis. A literary text is not a spatially existent thing whose meaning is not static and depends on readers. Instead, it is a time-bound occurrence or something that manifests itself as it is read. Moreover, a text is made up of the effects it has on readers, and those effects spontaneously occur while reading. The text is extensively scrutinised at different levels of words, phrases, and lines to determine the impact it has on the reader as they read. Applying affective stylistics, in Fish's opinion (1970), is

a demonstration of various cognitive processes activated while reading like judgements making, and reader emotional responses.

1.1.4.4. Meaning-Centered Approaches

After the continuous shift of the scholars' concern from writers to their works to their readers, another trend was advocated to meaning. Meaning-centered approaches have been labeled functionalist because they place a strong emphasis on linguistic meaning. Moreover, the discourse functions of syntactic forms' mental processes are studied by functional stylisticians. Also, grammar has been influenced by meaning-conveying so it makes no sense to separate the two. Among the various purposes of language is information transmission, which is crucial. The purposes for which individuals use language are reflected in its structure. Semantics and syntax have a conceptual interaction. Defining how language's communicative purposes drive the formal characteristics of grammar is the primary responsibility of a functional stylistician. This is because language theory assumes that language components are unbounded, leading to an external explanation for language.

1.1.4.4.1. Cognitive Stylistics

The field of Cognitive Linguistics was pioneered by different scholars like Ronald Langacker, George Lakoff, Charles Fillmore. The assumptions made in cognitive linguistics serve as the foundation for cognitive stylistics. One presumption is that language and the human mind are closely intertwined. An expression has meaning because of the way its shape reflects a specific cognitive organization, or the type of construal that is stressed on the structure. Since an expression has meaning, there is a difference between stylistic' options and constructive considerations that drive them. From a pragmatic standpoint, the action's success is assured. This demonstrates how

cognitive stylistics considers the mind's role in meaning formation in addition to the text. (Semino & Culpeper, 2002).

With that being said, the main aim of cognitive stylistics is to create theories about how readers' perceptions of the texts they read are influenced by what transpires throughout the reading process. It operates under the presumption that readers actively generate meaning from texts since reading is an active process. Despite the assertion made by Stockwell (2002a, p. 1) that reading literature is the foundation of cognitive stylistics in which readers actively participate in the process of creating meaning, the reading process will, in fact, always need to be taken into account in any evaluative style analysis, and most stylisticians would argue that they have always made an effort to do so. Thus, cognitive stylistics may be understood as an attempt to codify the manner in which this component of stylistic analysis has to be considered.

As readers use elements of their own background knowledge of the actual world while they read, meaning is somewhat negotiated rather than being found in the texts' formal structures. A helpful difference between **projection** and **construction** is made by Semino (1997, p. 125) in her exploration of how readers interpret the imagined worlds found in poems. Semino's concepts are helpful in understanding how readers make meaning of what they read more broadly, even if her approach mostly focused on how readers create visions of fictitious worlds. While readers create meaning, texts project it. In other words, texts provide cues that make certain parts of readers' prior knowledge stimulated and activated. This then enables readers to create mental images of the text's environment. The psychological difference between **top-down** and **bottom-up** processes is a valuable connected concept. Regarding text comprehension, the first term denotes the process of deriving meaning from textual triggers, whereas the second term pertains to the application of prior knowledge to facilitate comprehension. The latter turns to projection, as both pertain how meaning

is derived from a text by the reader. The former is similar to the construction concept in that both describe how readers use schemata to make sense of the world.

1.1.4.4.2. Functional Stylistics

At the end of the 20th century, Functional stylistics was derived from and was based on Functional linguistics axioms which was founded by Michael Halliday, Simon Dik, and others. According to Halliday (1994), there is an interrelated connection between the linguistic form of the grammatical system and social and personal requirements that are needed to be served by language, which can be considered as iconic rather than arbitrary. It investigates all instances of repetition, parallelism, and divergent uses of language in an automatic unresponsive, and direct way. Furthermore, Functional stylistics makes an effort to explain both the social purposes of speech and language structure, in which function is emphasized; and to shed light on language use in interpersonal communication whose choice of words is determined by the circumstance. Because of this, there is a meaning disparity between the stylistic alternatives “He prefers to sleep” and “He prefers sleeping”. Every option displays a unique semantic differentiation and every stylistic decision is considered practical as claimed by Halliday (1978). One can distinguish the semantic difference between the two options based on potentiality vs actuality.

On the other hand, Stanley Fish turned the attention away from the text toward the reader, whose presumptions and expectations are paramount, yet there is a risk of relativism with this reader-focused or affective stylistics (Fish, 1970). In addition, the text and the reader's perception are two extremes that are far from absolute reality (Weber, 1996, pp. 2-16). Fish also argued that the grammar and semantic significance connection is arbitrary, not natural as it is conversely claimed by Halliday.

1.1.4.5.Contextualization-centered Approaches

1.1.4.5.1. Feminist Stylistics

Sara Mills (1995) introduced feminist stylistics as an approach that sheds light on the ways gender is portrayed in texts. This approach examines gender bias in language structures and writings that represent male or female ideals. The application of sexism (prejudice or discrimination), usually directed at women, represents one type of inequality. In this sense, feminist stylistics therefore has two objectives, one of which is developing an understanding of how gender is treated in texts. The other one is shifting conventional habits of language usage, by pointing out sexist textual patterns and offering substitute expressions. In contrast to new historicism, feminism holds that literature, with its stylistic qualities, is a unique example of how gender roles are mediated and formed. According to Virginia Woolf, the main female authors of the pre-war era started writing novels because of the more traditional genres of poetry and drama that had become male-fashioned, while the process of writing novels was still relatively new and could still be handled softly. Woolf continued by asserting that Dorothy Richardson and Jane Austen created a special grammatical pattern, or what one may refer to as the psychological sentence of the feminine gender (as cited in Mary Eagleton (1986, pp. 7-8, 547–50, 594–6)

1.1.4.5.2. Pragmatic Stylistics

Pragmatic stylistics refers to the intersection of both pragmatics and stylistics. The development of pragmatics has also given rise to a plethora of new models and approaches to the stylistic analysis of a given text. In the examination of a text, it integrates the power of language with contextual components (linguistic, social, and cultural aspects). It is focused on the contextual usage of language and how it affects a text's meaning. In the canonical form of a communicative process, one addresser normally provides information to one addressee, but there are many

opportunities for variation in real-world scenarios. Drama, for example, offers one of many possible complexities where a character speaks to another character, and this discourse is part of what the audience has been told by the playwright. In this sense, the emphasis on conversation (as interpersonal meaning) and language elements (like discourse markers, speech actions, politeness techniques, etc.) are crucial. According to these ideas, pragmatic stylistics places more emphasis on context than syntax. Speech act theory further altered the way that texts are studied stylistically. It implied that a writer uses language to “do” as well as to “say”. A discourse's characters interact according to specific cooperative rules. (Halliday M. A., 1978; Bradford, 1997; Fairclough, 2003; Hamawand, 2020)

1.1.4.5.3. Corpus Stylistics

The late 1960s saw the development of corpus stylistics in which large-worded texts are analysed through computer-driven studies. In order to solve stylistic issues, it uses computational tools, particularly the ability of computers to recognize patterns in lengthy linguistic passages. Furthermore, the core of corpus stylistics is a combined, quantitative and qualitative technique that uses computer tools to highlight important textual elements. A quantitative approach uses numerical approaches to assist the stylistician in gathering objective data on language structure's frequency and importance. A qualitative approach uses non-numerical techniques like collocations and concordance to assist stylisticians in recognizing subjective language patterns. By describing patterns of language norm violation, the stylistician highlights the importance of foregrounding and explains the aesthetic impacts (Sinclair J. , 2004; Carter R. , 2010).

1.2.Key Concepts of Stylistics

1.2.1. The Concept of Style

Style, as the focal point of the study of stylistics, has as ancient roots as stylistics. Many scholars and researchers endeavoured to define this polysemous word. First of all, it is traced back to the French old term “stille” which meant at that time an instrument used for writing. After that, various labellings are attached to this concept which acquires many different interpretations.

Some scholars consider style as a deviation (Carter and Naehe 1990, p.36). They claimed that it is distinctive because it deviates from the norms in some manners. Regarding the variety of contexts, it can be implied that style may vary depending on the medium, level of formality, scenarios, and circumstances, which refer to Style-shifting. Similarly, as per Missikova (2003), style can be viewed as the way one expresses themselves in both written and spoken forms. Thus, literary or non-literary variations in language can be defined as style. In addition, register is one of the main characteristics of the style in which the language of religion, politics, advertising, and newspaper articles are quite different. In addition to register, a style also refers to the common linguistic practices of a community at a specific period of time (whether ancient, middle, or modern) such as Poets of the Augustan Era. Lexically speaking, the distribution and patterning of lexical elements within a text are taken into account when determining style. This may lie along the choice/selection or chain combination axes (De Saussure, 1959; Bradford, 1997).

Other scholars considered style as a matter of choice, author’s personality, and dress of thoughts which is motivated by some purposes to achieve some effects, mainly aesthetic and emotive ones to influence readers’ perception, as rhetorical persuasion (Verdonk, 2002, p. 10). According to Verdonk (2006), each writer has a special stylistic design apart from other writers,

in which different forms and structures are purposefully chosen as prints, lexical items, grammar, etc. In investigating English style, David Crystal (2003) claimed that among the frequent meanings, the term has uniqueness in choice and is regarded as the main one. In this sense, Lucas also viewed such uniqueness as the skillful application of words to convey ideas and provoke emotions (1955, p. 9). Likely, Leech and Short referred to the style as how language is utilised in a specific context, by specific persons, for a specific reason (2007, p. 9). Finally, in terms of evaluation, style is a way of expression's efficacy. It is about making the correct statement most powerfully and efficiently possible (Crystal & Davy, 1969).

Theoretically speaking, Leech and Short (2007) listed two main contentious theories of style which are the monism and dualism approaches. On one hand, the dualist approach is derived from Aristotle's literary philosophy. Proponents of this approach advocated the distinction between form and meaning. In this sense, style is considered as decisions about manner and expression rather than matter and content respectively. According to Ohman Richard, Bally, Riffaterre, and Charles Barthes, apostles of dualism, style is to convey, or more specifically express, the same content in different ways (Ohmann, 1958). Accordingly, the reader is typically more drawn to the form's aesthetics (alliteration, parallelism, etc.) than to its message. On the other hand, the monist approach is derived from Plato's literary theory. According to monist scholars, the content would immediately be different, if any changes at the level of the form occurred. It is believed that the form and content are connected as body and soul, as one entity (Flaubert, 1896 as cited in (Culler J. , 1997)). In the light of his opinion, it is kind of impossible to sum up or paraphrase any literary text, without losing its main appreciation as a result of the loss of the metaphorical style that was used. (Riffaterre, 1959; Carter & Nash, 1983; Simpson, 2004; Verdonk, 2006; Jeffries & McIntyre, 2010)

To sum up, style is a set of linguistic characteristics that set one type of writing or writing category apart from another. Writers' style encompasses how they approach their subject and how they present it to suit the needs of the reader. Furthermore, it is the outcome of language decisions that successfully convey the author's distinct ideas and emotions. It is also viewed as a tool for both writers and readers to explore. Style intensifies the meaning of writing by honing both the expressive and referential meanings, which makes a language more believable. Consequently, style is more than just decoration; it communicates significant, nuanced meaning and assessment that characterise the writer and reveal his fundamental beliefs and moral principles.

1.2.2. Defamiliarization

As a result of Formalist stylists' attempts to differentiate between the everyday communicative language and the language of literary works, the concept of **defamiliarization** was produced by the formalist Victor Shklovsky (1917). Its ideas were opposed to the over-familiarity of the linguistic signs to which readers are no longer aware of their aesthetic effects due to their over-use in everyday communication, the process whose label was **Automatization** (Katie, 2011). In other terms, literary language in general, and poetic language in specific (Leech G. , 1969), utilise **De-automatization** for not only highlighting and foregrounding but also alienating the familiar. To this extent, Cook (1994) advocated the idea of refreshing one's schemata from time to time with strange and unfamiliar things in order to protect mental abilities from stoniness. In this sense, it is agreed that deviant forms attract attention and stimulate the cognitive abilities to decode what is behind the image. Moreover, he maintained that people lost their interest in things as they grew accustomed to them. By applying the scheme theory, readers of literature can refresh their perceptions and stimulate their mental process to enter the world of novelty, and breaking down the static and conservative limits drawn by habituation. To this end, Shkolovsky appraised

the power of art whose purpose was to lead people to openness. (Shklovsky, 1917; Norgaard, et al., 2010)

1.2.3. Foregrounding

Another formalist concept was first coined by Jan Mukarovsky (1932) which is foregrounding. It is related to the concept of estrangement or defamiliarization. The purpose of poetic language was basically to de-automatise what was often taken for granted, to utilise language artistically, and to startle the reader with a new and dynamic knowledge of its linguistic medium. Therefore, and according to Wales (2014), foregrounding refers to the act of highlighting a linguistic sign against the backdrop of accepted linguistic conventions. Accordingly, there are two primary ways that foregrounding may be utilised: as "deviation from a norm" or as "more of the same." (Simpson, 2004, p. 50). The goal of foregrounding as a stylistic device is for the pattern to become salient in the process of bringing attention to itself, regardless of whether it follows a pattern closely or veers from it via parallelism. Additionally, this salience is driven only by literary concerns, and as such, it is a crucial textual device for the growth of themes, characters, and imagery as well as for eliciting an emotional response in the reader.

Additionally, since how a text signifies is stylistics' primary concern, the notion of foregrounding is crucial to stylistics and education as well. Linguistic strategies on all language levels that, for example, contrast with the text's backdrop or with contextual elements like genre are referred to as foregrounding. Since it can only be quantified in situations where rules and conventions are formed, followed, and connected to intricate contextual elements, foregrounding is a relative notion whose degree affects cognitive perceptions. However, there are several issues with the concept of foregrounding, among which is that it calls into question the status of the great

majority of words in any text, which are by definition not foregrounded. In a way, foregrounding is only one aspect of a text; the other aspect consists of the "backgrounded" elements, which might be regular and repetitive but yet contribute significantly to the text's style. Theories of figure and ground highlight this crucial link between foregrounded elements and their surroundings. (Jeffries & McIntyre, 2010; Stockwell & Whiteley, 2014)

To summarise, linguistic elements can be foregrounded, emphasised, or made prominent within the literary text itself for certain effects by setting the new standard against the non-literary norm's backdrop. Moreover, it is also considered as a type of textual patterning which is employed primarily for literary-aesthetic reasons. Working at any level of language, foregrounding often involves some form of stylistic distortion, either when a textual element is emphasised through repetition or parallelism, or when a textual piece deviates from a linguistic norm.

1.2.4. Parallelism

As one of the guises of foregrounding, parallelism can be typified by the excessive overuse of repeating structures that create foregrounding effects. It is defined by Leech as 'foregrounded regularity'; the reader is drawn in by repetition (of sound or grammar), just as they are by alliteration or parallelism (1969). It is also considered as a rhetorical device that is based on the equivalence between linguistic units, or the repetition of the same pattern. (Wales, 2014). Accordingly, parallelism can be regarded at various levels:

- a- Phonological Parallelism:** phonetic structure, syllabic structure, rhythmic structure, and alliterative patterns.

- b- Syntactic Parallelism:** it refers to a balanced or repeated structure of phrases, or clauses in a grammatical comparable way. (e.g.: Daniel likes writing poems, reading books, and watching movies.)

1.2.5. Deviation

As a result of the distinctiveness of literary works language, another Russian formalist notion was aroused which is linguistic deviation, that was associated with the language of poetry in particular. Any departure from the standard norms in language, whether viewed as a system or from a functional perspective, is referred to as deviation which was coined by Geoffrey Leech (1969). In Leech's point of view, exceeding and overpassing the limits of a language creates special artistic effects and impressions within readers' minds, even though some interruption problems would be caused by various linguistic deviations. Accordingly, writers aim to attract and stimulate readers' attention by showing their abilities, knowledge, and skills of words manipulation.

According to Jeffries and McIntyre, a deviation is when irregularity has unexpectedly occurred in the language (2010, pp. 31-2). Similarly, Richards et al. (2000, p. 105) claimed that deviation refers to the description of any violated utterances, words, or phrases structures from the standard norms of language that are related to both written and spoken practices (2003, p. 105). To this end, Leech (1976) utilised this crucial term to describe the various linguistic irregularities he found while analysing some poems, by which he pointed out nine (9) kinds of linguistic deviations as follows:

1.2.5.1. Phonological deviation

Poetry's auditory qualities are frequently cited as one of its attractions. Some types of prose and dramatic writing may also include a strong violated use of sounds or phonetic signs. Example of such deviation is clearly stated in Charles Dickens' novel *Oliver Twist* through Barney's difficulty in pronouncing nasal consonants /n/ and /m/, instead of which he utters /d/ and /b/. However, the goal of stylistics is to deconstruct the phonological components of poetry style so that a thorough analysis may be conducted. Poetry, of all, is mostly composed of sounds, therefore any study of those sounds must rely on some speculation. Most of the time, foregrounding is demonstrated by musical patterns in poetry style, such as alliteration, assonance, consonance, rhyme, and rhythm. Stylistically speaking, it is observed that spelling changes are meant to signify a certain emphasis on unfamiliar concepts. (Leech G. , 1969; Jeffries & McIntyre, 2010; Gibon & Whiteley, 2018; Hamawand, 2020)

1.2.5.2. Graphological Deviation

Graphological foregrounding effects are typically produced via high graphological deviation. In this respect, graphological deviation refers to the violation of the rules of written or spoken literary works. One famous example of graphological deviation is seen in the name of e.e. cummings and his works, which infringe on capitalization and punctuation norms. In addition, changes in print types (font, italics), the lack of punctuation use, and the usage of colours are considered as examples of typographical deviations (Leech G. , 1969; Lambrou & Stockwell, 2007).

1.2.5.3. Morphological Deviation

It refers to the production of ill-formed words and morphemes by adding affixes in inappropriate positions, such as: using the affix (est) to form superlative with long adjectives: *ungratefulest* in *Oliver Twist* written by Charles Dickens. Additionally, it also can be realised by creating an infringement in English morphological rules, like in Shelley's poem *Adonais*: waked instead of woken, and airs instead of air.

1.2.5.4. Lexical Deviation

Any invention of new words or any departure of words from their conventional standard norms is called lexical deviation. It aims at creating deeper and more aesthetic effects within readers' minds. Some examples of lexical deviation are through:

- Neologism: *blatant* (Spenser), *assassination* (Shakespeare), and *pandemonium* (Milton).
- Adding prefixes: like the use of (Fore+suffer= *foresuffer*) by T.S. Eliot in his *Waste Land*.
Adding the prefix *un* to words that are not used in the standard English Language like *Unchilding* and *Unfathering* used by Hopkins.
- It also can be realized through Anaphoric repetition and Malapropism; the process in which some words are accidentally misused instead of similar-sounding words. (*natural vs national*) (Leech G. , 1969).

1.2.5.5. Syntactic Deviation

It refers to any kind of ungrammaticality and violation of syntax norms. Poets usually create special sentence forms and grammar to express what a normal language cannot (Seturaman & Peck, 1995, p. 236). It can be viewed in the following forms:

- Breaking grammar rules like *many a night* (Alfred Tennyson: *Locksley Hall*).

- Inversion.
- Ungrammatical sentences: no subject and verb.
- Double negation: e.g. But don't you never find... (Charles Dickens: Great Expectation).
- Misuse of parenthesis.
- Parallelism.

1.2.5.6.Semantic Deviation

It refers to the process of creating absurdity when the denotative meaning is considered at the expense of the connotative meaning. Examples of this were demonstrated in Dylan Thomas' "A Grief Ago", and Wordsworth's My heart Leaps Up's line 'The child is father of man'. Some examples of semantic deviation are the following stylistic devices which are going to be explained in the next title: Irony, Synecdoche, Metonymy, Periphrasis, Hyperbole, and Pun.

- **Historical Deviation** refers to the use of archaic language alongside contemporary words to evoke emotions, for example, yon, thee, thou.
- **Deviation of Register:** this can be achieved through mixing various registers in which several other domains, as sources to borrow words from, are integrated within the literary works.
- **Dialectal Deviation:** is the process in which words from authors' mother tongue are borrowed to express their emotions and feelings more intensively.

To sum up, literary language, whether the text is a poem or novel, is full of foregrounding elements that deviate from the norms to create defamiliarized situations. Parallelism and deviation with their various types help to create unfamiliar concepts and forms, which stimulate readers' cognitive abilities to look behind the surface level of an utterance to understand the hidden deeper meaning. In this sense, deviations are when linguistic conventions are violated; they might be in

different forms according to the violation that would occur at any linguistic level. As a result of the variety of linguistic deviations, many stylistic devices were derived from the different linguistic domains. Accordingly, such processes would help readers to enhance their linguistic awareness and interpretative skills.

1.3. Stylistic Devices and Their Domains

1.3.1. Phonological domain

The study of spoken sound patterns in languages, including how sounds are arranged in writing and utilized to express meaning, is known as Phonology. Within such a field, specific phonological processes occur. However, each process has a different purpose since it reflects a different aspect of the domain. Three aspects are evoked by phonological stylistic devices: imitation, periodicity, and repetition.

1.3.1.1. Repetition

- **Alliteration:** Alliteration is the practice of starting subsequent words with the same initial sound, usually a consonant. The poem's use of alliteration aids in drawing the reader's attention to a crucial concept. It is also labeled by initial rhyme. (Katie, 2011). The following tongue twisters is an example of alliteration using the sound p (*Peter Piper picked a peck of pickled pepper*)
- **Assonance:** The repeating of the same vowel sounds in consecutive words that begin with distinct consonants is known as assonance. The poem's use of assonance contributes to its rhythmic and lyrical qualities. (e.g.: "The rain in Spain falls mainly on the plain.")

- **Rhyme:** Rhyme is a poetic or musical device in which similar-sounding syllables are repeated at the end of lines.

1.3.1.2.Periodicity

Periodicity refers to the propensity of a syllable to return at regular intervals. Language's ability to be periodical is achieved by **Rhythm**, which is the pattern of stressed or unstressed syllables recurring in different literary genres, especially poetic verses. Poetry has a musical dimension through the use of rhythm which has a pleasing tone that arouses feelings in the reader. In prose, rhythm aids in maintaining the coherence of ideas while enhancing humour and comedy.

1.3.1.3.Imitation

In language, imitation is achieved by the use of **Onomatopoeia**. This refers to words that sound like their meaning. This alludes to a term that is either the same as or similarly related to the sound it represents. Thus, it is the process of turning a sound connected to something identified into a word.

1.3.2. Morphological Domain

In language, the scientific field of morphology studies word formation. This field of research examines the internal structure of words, encompassing their stems, roots, and appendages. These processes are all the same in that they aim at creating new words in a language.

1.3.2.1.Diminution

This refers to the act of reducing the size, quantity, scope, or significance of something. A diminutive is a marker that expresses a word's fundamental meaning to a lesser extent. Suffixes are added to nominal roots to create diminutives. The majority of the time, animate derivatives

with diminutive connotations are formed using the suffixes -en and -ling. They are employed to characterize people, pets, and vegetation. Primarily, the suffixes -ette, -kin, and -let are employed to create miniature derivatives of inanimate objects.

1.3.2.2. Origination

It is used to describe how to create new words (a nonce word) with specific meanings for certain situations. This is the impromptu creation of a context-bound structure intended to identify novel, or unidentified items or situations. The term webinar refers to an online seminar, according to its definition. As demonstrated by the example, such creation is a contextual coinage that develops to serve a specific communication function. A nonce creation turns into a neologism when society accepts it.

1.3.2.3. Invention

In language, the process of creating new terms or phrases, also known as a neologism, is called invention. New frontiers in science, technology, or the arts give rise to neologisms. It is also defined as the process of adding new words to the language to name goods as a result of technical improvement.

1.3.3. Graphological Domain

The study of a language's writing system is known as graphology. It examines the visual components of language. The two main components of graphology are print kinds and punctuation. Writing symbols known as punctuation are employed to control written texts and make their contents clearer. The appropriate use of punctuation indicates the writer's ability to write coherently and express ideas clearly. According to cognitive stylistics, a punctuation mark has significance since it conveys a specific message and has semantic content. This is shown by the

fact that a comma may significantly alter the meaning of two statements (Hamawand, 2020; Hasan, 2023).

1.3.3.1.Punctuation marks

Punctuation marks are graphic symbols that writers employ to indicate emphasis, make meaning clear, and facilitate comprehension. They might appear at the word or phrase level. They provide two meanings at the sentence level: First, termination is achieved through either completing a sentence using a full stop, realising an interrogation using a question mark with questions, or realizing an exclamation using an exclamation mark. Second, a connection is expressed through either separation by using a comma, anticipation by using a semicolon, elaboration by using the colon, emphasis by using the dash, or finally enclosure by using quotation marks. Whereas, at the level of the word, possession through using an apostrophe, and combination through using a hyphen are linguistically expressed (Hamawand, 2020; Hasan, 2023).

1.3.3.2.Print types

They refer to the different typographical markers used in writing that help the reader grasp the authors' points of view and text meaning. Writers utilise them as tools to convey information, indicate meaning, and aid with comprehension. They can be found in prints with the letters slanted to the right, and they are called **Italics**. In printed writing, italics are employed to highlight specific words, often works or items' names, to make them stand out from the surrounding text. In addition, **boldface or font** prints are also used in which the letters are rendered darker and thicker than usual. Important terms and ideas for the content of work are highlighted. Moreover, the style of using **Small Capitals**, in which shorter letters in height than normal capitalized letters, are used to emphasise the concept such as BC and AD when indicating the time.

1.3.4. Lexico-semantic Domain

Investigating a language's lexicon is the focus of the study of lexicology. It entails analysing words in terms of both meaning and application. The aspects, that make up the lexicological domain, offer cognitive settings for the semantic description of the lexical stylistic techniques. It functions as a cognitive tool that makes it possible to explain how different lexical stylistic devices are distributed and to provide evidence for their use in speech. Such devices are therefore said to constitute a domain, and in order to comprehend the semantic structure of any given device, one must comprehend the characteristics of both domains in which it exists and the other facets of the domain.

1.3.4.1.Replacement

In replacement aspects, the stylistic devices within them differ in terms of the degree of politeness.

- **Euphemism:** this refers to a courteous or moderate expression that substitutes an expression considered somehow rude, or unpleasant indirectly. Here, the word "pass away" is used in place of "die."
- **Orthophemism:** A straightforward, neutral term that is not unduly courteous like euphemisms or derogatory like dysphemisms is called an orthophemism.
- **Dysphemism** is the use of an insulting or negative term in place of a pleasant one.

1.3.4.2.Redundancy

- **Periphrasis:** this refers to using several or difficult words to describe a concept that has been expressed with a few or simpler ones. This is also known as tautology, which has a humorous effect.

- **Pleonasm:** this refers to the use of an extraneous word in a sentence or statement. It serves as a technique for emphasis, repeating the message if it is not understood at the first time.
- **Verbosity or verbiage:** the narration of the events using an excessive number of words, a twisted or ominous language. Like the use of in my personal opinion, instead of personally.

1.3.4.3. Inaccuracy

- **Malapropism** is the unintended substitution of an inaccurate term that sounds similar to another word, frequently with the result that the meaning of the original word is altered. (e.g.: you are not the pineapple (instead of the pinnacle) of politeness).
- **Spoonerism** is a speech blunder where a speaker inadvertently swaps the first letter or sound of two or more words for another to produce an entirely another term. (e.g.: Three cheers for our queer old dean!", Spoonerism: "Three cheers for our dear old queen!")
- **Eggcorns** are words that are regularly used instead of more esoteric ones, but the meaning is still conveyed in some way (e.g.: beckon call instead of back and call).

1.3.4.4. Contrast

- **Antithesis** is an opposition between two phrases or sentences in the same statement to generate a contrasting impact. Typically, the sentences have a similar form to highlight the main idea for the reader. (e.g.: "Fair is foul, and foul is fair" Macbeth, scene 1, act 1)
- **Paradox** is when two seemingly unrelated concepts contrast to reveal deeper truth. Despite being in contradiction with itself, the sentence may be understood in a reasonable way; e.g.: "Less is more".
- **Oxymoron** is a situation when two opposing terms or attributes are placed next to each other to elicit discussion, e.g.: "Deafening silence".

1.3.4.5.Comparison

- **Similes** are vivid and straightforward comparisons of two dissimilar objects made with the help of words: like and as.
- **Metaphor** refers to the use of a phrase for something clearly different from what it really signifies. A metaphor, which is typically expressed by saying something is something other, makes an oblique comparison.
- **Metonymy** is the practice of renaming an object after something else that it is closely related to; for example, “let someone give you a hand”, a hand here refers to help.

1.3.4.6.Exaggeration

- **Hyperbole** is the art of overstating the importance or seriousness of something. The intention is to draw attention to a subject, convey intense emotions, or make a joke.
- **Understatement** refers to the act of portraying something as much less significant than it actually is, whose aim is to lighten up anything serious in a humour, polite or modest manner.

1.3.4.7.Wordplay

- **Zeugma** is the use of one word to refer to two other words with two distinct meanings. It gives dramatic effect and flavor to literary writings.
- **Pun** is the use of terms with similar sounds but distinct meanings.
- **Irony** is the act of manipulating words in which the intended meaning is indebted in the different actual written words

1.3.4.8.Reference

- **Epithet:** A term used to describe a person, place, or object, usually in the form of a nickname or descriptive title. It is the application of a feature deemed typical of the entity; person, place, or object
- **Merism:** It is the use of a conventional term to describe something by listing numerous of its components or characteristics. Or, to put it another way, it lists some of the components that make up the whole.

1.3.5. Syntactic Domain

Syntax refers to the logical arrangement of words in phrases or clauses. However, parts within a phrase can be reordered or repeated to emphasize their meaning. Syntactic stylistic methods stimulate four aspects: relocation, omission, repetition, and arrangement. Although these strategies strive to produce semantic emphasis and stylistic variation in writing, their syntactic behavior differs. They differ according to the nature of the shift in word order, kind of omission, or location of repetition.

1.3.5.1.Relocation

- **Inversion:** Reversing the order of two clauses in an expression is known as inversion. It is the process via which two expressions invert, or change from one canonical sequential occurrence to another.

Linguistically, there are various examples of inversion:

- After a negative adverb or adverb phrase at the beginning as in *Seldom* have I seen such beautiful work,
- After an adverbial expression of place as in *Round the corner* came the knights.

- After *so + adjective + that* as in *So delicious was the food that we ate every last bite.*
- After *if* in conditionals with *had, were, and should* as in *Had we arrived sooner, we could have prevented this tragedy.*
- After *not* as in *Not for a moment did I think I would be offered the job.*
- *wh*-words in interrogative statements as in *What a beautiful picture it is!*
- helping verbs are placed before their subjects as in *Where in the world were you!*, and exclamatory sentences as in *How wonderful the weather is today!*.
- **Extraposition** is the process of relocating a component from its regular position to the end of a sentence and replacing it with the introductory element. It is a syntactic technique that rearranges word order so that an important element appears to be in the correct original place.
- **Raising** refers to shifting a claim from a subordinate clause to a place in the main sentence. They are still maintained apart when in use.
- **Fronting** moves an element from the central or final position of a line of text to its original place. There are some examples of fronting patterns:
 - Fronted complements as in *Bloody awful that was.*
 - Fronted clauses with question words as in *Why she married him I don't know.*
 - Fronted participles as in *Gone were the designer glasses.*
 - Fronted adjectives as in *Huge it was*

As is obvious, authors use the fronting approach to highlight the fronted item.

1.3.5.2.Omission

The act of purposefully or unintentionally leaving someone or something out is known as omission.

- **Ellipsis:** it refers to the removal of any words that are comprehensible given the context. It is employed to cut to the chase and avoid digression.
- **Asyndeton:** It is the absence of structurally important conjunctions and connectives between expression pieces. It is employed to make a statement more succinct, effective, and meaningful.

1.3.5.3.Reiteration

It is the process in which the same words and phrases are repeated several times in order to provide clarification and to emphasize a point of view.

- **Anaphora** is the practice of starting subsequent clauses or sentences with the same word or phrase to emphasize it. Its purpose is to draw the reader into an emotional experience.
- **Epiphora** is the repeating of the last word or last group of words in a series of sentences or phrases in a sequence. It is employed to highlight words in writing and highlight their significance to the content.
- **Epanalepsis** is the process of repeating a sentence or statement's first portion after the same clause or expression. Repeating the term at both initial and final positions serves to highlight it as a crucial idea or point.

1.3.5.4.Arrangement

- **Parallelism:** A device in which grammatical expressions are similar in structure. It adds a sense of rhythm which helps plant the message into the mind of the reader.

- **Chiasmus:** A device in which grammatical expressions are reversed. Chiasmus serves to get two points across but puts more emphasis on the second part.
- **Antimetabole:** A device in which the exact words in the expression are reversed. Antimetabole shows that reality is not always what it seems to be.

1.4. Teaching Stylistic Approach

1.4.1. Principles of Stylistics

As a result of the scientific roots of linguistics, stylistics is also characterized by its rigour, falsifiability, retrievability, and systematic analysis which are taken into consideration by stylisticians to achieve objectivity. In this sense, Simpson Paul had cast three basic principles which were known as Simpson's three R's (2004, p. 4) which are: Rigour, Retrievability, and Replicability principles of stylistic analysis.

First of all, rigorous analysis means that, in any kind of scientific analysis, researchers should draw an explicit framework for the models, theories, and the ways their research was conducted and written up (p. 4). In order to apply an analysis rigorously, one should first set out a systematic framework, (like stating the followed design, the sample understudy, the setting, etc.) which should be underpinned by various language-structured models and discourses to show how the process worked. In this sense, consistency and clarity can be remarked by other scholars as a result of rigour importance, in case some of them wanted to follow the same steps even if they reached different results. (Bradford, 1997; Jeffries & McIntyre, 2010; Stockwell & Whiteley, 2014).

The second principle was Retrievability. If the stylistic technique is to be argued to be retrievable, then the analysis must be structured using clear words and standards (Simpson, 2004, p. 4), the definitions of which are accepted by other stylistics' students. This consensus makes it

possible for other stylisticians to recover, or follow the stylistic technique, by testing the categories employed in the study and seeing how it came to its conclusion.

Next, Replicability in stylistic analysis does not imply that scholars aim to imitate one another's work. It simply implies that the techniques should be transparent and clear enough for other stylisticians to validate them, either by utilising them on a particular text, through testing on the same text, or in other terms applying a reproducible stylistic analysis. If the analytical approach is understandable and repeatable, the findings drawn are reasonable. To this degree, stylistics' attempt to dissociate itself from work that relies exclusively on unproven or untestable intuition has come to be seen as a fundamental tenet. (Bradford, 1997; Simpson, *Stylistics*, 2004; Jeffries & McIntyre, 2010; Gibon & Whiteley, 2018).

In addition, and as a result of that stylistic arguments are provided solely for verification in the presence of supporting evidence from the literary work or reading, it is crystal clear that stylistic analysis is evidential. Stylistically speaking, the effectiveness of the arguments is independent of the stylisticians' authority or their persuasive competence. Even if stylistic work leans largely on psychological rather than linguistic contexts, the major source of the supporting data is anchored in the text itself, or in inferences, connections, and consequences that are explicitly stated as deriving from the text itself. In this sense, stylistics, along with all of its various guises, keeps style at the center of its validity. (Lambrou & Stockwell, 2007; Stockwell & Whiteley, 2014).

In terms of objectivity versus subjectivity, stylistics objectivity has been occasionally criticized. According to Harris (1981; 1987) and Toolan (1996), stylistics analysis has never been considered objective. It is not possible, not just because literary works are comprehended and contextualised differently, but also because language is infinitely and technically varied in its

forms and purposes; languages are not absolute codes, and people are not robots designed to decipher those codes. From an intersubjective perspective, Short and Van Peer (1999) claimed that stylistics is undoubtedly an intersubjective discipline. They also urged that there is a legacy of openness and clarity in the exposition of stylistic descriptors. When feasible, stylistic explanations strive for a certain level of reproducibility. This exemplifies the impact of a scientific method of inquiry, in which falsifiable claims are considerable. Dealing with the subjective and perhaps peculiar impacts of foregrounding or readerly construal makes it difficult to be objective. (Jeffries & McIntyre, 2010; Stockwell & Whiteley, 2014).

To conclude and to sum up what has been analysed above, stylistic analysts should build their analysis upon explicit frameworks that can be used as a reference to other scholars. Moreover, they also should clearly outline the different models, designs, techniques, and tools used while analysing the literary work, for their analysis can be retrievable. Furthermore, for an analysis to be replicable, every method and technique applied should be transparent and testable to allow other scholars to verify their validity and reliability. Lastly, even if the nature of literary works and their interconnected contexts make it quite difficult to be analysed objectively, scholars are obliged to try their possible to decry any subjective thought from preventing them reach objectivity.

1.4.2. Stylistic Analysis

In stylistic analysis, the main aim is to explain how readers come to comprehend a text. This is accomplished by closely analysing the text's linguistic structure and the ways in which readers would have to approach it in order to understand it. It has little interest in offering fresh and innovative readings of the literature it studies. Moreover, it makes an effort to offer an unbiased and scientific analysis based on actual and quantifiable data that is applied methodically. Thus,

stylistic elements are essentially linguistic elements in which style and language are equivalent in certain ways.

The study of spoken language in linguistic stylistic analysis often begins at the phonetic/phonological level, while the graphological devices in written language are examined. Further, the expanded examination includes layers like lexical, semantic, and grammatical structures. Any stylistic study necessitates an implicit or explicit comparison of linguistic characteristics between individual texts, a group of texts, and a predetermined standard. Automation is the widespread application of linguistic tricks that language decoders do not pay much attention to. It is consistent with language use norms. It also adheres to the forms and patterns that literate language users would anticipate being employed in a certain scenario. However, "foregrounded" language strategies are typically not anticipated to be employed in a particular setting. They are regarded as noticeable and they get the language decoder's attention by standing out. Accordingly, the employment of foregrounded and automatized language depends on the particular communication scenario. As a result, the word stylistics is unique and may be used to identify the relationships between form and effects in a given language variety.

In terms of analysis principles, it is crucial to remember that it is a requirement for analysts to disclose their actions and methods. This will make the analysis publicly accessible. Additionally, this helps readers understand how experts arrived at their interpretations. Malmkjaer (1991) claimed that a thorough stylistic analysis would characterize a text at every conventional level of linguistic description. These are meaning, form, sound, and structure. The only exception is that it usually does not function at patterns formed by lengthy text passages. Text linguistics, conversational analysis, and discourse analysis all take this into account which is crucial for

linguistic stylistics study. These, however, do not exclude the discourse-as-process perspective as a potential vantage point for analysing style.

Speaking of discourse, Michael Halliday (1978) explained the interconnections between language and situation using the word register. Since language cannot exist without context, it is difficult to grasp language elements in isolation. In this sense, every speech has a referential context of its own, which arises from a specific circumstance in which the speaker's attitude toward the reality being communicated and their attitude toward the actual or potential hearer are both present. Language variations are referred to as registers based on the context in which they are used and used. According to him, register characterizes the decisions made by language users, decisions that are influenced by three components. Field of discourse: which is the actual activities that the participants are involved in. It alludes to the discourse's theme or subject matter. Second, the discourse medium is called the mode. It indicates whether the text is written or spoken. Last, the discourse style is all that the term tenor signifies. It classifies a text as either casual or formal.

As a contextual study, context encompasses circumstance, culture, and language in which a specific study is located. According to Halliday, there are several perspectives on every text that is examined stylistically, thereby accomplishing a minimum of a few goals. Thus, texts are considered to have three functions: textual, ideational, and interpersonal. In this case, social ties are created and maintained by interpersonal functions. It all comes down to the bond that the text is building with the people it is intended for. For instance, speech actions together with the text's tone and mood are examined, as is the usage of personal and impersonal pronouns. Speaking of ideational function, one searches for speakers' experience of the real world, without excluding their inner world of awareness. To this end, the manner that a text represents reality, how its

interlocutors are portrayed, and how information is arranged in phrases and sentences are all topics covered by linguistics. (Halliday M. A., 1978; 1994)

In addition to the previous functions, textual functions establish connections between language and the characteristics of the context in which it is employed. The language is cohesive and coherent because of the anaphoric and cataphoric references that go both forward and backward within a sentence. The connections or linkages that exist inside and between sentences or utterances that comprise a section of speech or text are referred to as cohesive elements. Moreover, coherence is the logical arrangement of material inside or between sentences, which is a feature of speech or text. This explanation of Osisanwo's work situates linguistic stylistics within the field of discourse analysis, making it an interdisciplinary concept. The analysis method can be understood as closely examining the text, identifying its constituent parts, and elucidating their respective functions within the passage (Osisanwo, 2003).

The framework of Transitivity is a technique made possible by language's ideational function. It is curious about the dissemination of concepts. The representation of experiences and processes, such as acts, events, consciousness processes, and relationships, is the main goal of transitivity. This includes all phenomena and anything that can be described by a verb, such as states, relationships, and physical or non-physical occurrences (Halliday & Hassan, 1976; Cunanan, 2011). As a technique for linguistic study, transitivity describes the many processes that are identified in a language and the structures that allow them to be conveyed. When using transitivity, the actor and goal are the main participants in the process raising the question of whether the actor is directing the process in the direction of the objective or not. In this case, the structure may be categorized as (agent + process + goal) configuration, signifying the role of

language in conveying the language users' perception of the outside world or their own internal reality. Participant status ranges from major to minor.

In addition to understanding the text's meaning and maybe providing a summary, it is important to evaluate the diction's quality. Writers' word choice is known as diction. Their choice of vocabulary has a significant impact on whether a message is effective or not. It is plausible that they employ varying diction levels to cater to various objectives and target audience. They also could go for straightforward and specific language. Their tone can be discerned by their language. When it is evident that the phrasal and clausal typologies have a stylistic significance in the way the subject matter expressions are presented, then they can be taken into consideration. Others choose to push the listener by using Latinate, elaborate, and complex terms (Isodore, 2010).

Furthermore, different sentence types and combinatorial patterns within the text are examined at the sentence level. Effective speech requires a blend of these different sentence forms or what is known as grammar level. Sentence functions, including interrogative and declarative statement forms, are taken into consideration at the rhetorical level. One may think about the punctuation patterns and how they function inside the text, this is true because sentence kinds are frequently determined by punctuation. Other examples include coordinating and subordinating devices, parallelism, parenthesis, and antithesis. To this end, scholars have produced works to help students of stylistics with the process of textual stylistic analysis. A checklist has been presented by Leech and Short that was divided into four categories: lexical, grammatical, figures of speech, and context and cohesion (2007). Similarly, Crystal and Davy have described the process for characterising a text's linguistic elements (1969).

To conclude, stylistic analysis is a strictly scientific process. Speech actions theory may be used for stylistic analysis in a suitable way through felicitous circumstances, and Grice's cooperative principles can be effectively applied to either find derived maxims or how characters, speakers, or writers of a book violate the maxims. Thus, in the field of study, the application of linguistics to different texts, especially literary ones, and the style is characterised as the preference for particular linguistic forms or traits over others. Furthermore, the objects and structures that are separated for investigation are the main focus of stylistic analysis. The vocabulary and descriptive frameworks utilised to characterise these objects come from a specific school of descriptive linguistics that is available to stylisticians. Naturally, the ultimate goal varies based on the language background of the person doing the analysis.

1.4.3. Stylistic Approach in EFL classroom

According to Hall, the foundation of pedagogical stylistics was laid by Widdowson's publication of *Stylistics and the Teaching of Literature* in 1975, which was followed in the early 1980s by Carter, Short, and other authors (Hall, 2014, p. 244). Furthermore, Zyngier (2006) is considered among the scholars with a keen interest in the field of stylistics pedagogy. She claimed that stylistics is an effective instrument for text instruction in the classroom. In this sense, Hall went on by summarizing the divergent viewpoints of Carter and Widdowson. The former claimed that a literary work is a special kind of language that is different from everyday language. While the latter asserted that the most important elements in the interpretation process are the specific readers. Accordingly, Hall stated that deciphering meaning and arriving at an accurate interpretation may be aided by examining foregrounding, deviant forms, irregular structures, and variations of the literary language.

In addition, Carter (2010) highlighted the major historical advancements in pedagogical stylistics in one of his important papers. He clarified that some authors contribute to the field through their writing. Smith (1975, 1990), Watson and Zyngier (2006), and Short (1989) had a few contemporary works that demonstrate the theory and practice of the subject. Carter also pointed out that educational stylistics emphasizes the need to allow readers to use their expanded knowledge to examine a particular literary work, rather than attempting to impose a rigid and ignorant reading of a specific text. He also established that there is not a single, "universal" approach to text interpretation. Actually, readers ought to contribute to the meaning by drawing on their own linguistic and cultural experiences rather than taking a passive role (p. 117).

Another scholar was Clark who described pedagogical stylistics as a new trend in education that focuses on teaching stylistics in the classroom. Its goal is to increase students' awareness of the language used in texts (Clark U. , 2007). Students are taught to analyse texts at three different levels. At the first level, they analyse the text's formal properties, such as its phonology, vocabulary, and sentence and clause syntax, as well as the relationships between sentences and paragraphs. At the second level, stylistics goes beyond these formal features and focuses on the text's relation between a text, other texts, and the reader. Here, learners are taught that meaning is not always stable and depends primarily on the reader's interpretation of the text. At the third level, stylistics addressed the sociocultural setting in which writing and reading occur. When studying a text, contextual elements like the reader's cultural background and the environment in which the text is being read must be taken into account. It is important to note that many academics consider stylistics to be a particularly contentious field. Presumably, there is no way to define it. Scholars cannot agree on whether to classify stylistics as literary critique or linguistic study. As stated by Zyngier (2006), it could be simpler to concede that the subject is too vague to address, but stylistics

provides a way to organize what has been referred to as the "elusive" aspect in literature. (Watson & Zyngier, 2006, p. 367).

In terms of text comprehension, Zyngier (2006) also offered a theoretical framework to assist students in comprehending the text in its context. According to her, a text cannot be isolated from the other essential players in a literary system, including post-processing, creation, mediation, and reception. The author is in charge of the work's production; readers are in charge of its reception; critics are in charge of its post-processing; and lastly, a mediation that involves multiple individuals or organizations is handled by the educational system, colleges, and teachers. Moreover, she also provided some theoretical recommendations for contextually-oriented stylistics. For instance, it suffices to provide critique if one can discern the significance or influence of another person's work. Stylistic analysis also creates new patterns that are interpreted by readers as intriguing linguistic patterns. However, students should also understand that addressing these stylistic motifs is a necessary component of their critical job. Thus, they can improve their comprehension of some patterns they have not seen previously when they are aware that there is a range of patterns that elicit distinct responses. Important to this discussion, developing self-control, which helps learners processing texts as conversation, is also essential. To this end, as learners gain proficiency in stylistics, their replies will become increasingly automated and sophisticated. The first step towards gaining literary expertise is analysing the literary language. Remembering that every stylistic approach should take into account the reader's social and personal backgrounds. (Watson & Zyngier, 2006).

Similarly, Hall (2007) presented several important benefits and uses of stylistics in a similar manner. Firstly, stylistic methods can be used to teach literature. It makes it possible to recognize and value the imaginative use of language in literary works. Secondly, stylistics is useful

in the teaching of languages, whether they be first, second, or foreign languages. Lastly, one of the main goals of stylistics is to teach language awareness and usage to learners (2007, p. 240). Additionally, according to Wales, stylistics has long been seen as a useful teaching tool for instructing English language learners as well as non-native speakers of the language in language and literature. Teachers objectively follow certain goals or tactics to help them reach their aim of teaching with ease. In this respect, a teacher frequently has no choice but to be adaptable in order to meet their learning objectives. Accordingly, classroom discourse analysis is a close collaborator of instructional stylistics (Wales, 2014)

On the other hand, Clark (2007) conducted significant research that is noteworthy for its analysis of several stylistic elements, including genre, narrative structure, point of view, and text characterisation. She presented these stylistic elements in her study to undergraduate students who were unfamiliar with stylistics. The task assigned to the learners is to evaluate two detective fiction books. The genre of detective fiction was selected for examination because it provides insight into the social, cultural, and psychological context of a certain work of literature. For four weeks, Clark (2007) created lectures and workshops to assist students with their work. She set up a two-part module: In the first section, weekly lectures, seminars, and workshops introduced the students to various stylistic approaches. In the second section, in their examination of the two novels, the students were expected to use all of the stylistic elements that were previously discussed. In this approach, the many elements learned for analysis were imparted to the students in relation to how they may be used to a certain fiction genre. After the lectures, the students participated in a workshop where they were divided into pairs and asked to respond to a series of questions related to the lectures. The purpose of the questions was to gauge how well the learners comprehended

the lectures. Accordingly, the research demonstrated the instructional benefit of the selected strategy, as students applied the lecture's concept to the texts they had chosen to analyse.

Gavins and Hodson (2007) applied educational stylistics differently in another investigation. They went so far as to check the transferability of stylistic abilities since they were not satisfied to only teach stylistics in the classroom. According to them, the majority of college students were exposed to stylistics as a side topic or adjunct. An undergraduate program was created by Staff members at the University of Sheffield. The emphasis of the curriculum was on the student's part in stylistic instruction. The program's instructors worked to prepare students to speak in stylistics from their very first year of college. The program's objective was to broaden students' perspectives on the use of stylistic analysis. Instead of only having learners remember certain theoretical stylistics difficulties, they wanted them to feel like they practice it as real stylisticians. First-level students were prepared with the fundamentals of stylistic analysis through the use of accessible textbooks like Short (1996), and Simpson (1997) among others. Students were provided with a historical overview of the evolution of speech from ancient Greece to the present throughout their second year of study. Additionally, students began to apply their analytical abilities to other students in various circumstances when they reached the third level and final year of study. (Gavin & Hodson, 2007; Hall, 2014).

To sum up, pedagogical stylistics is a stylistic approach that supports the idea that learners are helped to develop foreign language competence more effectively. However, learners who are familiar with stylistics are typically aware of certain linguistic features that assist them in implementing the knowledge of the language at all levels of linguistic analysis, according to linguists whose views support pedagogy. Accordingly, pedagogical stylistics is considered as a tool in which both language and literature are dealt with in a more interpretative way.

1.4.4. The Importance of Adopting a Stylistic Approach in EFL Classroom

Experts asserted that a variety of learning contexts can benefit from an understanding of style. There are several significant overlap areas where stylistics is said to be valuable for learning. The study of literature or linguistic creativity in general can be aided by stylistics. At the same time, stylistics essentially comparative approaches make it possible to support the study of texts in contexts and discourse more broadly regarding different genres, sociolinguistics, and variation, in addition to both written and spoken language grammatical effects.

Linguistically speaking, it is agreed that stylistics can be utilised to teach language: use, awareness, and arts as a valid resource for language users. It is also considered significant for foreign language or second language learning programs, where attention to language use should facilitate language acquisition or where the study of language use is valued. It is asserted that stylistics is beneficial for professional, academic, or technical writing enhancement as well as for creative writing practices. In this respect, teaching linguistics using stylistics is an inductive approach to a potentially challenging field of study that emphasizes bottom-up research as opposed to "top-down" research that raises more questions about language and literature.

In addition to transferable social and intellectual abilities and rhetoric (evidence-based reasoning, diligent and methodical description, diagnosis, persuasion), stylistics can also be employed to teach research-based skills. In terms of readers and reading, stylistics has lately been applied to examine issues in psycholinguistics, social and cognitive psychology, and the study of reading reasoning, which includes observation, focus, value, and impacts. Moreover, stylistics may be used to teach and acquire ICT skills. To this end, it is said in more contemporary multifaceted stylistics that films, sociology, the internet, and complicated text types can more broadly employ

stylistics to help with more accurate and methodical exploration (Widdowson, 1975; Carter & Simpson, 1989; Bradford, 1997; Carter & Stockwell, 2008; Hall, 2007; 2014).

To put it briefly, stylistics is considered valuable in educational settings where accurate and well-spoken depictions and evaluations of language and communication are considered beneficial. It is said that stylistics, which provides techniques and a language for this kind of analysis, is highly teachable and serves as a training ground and empirical foundation for more complex analysis and reasoning. Whether L1 (mother tongue education) or L2 (foreign or second language education), stylistics is said to be beneficial in a variety of educational settings and at different educational levels.

Conclusion

Throughout this chapter, the researcher aims to shed light on the stylistic approach. Stylistics can be defined as a thorough study of LT from a linguistic-oriented perspective. As a teaching-learning approach, the researcher also aims to scrutinize the different key concepts of stylistics like foregrounding and types of deviation and parallelism. In addition, it is synthesized that in order to adopt a stylistic approach in EFL classrooms to approach literature teachers should build a stylistic framework to be followed. In this sense, phonological, morphological, lexico-semantic, and syntactic analyses were taken into account to stylistically analyse LT. While teaching those concepts, learners will automatically concentrate on the deviant forms within the given text. Accordingly, learners normally can enhance their critical reading skills through figuring out stylistics.

Chapter Two: Critical Reading of Literary Text

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II. Chapter Two: Literature Review on Critical Reading

Introduction

This chapter is devoted to discussing critical reading as a higher level of reading skills. In the first section, defining reading was the first step to pave the way to comprehend what critical reading is. Moreover, reading components, purposes, levels, principles, and different reading strategies are thoroughly introduced to shed light on the importance of different elements that help readers in the process of meaning-making or reading comprehension. Speaking of the latter, models and strategies of reading comprehension are highlighted in this chapter as key criteria for enhancing critical reading skills. In the second section, critical reading various levels, purposes, and principles were explained to compare lower and higher levels of the process of reading and what readers need to know in order to improve their levels of reading and critical reading.

2.1. Reading

2.1.1. Definition of Reading

Reading is the active process of constructing meaning from words. When people read with a specific purpose in mind, they can focus their attention on achieving understanding and gathering information. However, the reasons for reading can differ. Nevertheless, the main goal of reading is to comprehend the meaning of the text. Therefore, reading can also be described as a thinking process, allowing the reader to utilise their prior or background knowledge (Suchona & Urmy, 2019, p. 42).

In the light of their words, readers' main concern is to infer meaning. According to Goodman (1984), reading is described as a psycholinguistic process that is embedded between

writers encoding linguistic symbols at the beginning, and readers decoding those symbols in an attempt to create meaning at the end. In his opinion, language and cognition are inextricably related to the process of reading. Furthermore, according to Grellet (1981), reading is an ongoing process of conjecture, and any kind of book's interpretations are frequently more significant than their actual content. In the same vein, reading is also considered as a process of negotiating the meaning of different texts for comprehension, or in other words, it is seen as a method of extracting information from texts (Brown H. D., 2007). In this sense, this process is based on two techniques: word recognition and comprehension. While the former is about recognizing how spoken words and written symbols match, the latter is defined as the process of understanding a word, phrase, or sentence. According to McNamara (2007), comprehension is readers' ability to interpret text content by applying previous knowledge, and finally create a coherent mental image of the text's subject matter.

In another attempt to define reading, Clark and Silberstein (1977) claimed that it is an active process that requires readers to use their cognitive abilities to comprehend the messages that authors have to convey through written materials. On the other hand, according to Smith (2004) and Grabe (2009), defining reading cannot be done simply, but it should consider other criteria. For them, it is quite different to define reading without taking into account the variety of text types and the purpose of reading. This is mostly because reading serves so many different purposes and processes (Urquhart & Weir, 2014).

To synthesise the aforementioned definitions, the material that is read has a lot of symbols and writings that need to be understood. For this reason, it is important to instil in learners the habit of using their prior knowledge to comprehend unfamiliar concepts or vocabulary right away. Accordingly, reading is considered as a cognitive process in which a set of linguistic symbolized

information is received and evaluated. In this sense, reading is characterized by its multifaceted activities that call for visual acuity to distinguish written characters, recognize these letters as word constituents, and deduce the meaning of these words.

2.1.2. Components of Reading

In terms of scientifically based reading research, the NRP (National Reading Panel) (2000) states some essential components that make reading more effective, especially for children. Phonemic awareness, phonics, vocabulary, fluency, and comprehension are considered as the main components of reading skills. However, the first four components are classified as foundational skills, comprehension, and its other sub-components can be regarded as higher-order cognitive skills.

Briefly, **phonemic awareness** is readers' ability to concentrate on those smallest units (phonemes) that are combined to create syllables and words in spoken and written discourses to comprehend how words are put together. (NICHD, 2000; Klingner, Vaughn, & Boardman, 2007). Unlike phonemic awareness, which focuses on sounds, phonics is considered the link between the sounds in spoken language (phonemes) and the combinations of letters in written language (graphemes). Students who receive phonics training learn how to read and spell words using these relationships. Fluency, the third component of reading, is characterised by oral reading with the appropriate pace, accuracy, and expressiveness. Vocabulary is also important, as it relates to word knowledge and the ability to understand what a word means. According to the NRP (2000), vocabulary should be taught directly or indirectly through storybook reading, listening to others, or audiobooks. Lastly, comprehension is considered a higher-order cognitive skill, which relies on

the enhancement of the foundational skills mentioned previously (NICHD, 2000; Klingner, Vaughn, & Boardman, 2007; Grabe, 2009).

To conclude, comprehension is readers' capacity to decipher textual information, infer meaning, and create adequate meaning in order to make sense of what they are reading through utilising a sophisticated cognitive process to achieve comprehension. Simply put, readers are able to understand a text easily when they are more familiar with the words used in it, whether printed or spoken. Accordingly, without word knowledge – phonemic awareness, phonics, fluency, and vocabulary- comprehension may not occur.

2.1.3. Purposes of Reading

Jeremy Harmer (2001) stated that: "...one type of reading and listening, in other words, takes place because we have some kind of utilitarian or instrumental purpose in mind... Another kind of reading and listening takes place largely for pleasure." (p. 200)

In the light of his words, and depending on different requirements, readers can use reading for a variety of purposes. In a similar vein, Wallace (2003) also suggested that there are different motivations for reading; among which enjoyment and education are mentioned. On one hand, instrumental purposes are the first purposes introduced by Harmer, they suggest that readers are reading with a specific instrumental or utilitarian aim in mind. Since reading helps with language skills, some of them read for the knowledge they need for their jobs or education. Some people study books in order to expand or enhance their knowledge by incorporating new material into their schemas. On the other hand, reading for pleasure purposes suggests that readers are reading for fun or amusement. Nonetheless, it is important to note that the two types of purposes do overlap. That is to say, engaging in enjoyable reading may also be helpful, particularly in academic

and learning contexts. Put another way, teachers typically give enjoyable readings for practical reasons like learning about rhetorical strategies, gaining insight into a community's culture, or engaging in a discussion about figurative language. To this end, some readers read for pleasure because it helps them unwind and boosts their self-esteem by expanding their knowledge and experience.

According to Lilian (as cited in (Rusmiati & Kamalina, 2017), reading may be done for a variety of reasons, including information gathering, enjoyment or pleasure, problem-solving, and research-based assessment. According to Oktarini et al. (2017), reading serves five main goals, which include enjoyment, application, mining-specific information, developing the main concept, and critical assessment. This classification of reading purposes is consistent with Lilian's work. Similarly, Stoller and Grabe (2011) also recommended various reading purposes:

- Reading for scanning: when searching for particular information, a word or phrase in the resources readers are holding
- Reading for skimming: The reader does not necessarily need to understand the main points of the entire text because the search for information is directed by predefined subjects.
- Reading for learning: this typically occurs in academic contexts where readers are required to understand several facts on a certain subject. Accordingly, readers are reading for details, facts, main ideas, sequencing and organizing ideas, classifying them, comparing them, and making inferences.

- Reading to criticizing texts: The primary objective of readers is to scrutinize various sources in order to assess them critically and extract and integrate information to achieve their objective.

To conclude, teachers should work to make reading a meaningful experience for learners when they teach them to read and take the time to know their reading motivations. When teaching them to read for learning, for instance, teachers should not always provide reading assignments that are ritualistic and have nothing to do with facts or ideas. In this sense, one effective illustration of some reading exercises is reading aloud, in which these reading exercises may serve primarily as a means of exhibition rather than as a means of fostering introspection or learning. Nonetheless, this is what occurs in the majority of reading courses; teachers do not apply any critical reading techniques because learners are not required to grasp much of the material. Therefore, if teachers want to assist their students in developing critical reading abilities, they need to limit the number of such reading activities in their reading class and focus instead on stimulating their critical skills.

2.1.4. Levels of Reading

In their book *How to Read a Book*, Van Doren and Mortimer Adler (2014) discussed four primary reading levels, which are: Elementary, Inspectional, Analytical, and Synoptical Reading. Authors purposefully labelled them as levels rather than types, because levels implied an idea of embeddedness, with lower levels being a part of higher ones. Differently put, reading proficiency is cumulative, and levels of categorisation are based on the degree of complexity.

- Elementary Reading: This refers to readers' ability to understand the literal meaning of the symbols in a text, and their readiness to read different texts strictly mechanically. From childhood to adulthood, readers learn how to read until words begin to make sense to them,

although even adult readers may face trouble while reading in a foreign language with elementary reading. Accordingly, expanding vocabulary and deducing from context will certainly help them to become more proficient readers.

- **Inspectional Reading:** This refers to the process of quickly skimming the book to grasp its essential ideas and organization. It seeks to quickly get the most comprehension of the written material. At this level, readers are able to have an overview of a book or its chapters without needing to clear up any misunderstandings every time they occur. Although this approach may seem simpler, it really hinders understanding as readers are attempting to comprehend the book as well as its content at the same time. Some techniques that are used at this level: reading the title, preface, and table of contents; scanning the index, finding the main chapters and summaries, etc.
- **Analytical Reading:** it is also known as critical reading in which readers are able to critique and question authors' works. Its main goal is to better comprehend the text in an infinite amount of time. Readers should not only attempt to figure out what is being stated, but they should also form a personal perspective regarding books' validity. At this level, there are four components:
 - Question authors: their intentions, beliefs, problems, and aims.
 - Question the book's content and its logical arguments.
 - Utilizing various external resources, when it is needed.
 - Finally, Criticizing the books from a personal opinion, showing your agreement and disagreements.
- **Synoptical Reading:** it is arguably the most difficult level of reading because it requires the application of analytical abilities to a variety of texts. Furthermore, it involves comparing

books that were previously read by readers. Differently put, readers attempt to mimic author-to-author exchanges of discourse that might not occur in any one of the selected books in order to create an analysis of specific content. At this level, readers' main goal is to comprehend every opposing point of view on a given topic.

2.1.5. Levels of Reading Comprehension

Reading comprehension, according to Klingner et al. (2007), is the act of creating meaning through the coordination of several challenging tasks, such as fluency, word recognition, and knowledge of the world and words. In this sense, reading comprehension is a type of reading ability that enables readers to extrapolate meaning from written material so they may comprehend the information included in it. According to McNamara (2007), when one considers the quantity of levels and components that need to be learned, reading comprehension is an astounding achievement. It is also implied that the reader must comprehend and become proficient in some textual elements in order to read. Similarly, Kenedeou et al. (2005) sought to characterise reading comprehension as a multifaceted process that requires a range of abilities and tasks in order for readers to understand the variety of information that are included in a book. To sum up, reading comprehension is the ability of readers to connect the dots between the worlds surrounding them and the themes, previous knowledge, and predictions they have in mind

The process of increasing students' ability to comprehend texts at different levels through language, cognitive psychology, and instruction in reading comprehension is known as teaching reading comprehension. Based on the top-down and bottom-up processes, Brown (2001) offered a variety of classroom reading comprehension strategies:

- **Activating schemata** through warming-up and brainstorming activities. In this regard, students will find the reading process easy when they discover that the selected text includes some triggers (discourse markers) from their previous knowledge and experiences (Watkins, 2017). In addition, determining the reading passage's purpose plays a crucial role in improving reading comprehension. Since students should understand the aim of the texts they are reading, teachers should provide some questions that direct students to seek the texts' goals or purposes.
- **Word recognition** is when students try to figure out and decode the meaning of every word, even if they use a dictionary, and then they have to look for the interconnectedness between the words and phrases within the whole text to grasp its meaning. (Brown H. D., 2001; Smith, 2004)
- Putting the **skimming** strategy into practice will effectively help learners to quickly scan the material to take in the key points. This may be accomplished by examining different figures, title, sub-headings, topic sentences, and summaries. Skimming is a very useful reading comprehension strategy since it enables readers to predict the main concepts of the text.
- Another method that ought to be used in class to guide learners toward the rapid and direct search for certain information is scanning. Instructors may give learners a variety of tasks to do, such as categorising certain textual elements or coming up with a number, name, or description.
- Students can be helped to connect the major concepts and their connected sub-ideas through the use of semantic mapping, an efficient reading technique. Their adaptability in both individual and group settings is what makes them unique.

- When students are reading and uncertain about any grammatical or lexical issue, they might use a multi-level guessing technique. Apart from the broader discourse relationship, they are able to infer the meaning of a word or its structural unit. Additionally, learners are able to infer implicit words or connotative meanings. By pointing to the text's apparent message, they can also infer something about the entire text. In addition to that, by looking up prefixes, suffixes, and roots, students may use the vocabulary analysis technique to determine the meaning of difficult lexical elements. They may also infer the meaning of challenging words by using content cues.
- One frequent method used by most teachers to gauge their students' knowledge and comprehension is to assign comprehension questions to be answered in a written form. Accordingly, students try to paraphrase and summarise the main and supporting ideas, and why not come up with new ideas.

According to Burnes and Page (1991), Barrett's taxonomy of reading comprehension is arguably the most well-known explanation of the traditional level of reading comprehension. Similarly to levels of reading, Smith (1969) and Westwood (2008) also argued that reading comprehension levels are categorized from the lowest to the highest degree of complexity. In addition, depending on the reading purposes and the proficiency levels of the learners, reading comprehension can be studied at different levels. Three levels are used by Kustaryo (1998, quoted in (Rusmiati & Kamalina, 2017)) to classify reading comprehension; which are: literal, inferential, critical/evaluative, and creative levels. Four levels of reading comprehension are categorised by Richard et al. (2013) in order to supplement and validate Kustaryo's taxonomy.

- **The literal level:** it is the first level that refers to what the text truly says and what is stated in the text. This level is essential for all readers since understanding authors' words is a

prerequisite to figuring out their implied meanings. Differently put, it lays the groundwork for comprehension at a higher level. In this sense, it is regarded as the simplest level, because readers are not obliged to go beyond the meanings or read between the lines. It concentrates on reading the sections, listening to the words, or seeing the pictures. It entails determining the pertinent and crucial data.

- **The Inferential Level:** it entails interpreting the meaning of the text. It also calls for a higher degree of involvement, since it needs readers to go beyond the surface level of the text to discern suggested relationships and connect disparate facts and viewpoints in order to make inferences and generate generalizations. Furthermore, students should also expand on specific hints to assess or identify the tone of the text by understanding writers and applying their prior knowledge. The idea of inferencing gains depth from Allen and Hancock's theory (2008), which suggests that it might be predicated on evaluating the text's characters and mood by looking at the linguistic texture of the sentences. This may be ascertained by classifying and recognizing structural terms or content words, such as nouns, verbs, adjectives, and adverbs. To this end, helping students to identify these apparent connections enhances comprehension and lessens the possibility that they may get overwhelmed by the complexity of the material they are hearing, reading, or viewing.
- **The Critical Level:** The focus of this level is to apply analysed and synthesised information to other information. To convey thoughts, derive new insights, and create original ideas, the aforementioned levels are integrated, rearranged, and reformed at the critical level. This level requires questioning, comparing, and evaluating. Additionally, it demands a higher degree of skill development, keen observation, and detailed reading. It also requires an engaged, imaginative, and inquisitive mind that is always on the lookout

for misleading statements. In other words, defining the text and the author's intention for the reader to evaluate their own knowledge in relation to the textual material necessitates comparing the textual information with readers' knowledge and values, which demands additional competence. Students who are guided through this level learn how to smartly read between the lines, synthesise knowledge, and gain a better grasp of the concepts, principles, and consequences provided in the book

- **The Creative Level:** or the appreciative level as labelled by Richards et al (2013). At this level, readers reach the highest level of reading comprehension in which they will be able to create new ideas from already gained information and concepts.

2.1.6. Models of Reading Comprehension

In terms of reading comprehension, readers should focus intently to understand the different ideas embedded in the text they are reading. Thus, different models emphasize numerous processes involved in understanding the written material. Two models were introduced by Grabe and Stoller (2011), and Nuttall (2005) which are: top-down and bottom-up processes.

2.1.6.1. Bottom-up Process

In a bottom-up process, readers are solely responsible for reconstructing meaning that has been fixed in the smallest pieces of text. In this sense, this reading is quantified using a text-driven decoding approach. This process considers readers as someone who develop the text by focusing only on the grouping of letters and words in a straightforward linear manner. However, the text is viewed as a set of isolated words, each of which must be comprehended independently; readers process linguistic items linearly, first by joining sounds and letters to make words, then by combining words to produce phrases, clauses, and sentences to make a text. According to Nuttall

(2005), meaning is understood through the examination of language's constituent pieces. Furthermore, readers deduce meaning from the black lines on the page by recognising characters and words, and by figuring out sentence structure. According to Brown in Goodman's work (2004), readers must utilise their linguistic data processing systems to impose some type of order on a variety of linguistic markers, such as graphemes, morphemes, syllables, words, phrases, grammatical cues, and discourse markers. In the same vein, Harmer (2007) and Grabe and Stoller (2011) claimed that readers follow a strictly linear process that involves processing each word individually, each phrase word by word, and each text sentence by sentence. Thus, readers' attention shifts from word-by-word level to phrases and paragraphs level, in this process.

2.1.6.2. Top-down Process

Conversely, top-down processes take the opposite stance and consider readers and their own interests, world knowledge, and reading skills as the driving force behind reading comprehension, whereas bottom-up processes handle reading as a making-out activity with an emphasis on the text's structure. According to Nuttal (2005), readers use their own background knowledge to comprehend a text, in conceptually driven or top-down processing. However, Brown (in Goodman 2004), argued that understanding is achieved by top-down which depends on readers' prior knowledge and experience. In this sense, Harmer (2007) Grabe and Stoller (2011) claimed that readers attempt to deduce the general meaning of a text by drawing on their prior knowledge enabling them to make assumptions about the text's content. Accordingly, when top-down processing is used, readers gain a shared comprehension of the text by finding the whole image. (Harmer, 2001; Hedgcock & Ferris, 2018).

2.1.6.3. Interactive Process

By combining top-down and bottom-up processes, the most recent type of reading process which is known as the interactive process occurred. According to Nuttal (2005), in such a process knowledge is seen to be the product of fundamental concepts operating together from the aforementioned processes, in which focal interest is in the dialogue between readers, authors, and the text. Due to the significance of previous both processes, this one is nearly the main one used in effective teaching methodologies. While some proponents of the interactive process claim that textual content affects readers' mental activity, many others give top-down elements like schema, metacognition, and the compensating competence of interest and background knowledge a little weight. Accordingly, readers will not be able to have a comprehensive knowledge of the whole text without applying sizable of both processes. (Harmer, 2001).

2.1.7. Types of Reading

Jeremy Harmer (2001, p. 99) suggested two types of reading. According to him, learners intensively and extensively read literary works:

2.1.7.1. Intensive reading

Educators claim that this type of reading necessitates a careful examination of the text, in which the latter is concise, accurate, and full of particular information. The term “intensive reading” describes the careful attention to text structure that is typically (not always) given in EFL classrooms by teachers (Harmer, 2001, p. 99). Learning activities typically go hand in hand with intensive reading in which each book is studied attentively and completely for optimal understanding. Before, occasionally during, and after reading, teachers offer guidance and support. They might provide tasks where students must determine the type of material they have read, its

main elements and meanings, and how certain grammar and vocabulary are used. They can then utilise this knowledge to move on to further learning activities. In this sense, teachers are in charge of selecting reading materials and exposing them to their students at the same time. They also should give them some time to first read the selected inputs in order to handle some difficulties at the level of vocabulary or word recognition which might hinder the reading process. Since an intensive reading program is somehow a teacher-based type, teachers may have different roles during the course; as motivators through stimulating students' interest in subjects, organizers through outlining the objectives of reading and making instructions easier for students to follow, evaluators through checking their reading progress without interrupting them, etc. Accordingly, teachers play crucial roles in making the intensive reading program more successful (Aebersold & Field, 1997; Harmer, 2001; Bamford & Day, 2004; Hedgcock & Ferris, 2018).

2.1.7.2. Extensive Reading

Harmer (2001) described extensive reading as a stress-free process in which learners read independently and for pleasure from books that they have chosen and found understandable. In other words, readers have the option to select a reading style that will pique their attention and facilitate text comprehension. Unlike intensive reading programs, extensive reading programs are usually done at home with a small amount of guidance and instructions from the teachers. In this sense, teachers have a responsibility to help students reach their goals and serve as role models by reading with them. By doing this, teachers would help students select appropriate and understandable inputs to save learners' reading enjoyment. To this end, teachers could assess their reading through a peer or group discussion, or through asking them to summarise what they have read.

2.1.7.3. Integrated Reading Program

In terms of reading comprehension importance, applying just one of the aforementioned programs in teaching reading is considered as a restrictive strategy. Consequently, it has been agreed that teachers should integrate both previous programs into a more balanced reading programme to help students become fluent readers. By integrating intensive and extensive reading programs, learners would be able to overcome new word recognition problems by creating mental spaces and activating their schemata. In addition, reading a lot of books is a useful strategy to acquire fluency as readers. To conclude, both programs should be integrated to maximize the benefits of both comprehension accuracy and reading fluency.

2.1.8. Principles of Reading

In teaching reading settings, teachers should consider some principles to help learners improve their reading abilities so they can comprehend different texts quickly and accurately. In this sense, Harmer (2007, p. 101) stated that there are few principles for teaching reading.

- First, teachers should encourage their students to engage in reading activities, since reading is an active skill. Thus, when students are highly motivated, they will read more, which will improve their reading comprehension.
- Second, learners should be interested in the material they are reading and should be encouraged to appreciate it. Additionally, the instructor should make sure that the students have enjoyed the reading assignment as much as possible throughout the class.
- Third, students should be encouraged to think critically about texts' different themes and concepts. To acquire new knowledge, students must understand the text's content so they may express their opinions and thoughts regarding its subject.

- Creating predictions before reading is the fourth principle. Students may get interested in choosing the book they want to read because, for instance, they may infer the content of a book just by glancing at its cover.
- Assigning tasks vis-à-vis the selected text: Instructors should assign their students any worthwhile reading assignments, such as acceptable exercises to complete before, during, and after reading. They should also craft questions that are appropriate for students' reading levels and the subject matter of the text.
- The last principle is that by exploiting the whole reading book that is chock-full of ideas, phrases, and words. Accordingly, a skilled teacher can incorporate it into an engaging lesson.

2.1.9. Teaching Reading Strategies

However, the distinction between skills and strategies has been a subject of different debates for decades. In this sense, Paris et al. (1996) stated that skills are automatic techniques of processing information, such as summarising a short story or identifying phoneme-grapheme relationships. Unconsciously, skills are applied to text for a variety of reasons, such as familiarity, habit, expertise, and naive application. On the other hand, strategies are planned acts chosen to accomplish certain objectives. Intentional use of an emerging skill might turn into a strategy. Similarly, a strategy can also go underground and be developed into a skill. In fact, when strategies are automatically created and implemented as skills, they become more sophisticated and efficient in terms of development. Similarly, a study conducted by Afflerbach et al. (2008) to clarify the distinctions between the two terms. The findings of the study suggested that reading strategies are pedagogical and purposeful acts of metacognition, whereas reading skills are instinctive and

subconscious acts. The difference between them was summarised in the following quote written by Afflerbach et al: “Skill is the destination, strategy is the journey” (2008, p. 365)

Readers must use reading strategies since the latter makes it simpler for learners to understand the material. Hopefully, they will be able to increase their understanding of reading. Additionally, it is said that reading strategies can help students comprehend the variety of concepts introduced in a book better. They also help students focus, pay attention while reading, become more motivated by piqueing their interest, and make reading a more active experience. In this sense, different reading strategies were highlighted by different scholars.

- **Determine reading purpose:** learners would read effectively if they purposefully selected their material and chose the right strategy.
- **Planning:** select what to do in order to achieve reading objectives
- **Word attack strategy:** teachers here should encourage the decoding process of both phonemes and graphemes. According to Broughton (1981, p. 99), the second challenging talent is the capacity to link words to the black lines and patterned forms on the page. Without the ability to understand language, it is difficult to learn how to read.
- **Silent reading:** an important strategy that should be used when teachers are certain that their students have no reading difficulties. It is used to acquire a lot of information.
- **Previewing:** this refers to the attempt to quickly read the material to understand the content of the text, through reading titles, subheadings, topics, and concluding sentences. Additionally, teachers should focus on defining key terms and some definitions to improve their vocabulary. To this end, teaching vocabulary improves reading comprehension.

- **Activating schemata:** linking what is read with what is already known by readers from their prior knowledge and experiences.
- **Skimming:** this refers to the act of quickly reading a text or article to get the primary ideas. It is utilised when readers have to go through a piece of content. It is also considered as a selective technique of looking and reading at the same time and at the quickest reading pace possible in which eyes scan a written page without actually reading every word (Ward, 1998; Mildered, 2009; Robert, 2011). This strategy helps students anticipate the main ideas and purpose of texts. One way to teach this strategy is to give students a short period of time to skim a paragraph, after which they are asked to close their books and repeat what they understood (Brown H. D., 2001).
- **Scanning:** Reading a passage or a chapter quickly in order to obtain a specific piece of information or to discover the answer to a certain question is known as scanning. According to Merry and Brenda (Merry & Brenda, 1986), scanning is a targeted search for certain information. According to Erik H. (2008), it is a reading ability in which readers need to access information rapidly in a textbook's index. He advised learners to first find the text's key terms. After that, they have to scan the index columns with their eyes up and down until they locate references that start with the key terms. Then, they narrow their search to discover the exact reference they are looking for.
- **Semantic Mapping or cluster:** this refers to the ability to organising similar ideas into meaningful clusters. This strategy is used when readers deal with a work that has a lot of ideas and events. Mikulecky and Jeffries (2007), who supported this theory, claimed that the human brain organises information into mental networks that aid in understanding the

outside world through several typical patterns: listing, sequencing, comparing and contrasting, cause and effect, problem and solution and finally expanded definition (p. 134)

- **Inferring:** this refers to students' ability to infer word meanings from context and their schematic knowledge (Oxford, 2017). Accordingly, Brown (2001) claimed that grammatical linkages, implicit meaning, cultural references, and content signals may all be included in the inferring process (p. 306). In order to help students infer effectively, he advised teachers to assign word analysis tasks. In doing so, educators might require students to carefully study affixes, look at roots, and take grammatical and semantic contexts into account.
- **Using discourse markers:** educators should instruct students in the use of discourse markers to build connections. This suggests that since a thorough comprehension of these markers improves learners' reading process, teachers should educate their students about the important role performed by discourse markers in identifying links between ideas and phrases. For instance: first, second, and third are generally used to organise supporting ideas.
- **Summarising:** it is a crucial strategy that teachers may use to assess students' comprehension and retention of knowledge. When students summarise, they rewrite just the most important concepts from a paragraph in a condensed manner, utilising both their own and the text's language (Mickulecky & Jeffries, 2007)

2.1.9.1. Metacognitive Reading Strategies

Flavell et al. (2002) asserted that metacognitive abilities are strategically important for problem-solving cognitive tasks including writing, reading comprehension, logical reasoning, and language learning. Using metacognitive skills to teach reading in classrooms should be teachers'

major concern. According to Hudson (2007), metacognition in reading refers to the process of planning, monitoring, and evaluating the reading process. Planning entails deciding why the reader is reading and what steps to take to reach that goal; monitoring entails controlling and rerouting the reader's attention while reading to reach that goal; and evaluation entails the reader assessing their cognitive capacity to complete the task. To conclude, according to Hudson, metacognition serves as a form of operational control over the selection and implementation of the specific reading strategies that will be used. Instructors must be aware of these metacognitive abilities that might be utilised to target reading instruction. Here are a few instances of metacognitive abilities:

- Being aware of the ideal learning environments.
- Stimulating learners' attention.
- Examining the current issue.
- Determining which significant elements of a communication are relevant to the current task.
- Distinguishing between pertinent and unimportant information.
- Being aware of both explicit and implicit work requirements.
- Deciding which performance criteria are crucial for the specific task at hand.
- Selecting a strategic course of action.
- Tracking understanding and attentiveness through monitoring.
- Internal evaluation to figure out whether objectives have been reached.
- Strategically changing or stopping activities.
- Selecting which external and internal comments are worth looking at.
- Starting and keeping up improvements.

Besides the different reading strategies that are aforementioned, there are other strategies like SQ4R, THIEVES, and SMELL Strategies.

2.1.9.2.SQ4R Reading Strategy

In order to tackle any profound reading task, Djudin and Amir (2018, p. 76) advised readers to learn how to apply the Survey, Questions, Reading, Recording, Reciting, and Reviewing reading technique. This is because it changes the reading process from passive to active learning and surface comprehension to a profound multifaceted process. It also transforms readers' unfocused attention into a deliberate focus and eye-only reading into a multisensory experience. Additionally, they supported the importance of improving readers' metacognitive abilities by positing that combining graphic post organisers with the SQ4R reading technique has a positive effect on both academic achievement and metacognitive knowledge when reading texts.

Readers can get a general idea of the material during the **survey** stage by quickly skimming the chapter's title, objectives and reviews, main headings, subheadings, and images, in addition to the keywords. Because students must turn the key headers into questions and provide answers, the **questioning** stage helps readers read more intently. Through a methodical process of reading the texts, making notes, updating them, and then asking questions, **reading** steps help readers comprehend the prescribed materials and identify their essential themes. After reading the materials and responding to the associated questions, the **reciting** procedure begins. Recitation should come right after to stimulate additional senses and help the information in the texts go from short- to long-term memory, thereby improving retention rates. The most important information, which should consist of at least one question and one response for each section of the reading materials, must be noted during the **recording** step. The last step in the SQ4R strategy is called

reviewing, and it involves reading over the notes that have been taken and the responses so that readers may incorporate them into their schemas.

2.1.9.3.THIEVES Reading Strategy

According to Zwiers (2010), the THIEVES reading approach is considered as a useful summary or pre-reading method. It is an acronym that allows readers to extract specific particular information prior to engaging with the texts in-depth: Title, Headings, Introduction, Every Topic Sentence, Visuals, End of Chapter Materials, and So What Impression (p. 240). By reading the titles of the reading materials and applying their critical thinking abilities, they may utilise this method to guess the contents of the writings. In addition, perceptive readers may browse over all headers, subheadings, and content tables and then modify them into questions to obtain more specific information. After that, in order to understand the essential points of the texts, students will read the introduction and the keywords. Readers may also delve more into texts by looking at the images, charts, tables, and maps, as well as the bold and italicised text for further details. In order to conclude the main debate of the work, readers may also look into the summaries of the texts to understand the main theme. The So What element is a higher-level reading technique that explodes at the metacognition level when readers delve into the motivations of both the writers and themselves for reading and understanding texts.

2.1.9.4.SMELL Reading Strategy

One important interactive reading strategy, which is used for carefully reading texts and socialising the reading process, is called SMELL, which stands for Sender Receiver Relationship, Message, Effect, Logic, and Language. When confronting a particular book, readers might concentrate on the interaction between writers and their audience by talking about the main points

of the text as well as the goals of both parties (audience and authors). The strategy's letter "E" may be understood in a variety of ways to investigate how the texts affect readers or how the emotional techniques might be applied to analyse the texts more deeply. Another essential component of this method is language, where readers engage in a deeper degree of reading analysis by challenging the language and style employed in certain arguments within reading texts. In an attempt to highlight the usefulness of the SMELL reading approach for analysing a variety of texts, Lewis (2018) affirms that SMELL is a technique for analysing a persuasive text. By employing this strategy, readers respond to five crucial queries regarding the text's language, emotional and logical strategies, message, and sender-receiver relationship strategies. Consequently, the SMELL reading strategy incorporates deeper reading text analyses that can strengthen and develop readers' critical thinking skills.

2.2.Critical Reading

2.2.1. Definition of Critical Reading

In terms of English Language teaching, many scholars have endeavoured to define critical reading. According to Tierney and Pearson (1984), critical reading is considered as an active process in which readers interact with the text through several skills like questioning, analysing, synthesizing, and evaluating in accordance with their schemata to create meaning. Similarly, according to Milan (1986), Duncan (2004), and Pirozzi et al. (2014), it is an advanced level of comprehension of texts that calls for interpretation as well as assessment skills that allow the reader to discern between opinions and facts, separate pertinent information, draw logical conclusions from inference, assess the tone and purpose of the writer, and question its credibility and reliability. Accordingly, Browning (2018) and Milan (1986) contended that critical reading necessitates that

readers apply a rational, unbiased, and meticulous investigation and assessment of the ideas and arguments presented in a book rather than searching for writers' errors or weak arguments. The latter is considered, according to Milan (1986), as the reason why an author makes a proposal. To this end, according to Paul (1990), being a critical reader is to be able to tell what information is accepted as true and relevant and what is rejected as biased and untrue.

In addition, critical reading is said to be a versatile approach that is flexible and applicable in many different ways especially when dealing with different genres of literary texts. For the latter to be critically read, learners need to have a thorough comprehensive textual analysis. Settings, themes, figurative language, the structure of the poem, symbols, and images related to many aspects of fiction are all included in this analysis. Moreover, students must refuse the impulse to accept any kind of interpretations that are imposed on them. To this end, teachers should advise their students to critically approach authoritative interpretations by checking their authenticity, as this implies that readers should be suspicious of other people's interpretations (Terrinoni, 2012; Browning, 2018). In terms of reading comprehension, Wallace (2003) asserted that in a social environment, there is a dynamic connection between the text, its producers, and its receivers. Furthermore, she said that the concept of context extends beyond the immediate circumstances of production, adding that understanding implicit conditions requires considering the broader picture of social power (Van Den Broek & Kremer, 2000; Snow, 2002).

To sum up, critical reading is viewed as a more active way of reading in which a shift in readers' role from passive to active readers normally occurs, by putting some effort into understanding what is meant to be understood. However, the majority of learners are incapable of comprehending the logic of language or the various ways in which a word may be employed. To this end, the pedagogical application of critical reading highlights students' comprehension of the

reasoning behind written and read material. In order to understand the information in the text, students must attempt to understand the meaning of the various terms utilised in it. In this vein, comprehension requires learners to do more than just read a book; they also need to employ their cognitive abilities and engage in critical thinking. Consequently, in order to attain reading comprehension, readers must engage in critical reading, which is described as their capacity to comprehend, evaluate, and interpret written material.

2.2.2. Characteristics of Critical Reading

Autonomy, problem-centeredness, analysis, judgements, imagination, and creativity are the basic characteristics that critical reading has been linked to. In terms of autonomy, and accordance with thinking, critical reading is characterized as an independent and self-directed process, in which learners become autonomous investigators in order to achieve comprehension. As a **problem-centred skill**, readers should concentrate on identifying problems' roots and their main concerns rather than looking for symptoms, when they read a book critically. In order to have analytical and judgmental comments, readers first should point out the text's ambiguities, absurdities, and logic, as well as its advantages and disadvantages in order to indicate whether the work is worth reading. Lastly, in the pedagogical application of critical reading, creativity, and imagination can be highly acquired and enhanced because learners are engaged with a variety of printed materials in an infinite way without any restrictions on their viewpoints (Wallace, 2003; Wall & Wall, 2005; Barnet & Bedau, 2014)

2.2.3. Purpose of Critical Reading

Critical reading skills are considered as the highest types of reading skills. Students with such skills will be more equipped to evaluate, analyse, and synthesise what they have read

(Hudson, 2007). In educational settings, teachers believe that teaching reading skills is necessary for many reasons. Wallace (2003) claimed that teaching critical reading is based on linguistic, conceptual, and cultural purposes. Regarding linguistic purposes, teaching critical reading, of for instance a literary text, places a strong emphasis on readers' comprehension of the intended meanings embedded within a text and shown in some deviant forms. Thus, students will be able to identify the different skills that may be utilized to sway their views. Similarly, conceptual purposes necessitate learners to enhance their critical skills to go deeper than writers' implicit statements to construct valid arguments around various texts. Lastly, according to Wallace (2003), cultural purposes refer to the ability of students to parallels and divergences between cultures in order to be familiar with a variety of cultural viewpoints.

In terms of reading fluency, critical reading skills are necessary because instructors want their students to be able to read fluently by seeing longer sentences as wholes, comprehend what they read using contextual knowledge, and translate orthographic symbols into language (word attack skills) (Hudson, 2007). While most students are literate, teachers' primary concern is whether they are able to read critically, such as by reading between the lines. Regarding pedagogical scores, if students can be assisted in developing these skills, they will undoubtedly have strong reading comprehension abilities and stand a good chance of succeeding in college. Because they have acquired the critical reading abilities necessary to comprehend and evaluate every content that is presented to them, students who excel in reading comprehension may succeed in any topic or course. Additionally, this will help them do better on any examinations or assessments they must take for college. More importantly, though, is that teachers will provide them with the skills necessary to succeed in any postsecondary programme they choose to enrol in.

Teaching critical reading skills will help students to understand cause and effect relations, compare and contrast textual relations, take a critical position towards the text, and do not accept anything written for granted. In this vein, critical reading allows readers to assess the validity of their own ideas and beliefs. Differently put, teaching learners how to read critically will help them to think critically, since according to Hudson (2007), critical reading inevitably leads to critical thinking. Before beginning to analyse, synthesise, and evaluate a text, readers must have a thorough understanding of it. In this sense, only then would they be able to analyse the material critically, decide which concepts to accept or reject, agree or disagree with the concerns raised and its arguments, and -most importantly- know why they do what they do (Watkins, 2017; Browning, 2018).

2.2.4. Levels of Critical Reading

Garrigus (2003) endeavoured to categorise critical reading into basic and higher levels. In the former, the first level indicates that critical readers must acquire the knowledge of organizational patterns that are used to organise texts' different parts, from sentences to paragraphs. In this vein, the second level necessitates that readers should recognise each paragraph's main idea. To this end, the third level is readers' ability to distinguish between thematically arranged versus conceptually arranged texts. In the higher level, various higher skills are included. Inferring refers to readers' ability to draw conclusions that are based on implicit concepts. Additionally, synthesis is another skill, in which critical readers should be able to create meaning by synthesising different ideas, themes, and styles. Another skill is making a clear distinction between authors' facts and their personal opinions. Furthermore, advanced critical readers should master the figurative language in which they should be able to understand the hidden meaning behind using metaphorical structures and deviant forms as a result of different

authors' styles. Lastly, evaluation, as a higher skill, necessitates that readers be able to spot any incorrect or illogical information.

In terms of basic and advanced levels of critical reading, Barnet and Bedau (2014) also tried to categorise critical reading into two levels, but with different sub-skills. Regarding the basic level, previewing is one of the skills that critical readers should acquire in which they can infer a book's content by just looking at its titles, subheadings, and even, the author's name. The second skill is skimming in which beginner critical readers can identify a text's main idea and supporting ideas. In addition, critical reading should master the following skills: annotating, underlining, using marginalia, highlighting, summarising, and paraphrasing. Similarly to recognizing organisational patterns, critical readers should master patterns of thought that are used by writers to draw conclusions, like if this... then that. On the other hand, the advanced level of critical reading also has sub-skills that should be possessed by readers. Barnet and Bedau (2014) and Carter (2011) indicated that before evaluating an argument, the reader should clearly identify the issue and the author's point of view. To this end, it is advised that readers understand the content of an author's work in order to resolve significant disagreements.

Second, in order to guarantee high-level processing of critical reading, readers must be able to recognise both patterns of reasoning which are inductive and deductive reasoning, that are employed by authors to persuade their audience. In this sense, deductive reasoning refers to the use of a general principle to arrive at a result, whereas inductive reasoning is the application of particular data, examples, or proofs to reach a logical conclusion. According to Milan (1986), readers must identify certain patterns of reasoning in order to evaluate the contained arguments' feasibility and suitability for leading to a logical conclusion. Furthermore, readers ought to be able to recognise non-rational persuasion when it occurs especially when writers employ irony,

sarcasm, or satire. Accordingly, advanced critical readers should not take anything that authors write for granted since some authors may attempt to emotionally sway their audience in an effort to divert their attention from the facts (Barnet & Bedau, 2014)

2.2.5. Theoretical Underpinnings of Critical Reading

2.2.5.1. Critical Reading and Metacognition Theory

There is a variety of theories that underpin the critical reading existence, among such, is metacognition theory. One of the pioneers of metacognition theory is John Flavel, who is credited with defining it as a set of activities that are responsible for processing different kinds of information, that may be involved in any type of cognitive interaction with human or non-human worlds. In addition, metacognition is the active observation of these processes, their ensuing management, and their orchestration with respect to the cognitive objects or data they bear—typically in support of a specific purpose or objective (Flavel, 1976). Flavel claimed that metacognitive techniques are intended to track advancements in cognition. Metacognitive techniques are systematic procedures that are employed to manage one's own cognitive activity and make sure that cognitive objectives (such as comprehending what is being read and crafting a well-formed sentence) have been reached. In this sense, students with strong metacognitive awareness and abilities plan and monitor ongoing cognitive activity, plan and supervise their own learning process, and compare cognitive results to internal or external benchmarks. According to Flavel (1976), one strategy can be used to advance objectives in the cognitive or metacognitive domains and for either cognitive or metacognitive purposes. For instance, at the end of a unit of study, students can quiz themselves to increase their understanding of the material or track their understanding and evaluation of the newly learned material. Doubtlessly, readers would be critical

readers if they were engaged in metacognitive tasks daily. In every reading class, teachers would train them to read and think critically by applying their metacognitive strategies and skills to better grasp the material.

Thinking about thinking is another concept that may define metacognition theory (Peirce, 2003). In this vein, teachers should play a crucial role in pushing students to think differently and in ways that go beyond what they are thinking at that moment of reading. Students may decide that they agree or disagree with the author, but they still need to provide justified evidence. When metacognitive techniques and skills are highly practiced and acquired, students will not be hesitant to question any text they read. As a result, they will be able to read between the lines and attempt to connect what they read with ideas that are not explicitly mentioned in the book. Here, learners would make an effort to guarantee that they would meet their reading objectives.

2.2.5.2. Critical Reading and schema theory

There are different cognitive processes that readers use to react to certain textual elements and the real-world schematic knowledge they apply when understanding them. One of which is schema theory, which is a theoretical analysis of how humans organise their knowledge of the outside world and apply it to the understanding of texts. The term "scheme" refers to the conceptual framework that underpins humans' general understanding of the world. It was initially used by British psychologist Bartlett to explain why humans often remember some texts incorrectly. He claimed that because of the knowledge they have stored in their memory, what he referred to as unconscious linkages or schemas, people tend to provide more information than what is mentioned in the text. During the 1970s, Minsky worked on developing his Frame Theory and attempted to create robots that could see their surroundings much like humans did. He contended that because

people make use of their past experiences to process new information, computers require certain facts to function similarly to humans. (Minsky, 1975)

The conventional perspective on reading held that the reader is not responsible for understanding a book; rather, the meaning is already found in the text itself. If readers did not grasp the meaning of a text, it was thought to be a lack in their knowledge of words, and grammatical units in the text. However, according to Goodman (1984), readers do not need to employ every textual signal; instead, they should generate predictions and cross-reference them with the text. As a result, readers will check the text less the more accurately they predict the content. Consequently, previous knowledge is unquestionably a crucial component of reading comprehension as it enables the reader to make more accurate predictions. To this end, Cook pointed out that: “The mind, stimulated by key words or phrases in the text or by the context, activates a knowledge Schema” (1994, p. 69).

In order to grasp the meaning of a book, readers have to apply pre-existing knowledge stored in their brains. This entails creating mental images of the scenarios they encounter, or world knowledge. Every act of understanding, according to Anderson et al. (2001), also incorporated one's knowledge of the outside world. It appears that readers analyse texts by drawing on prior knowledge about the material in addition to the written words and grammatical clues to understand it. However, Carell (1984) suggested formal and context schemata as two categories of schemata. Formal schemata comprise linguistic knowledge of the language, the structure of texts, and the characteristics of certain genres. Knowledge about the outside world and the topic of the book are examples of content schemata. Nonetheless, there are two categories of content schemata. The first is background knowledge which refers to any information about the text, regardless of how it relates or does not relate to the reading text's content. Additionally, the subject matter pertains

directly to the text. It is therefore evident that pre-existing knowledge or common schemata facilitates more effective communication. It would be difficult or impossible for students whose schemata knowledge differs from that of the text's author to understand the meaning and message contained within the text.

2.2.5.3. The Transactional Reader-Response Theory

According to Rosenblatt (1994), the Transactional Reader-Response theory helps readers engage with texts by allowing them to infer meaning from their feelings and conceptual understanding. Hence, by asking students to develop a variety of questions to demonstrate their skills of critical thinking or by providing multi-tiered questions to exploit them at varying degrees of the literal, in-depth understanding level, teachers may create unique settings for every reading task. Teachers may also request that students provide the primary didactic lesson drawn from the books from the standpoint of a particular social group. By combining readers' particular schematic knowledge, the qualities of the texts, and the characteristics of the context, teachers may therefore generate a variety of learning possibilities depending on the social or cultural contexts that they build.

Readers establish mental connections with the targeted texts at various moments during the transaction process, indicating their level of understanding in terms of getting the idea and in-depth, endophoric, or exophoric learning. By using techniques like summarising, clarifying, questioning, and organising to align the acquired information with the readers' schematic knowledge, the brain uses these connections to create images and meaning. In the end, the information can be absorbed and assimilated if it matches the prior knowledge. Nonetheless, the newly created information may be modified or rejected if it does not correspond with the schematic knowledge, which might result in a non-comprehension outcome (Kucer, 2005)

Furthermore, by claiming that the brain uses metacognitive skills and fixing abilities to create a type of coherence between the new information and the background knowledge in order to accommodate or integrate it into the schema for future activation, Pressley and Afflerbach (1995) investigated the reading transaction at a higher level. However, learning will not take place if the schema is unable to include this information. As a result, they concurred with Kucer (2005) about the methods and outcomes of transaction theory. Therefore, it is clear that comprehension or varying degrees of knowledge assimilation arise from the transaction process. To improve this process, teachers should take on critical multi-level roles in terms of reading strategies, repairs, scaffolding, and the use of multiple reading approaches.

2.2.5.4.Foregrounding Theory

As they provide the foregrounding theory, Abdul Kadir et al. (2012) deepened students' understanding of the roles that educators play in completing the transaction theory. This demonstrates how different literary devices are used to offer greater depth to textual analysis and more complex meanings that defy language conventions, such as "metaphor, simile, imagery, alliteration, assonance, repetition of keywords or phrases, rhyme, and metre" (p. 165). They also attested to the fact that using the foreground theory improves comprehension of narrative textual pictures, themes, and characters. Moreover, the foreground theory intensifies the effects and influences comprehension since it modifies the textual structure and demonstrates psychological comprehension through posture, voice intonations, and facial emotions.

In addition, they supported the relevance of the transaction and response theory by asserting that readers are more actively involved in creating the meaning of texts when they are experiencing the reading through memories, feelings, or imagery that are evoked by the text. As a result, they concurred with Rosenblatt that the transaction and response theory is a crucial

component in the development of reading comprehension. According to both sides, when readers interact with texts, the latter establishes a connection between its elements, and readers' experiences are reinforced by the resulting associations, sensations, pictures, and attitudes.

Regarding the application of the foreground theory, Vipond and Hunt (1984) concurred with Abdul Kadir et al.'s position, arguing that readers are drawn to texts because of their structural or foreground aspects. According to Miall and Kuiken (2002), teachers should be conscious of their students' responses to transactions and responses and make the most of them in order to help them increase their reading comprehension, become independent readers, and become well-rounded individuals. They assumed that learners could replicate an evaluative response, such as appreciation, enjoyment, or criticism while interacting with the reading materials. In addition to experiencing sympathy for different characters, they can also elicit a narrative reaction from the narrators of made-up events, places, and characters. Additionally, teachers may also help students come up with artistic responses to the structure or style of certain texts, which can serve as a good starting point for text interpretation. More significantly, students ought to offer self-modifying or cross-border responses that show how the feelings expressed in the reading texts affect the readers' emotional development or attitude.

2.2.5.5. Critical Thinking Theory

Based on the model created by Bloom, critical thinking has been differently defined in various studies. Bloom's Taxonomy is a well-known idea that is regarded as an exemplar of the educational perspective of critical thinking theory. According to Bloom (1956), critical thinking is the capacity to learn via examining concepts related to the following six levels: knowledge, comprehension, application, analysis, synthesis, and evaluation. While the last four levels fall into the Higher-order thinking skills (HOTs), knowledge and understanding are classified as lower-

order thinking skills. Knowledge: refers to the fundamental cognitive ability that deals with extracting pieces of information from memory in which Multiple-choice and short-answer questions can be used in the classroom to evaluate this skill (Bookhart, 2010).

Comprehension refers to learners' ability to apply their existing knowledge or schemas, to integrate new material in addition to just recalling it. Students may also compare and contrast various objects with comparable ones at this level, as well as paraphrase an extract in their own words (Adams, 2015). Application, as the name suggests, is the process by which students use previously learned material, such as theories, concepts, or perceptions, to make sense of new information and experiences they come across along their educational journey (Chen, 2016). According to Adams (2015), analysis is the starting point for the higher taxonomy levels and the doorway to critical thinking. In order to ascertain the link between the components of the information, students must analyse it by dissecting it into its component parts. In addition, the capacity to distinguish between facts and opinions is crucial, as are the assertions that serve as the foundation of an argument. To synthesise means that one must be able to put pieces together to create a new whole. Both productivity and creativity are required to achieve this (Bookhart, 2010). Moreover, in Bloom's Taxonomy, evaluation is considered as another higher level in which students must base their decisions on a set of criteria (Chen, 2016). Last but not least, creativity is the highest level of HOTS (higher-order thinking skills) in which students are able to create new texts based on their different analyses and contextualising concepts.

Additionally, there are six hierarchies in Bloom's updated version (Anderson, Kratwohl, & Bloom, 2001): remember, comprehend, apply, analyse, evaluate, and create. Bloom's idea is consulted in critical thinking education, which allows learners to practice at lower levels before moving on to higher levels. According to Grigg et al. (1998), critical thinking involves evaluating

arguments and supporting evidence to see if conclusions can be drawn logically from them and other options. They also described critical thinkers as being open-minded, equivocal, tolerable, and possessing questionable views. Furthermore, Paul & Elder (2007) defined critical thinking as the capacity to assess and scrutinise ideas in order to expand one's knowledge. Thus, based on the aforementioned definitions, it is concluded that critical thinking is a complex process. This implies that in order to critically analyse, evaluate, and comprehend academic content, readers must go through a number of steps. As a result, for analysis and evaluation, they must apply the higher-order thinking abilities suggested by Bloom's updated taxonomy (Anderson et al., 2001).

To sum up, it appears that critical thinking techniques and those found in critical reading are comparable. The latter involves separating important information from irrelevant information, much to critical thinking. Furthermore, critical thinking entails examining facts and ideas, being sceptical, and exposing implicit assumptions. Similar to this, CR involves analysing texts and their content with a critical eye in order to reveal any underlying presumptions. Furthermore, like critical thinking, which emphasises the importance of the learner making an educated choice or opinion about the material rather than just absorbing it, this might also suggest that the student offers an evaluation, an argument, a criticism, or any other type of judgement on the data

2.2.6. Principles of Critical Reading

Many attempts to establish different principles of critical reading have been carried out by many educators. Firstly, critical reading involves understanding a document as its whole, approaching its linguistic and structural features, identifying authors' use of textual triggers, and evaluating evidence. Critical reading is considered more than just a process of agreeing or disagreeing with textual material or pointing out its absurdities and biases. Accordingly, readers should approach texts responsibly by remaining accessible to their content and searching for

insightful information that might provoke thought while resisting the need to argue with writers (DiYanni & Borst, 2017).

Wallace (2003) argued that this accessibility to texts does not imply that the opinions and assumptions of the author should be given special priority. Readers must question any tactics used by authors to try to put readers in a certain position or make them see things from a particular point of view. Secondly, according to Wallace (2003), increasing readers' reactions to texts is the aim of critical reading, not only improving their reading comprehension. Furthermore, critical reading focuses on answers that are negotiated by the community. In this sense, texts are believed to be read through these negotiated responses, which take place in class discussions. Thirdly, before using CR, readers have to become aware of the challenges they face in their quest to seek the truth. In particular, readers should be aware that their perspective is shaped by their past experiences, knowledge, and -most importantly- common sense (Dale, 1965). According to Wallace (2003), readers find it challenging to approach texts that they take for granted. For this reason, educators should help students develop the ability to shift their viewpoint.

2.2.7. Strategies for Critical Reading

Axelrod and Cooper (1999) offered a catalog in which the main important strategies, that critical readers should master, are outlined as the following:

- **Annotating and the use of marginalia:** Annotating a text is one of the first strategies that critical readers should apply in which important textual elements, such as the thesis statement, supporting sentences, and keywords, are briefly and selectively highlighted while annotating. They may also annotate by underlining important words and putting

remarks or inquiries they have about the content in the margins. This is also an excellent method for marking content that must be reviewed later.

- **Contextualising:** This strategy means that readers should be able to place the text in its original cultural and historical context. By activating their schemata, readers ought to make an effort to recognise this background and think about how it varies from their own. To master the contextualisation strategy, readers must take into consideration the following criteria: Archaic or strange vocabulary or ideas, being familiar with the texts' setting (time and place), and the way in which such variations may affect reading comprehension.
- **Outlining:** This might serve as an introduction to a summary. By outlining a book, readers can determine its essential ideas and fundamental organisation. An overview enumerates a text's key concepts and details.
- **Paraphrasing and Summarising:** the former refers to readers' ability to rewrite the main ideas found in the text using their own style and words. This can assist clarify a confusing or challenging paragraph. A paraphrase, as opposed to a summary, keeps all of the original content. It seeks to simplify without modifying the content. Critical readers should change the way the idea is expressed, not the idea itself while paraphrasing. On the other hand, summarizing refers to readers' ability to synthesise the outlined main ideas and keywords in order to create a new shortened text in their own words.
- **Exploring the figurative language**
 Literary texts; novels, short stories, poems, and drama; are full of figurative language, literary devices, or as it was mentioned in the first chapter as stylistic devices like similes, metaphors, symbols, hyperbole, personification, and many others. This type of literary devices helps attract readers' attention to the authors' aim behind using each type.

- **Searching for oppositional patterns**

Analysing is another crucial strategy that critical readers should master. After breaking a text down into its component pieces, critical readers should possess the ability of analysis that enables them to make connections and develop interconnections between the various elements. Readers may prepare for criticism of their opinions by offering an answer. It is possible for them to hold divergent opinions about the topics discussed in the book.

Critical readers must be able to dissect texts into facts and perspectives and identify the author's persuasive strategies through text analysis. Critical readers should also be able to recognise any specific word choice, presumptions, and biases, as well as the reliability of the sources the author used. They might do the following to search for oppositional patterns: making two columns, in the left column, they list words and phrases that appear to be in opposition to one another. And then they write the opposite of the sentence in the column on the right.

- **Questioning**

This refers to critical readers' ability to be sceptical about anything written or meant by the author, and not to take anything for granted. Critical readers should be able to ask a lot of Why and How questions related to authors' choice of words, ideas, and setting, in addition to aspects related to meaning. Moreover, they also should question the authors' arguments and how the ideas can be reflected in real-life discourse.

- **Evaluating an argument's logical consistency**

An argument consists of a claim and a supporting statement. What the author wants the reader to believe is called a claim. In other words, it represents the author's thoughts, ideas, or viewpoint. The arguments and proof that form the foundation of that claim serve as the

support. The ABC test must be passed by arguments. That is, the argument needs to be: a. Appropriate; b. Believable; and c. Consistent. Critical readers must evaluate an argument using logical fallacies, such as false analogy in order to determine whether it is acceptable. In terms of believability, they will apply other fallacies that relate to reasoning, such as begging the question, generalizations, and failing to accept the burden of proof. In terms of consistency, other fallacies should be tested, such as asking the question, generalisations, and rejecting the burden of proof, to assess credibility. Ensuring there are no contradicting claims is part of the consistency test.

- **Identifying manipulation of emotions**

When authors employ fictitious or exaggerated pleas, they are engaging in inappropriate emotional manipulation. Critical readers should be careful especially when a writer attempts to demonise the opposition, acts in an alarmist manner, or employs highly charged language like "racist." Here are a few examples of emotional appeal fallacies.

Slanted or loaded language: wording designed to elicit a certain response from the reader.

The bandwagon effect: to believe in something because everyone else does.

False flattery: complimenting the reader in an attempt to persuade them to agree with the writer's viewpoint.

Veiled threat: instilling fear or anxiety in readers so they will believe the writer.

- **Judging writers' credibility**

Writers develop their credibility in three ways.

a. By demonstrating their subject-matter expertise (using data and facts).

b. By helping readers find points of agreement (foundation reasoning on common ideas).

- c. By treating objections and opposing arguments equitably (i.e., do authors address objections or do they choose to ignore them and presume that everyone agrees with them).

2.2.8. Strategic Critical Reading (Critical Reading framework)

A thorough reading method known as strategic reading includes literal, metacognitive, and schematic tools for comprehending texts thoroughly. This method is useful for teaching readers to extract various textual information and to use them in expanding their schematic knowledge, improving their lexemes, and improving their language competence. Readers can recall the type, structure, worldview, and emotional experiences of a book, together with its cultural and textual knowledge, by using schemas. In order to fully comprehend texts, readers also use their reading skills as well as the set of objectives and writing styles of the writers. The use of strategic reading approaches can lead to a deeper understanding and the development of more self-sufficient professional readers, according to EdD (2015). First, she offered a more thorough and precise description of reading comprehension, suggesting that when reading, readers continually build meaning using a range of methods, including activating prior knowledge, monitoring and clarifying, making predictions, drawing conclusions, asking questions, and summarising. (p. 2). through which critical reading is a highly strategic activity.

Because EdD (2015) believed that strategic reading is a high-order skill that allows readers to take in and process information, she lays out the general framework of the notion to help educators create the strategic reading approach. She stated that in order to deliver information in a fresh, and succinct way, summarising texts requires certain evaluation and synthesising abilities. In addition to predicting or drawing conclusions, a key to using a strategic reading approach requires being able to discriminate between facts and how to create a text-based hypothesis for

information extraction. In order to find cause-and-effect relationships, issues, and their solutions, as well as other possible relationships among the texts' ideas, EdD (2015) further contended that creating multifaceted links entails drawing additional generalisations and unique differences from the reading texts' main topics. According to a different perspective, EdD assumed that teachers help students build their strategic reading abilities by giving them the tools they need to read texts that get harder and harder and push their language skills. Additionally, it is important to encourage learners to engage with reading texts at literal, social, cognitive, and metacognitive levels. (EdD, 2015)

Furthermore, students should also be taught to extract textual evidence in order to make compelling arguments and to strengthen their critical reading skills, which enable them to decipher the text's lexical and structural meanings. Students should also be able to distinguish between reading strategies and skills, which are deliberate methods for understanding and evaluating texts that they have read, and the skills necessary to "...make sense of the text, remember critical ideas, and integrate new learning into existing schema or prior knowledge" (EdD, 2015, p. 4). In contrast, readers may delve deeper into texts by using their reading skills to find the key concepts, organisation, supporting information, and sequencing ideas.

Lastly, students should also be completely aware of the most useful techniques for drawing conclusions in order to deduce the implied meaning of the reading texts from the textual cues, their own insights, experiences, and schematic knowledge. Competent readers are able to draw conclusions by using acceptable and logical assumptions to bridge the knowledge gaps between explicit and implicit levels. Therefore, inferences may be drawn in three different ways: at the text level by examining both referential and nonreferential information; at the lower or word level by

speculating on the meaning of the word based on context or collocation; and in the global endophoric and exophoric dimensions.

In a similar vein, DiYanni and Borst (2017) offered a similar model, in which primary strategies that readers must go through to improve their critical reading are outlined. The strategies are; Observation, connection making through observation, making inferences through connections and observations, and Drawing conclusions. First and foremost, readers should often practise identifying literary elements and characteristics, such as poetic mood, tone, and text structure. As a critical reading skill, readers are expected to make observations and record their personal observations. Writers contend that readers will have more to say about texts if they notice more details. Second, connecting is another important part of critical reading, through which readers draw connections between the text they are reading and their own experiences, as well as between textual elements. In addition, making inferences is made easier when observations and connections are made. Readers should be encouraged to infer meanings that are based on facts that have been seen. Inferences can be drawn generally when readers look for specific details, but they can also be drawn when deduction leads from a general statement to a particular conclusion. Ultimately, to draw conclusions necessitates that readers should be supported by textual evidence because their findings and their interpretation are considered provisional since they may alter after rereading the provided texts.

2.2.9. Stages of Teaching Reading

In teaching reading settings, there are three reading stages which are stated as the following: pre-reading, while-reading, and post-reading, each of which plays a crucial role in guiding students towards successful comprehension and engagement with the text. In this sense,

Sadjirin (2013), who contended that using a three-faceted method is necessary to have a successful purposeful reading experience, validates the value of multi-level reading comprehension strategies.

In the pre-reading stage, and after establishing an adequate learning environment and setting the purpose behind reading, teachers should first create curiosity and interest within their learners. Then, students are asked to check the book's cover page, title, author, and headers in order to activate their schemata which serves as a warming-up phase. After activating schemata, students are then able to make some predictions about the book by asking related questions about the book's different elements. In addition to that, using semantic mapping, skimming, and previewing the headings are helpful strategies to achieve reading comprehension. Moreover, teachers should also help readers visualise the text's context by having them read the introduction, summaries, and other relevant passages, and overcome any difficulties that may occur at vocabulary level.

In the while-reading stage, readers should be encouraged to deal more actively, flexibly and interactively with reading materials. Students read passages from the book during this phase, pausing to make comments, predictions, inquiries, or specific endophoric connections. Additionally, this phase ought to provide a chance for students to acquire and use a variety of reading techniques, particularly those that are applied in academic contexts, including underlining, highlighting, and annotating. In this stage, students attempt to investigate reading materials in detail by emphasising the important concepts, making notes concurrently, carefully going over each section of the book, finding all of the connections between themes, and generating an overall impression of the text. Similarly, teachers manage the process of while-reading by giving the students a surface problem to solve, asking factual or linear questions instead of yes-or-no

questions, and having them complete worksheets or make lists. After that, educators can take further steps to present the deeper issue by posing more challenging questions, such as ones that require higher-order thinking skills (HOTS), true or false inquiries with justifications, and other exercises that centre on deriving the meaning of recently introduced vocabulary using textual analysis. In this phase, readers attempt to infer meanings from new lexical elements and make connections between their schemas and the context of texts which may help them to confirm or reject previous predictions.

Lastly, in the post-reading stage, readers can use a variety of communication strategies, such as accessing primary or secondary resources, to summarise, assess, and further their knowledge of the texts. In this vein, a variety of HOT (higher-order thinking) questions that assess readers' understanding of the material are typically included in the post-reading approach. Students employ a variety of reading strategies to make sense of any unclear passages during this phase. These strategies include summarising the texts, recognising facts, events, and characters, as well as drawing conclusions based on the text. Students can also indicate how much they agree or disagree with stated arguments. Another post-reading technique is retelling, in which students must describe the events verbally or in writing using their own style. In summary, Sadjirin (2013) stated that at the end of reading process, readers frequently utilise different reading strategies to make meaning of the reading material as a sum-up of all pre-, while, and post-reading stages. He also concurred with Zwiers' THIEVES reading style, which suggests skimming the book for its essential concepts before diving in and then going on to more in-depth understanding methods. Without forgetting to encourage learners to expand their knowledge by relating to other broad contexts or real-life contexts. (Grabe & Stoller, 2011; Hedgcock & Ferris, 2018; Nafa, 2022; Paris,

Wasik,

&

Turner,

1996)

PRE-READING STRATEGIES	WHILE-READING STRATEGIES	POST-READING STRATEGIES
1 Establishing a good physical environment	1 Checking comprehension throughout the reading activity	1 Appreciation of text and writer
2 Setting reading purpose	2 Identifying the main idea	2 Revisit pre-reading expectations
3 Accessing prior knowledge	3 Making inferences	3 Review notes, glosses, text markings
4 Asking questions based on the title	4 Recognizing patterns in the text structure	4 Reflect on text understanding
5 Semantic mapping	5 Looking for discourse markers	5 Consolidate and integrate information
6 Skimming for general idea	6 Monitoring vocabulary knowledge	6 Review of information
7 Previewing the text: examining headings, etc.	7 Predicting the main idea of each paragraph	7 Elaborate and evaluate
8 Reviewing instructions	8 Glossing	8 Determining what information is needed
9 Identifying text structure and genre	9 Comparing what is read with what is known	9 Apply new information to the task at hand
10 Determining what is known about the topic	10 Evaluating value of what is being learned	10 Relate the text to own experience
11 Predicting what might be read	11 Rereading text or skipping ahead	11 Critique the text

Table 2.1.: Strategies for Different Reading Stages by Paris et al.1996

Conclusion

Critical reading is based on a variety of theories that enable learners to read critically if they are considered properly. Metacognitive, schema, transactional-response, foregrounding, and critical thinking theories help learners improve their criticality. In pedagogical settings, teachers

should motivate students to utilise a variety of skills and strategies and to read texts both intensively and extensively. Furthermore, to reach a good reading comprehension level, learners ought to know top-down and bottom-up processes and how to apply both of them in an interactive way. Accordingly, to be critical readers, learners need to question everything written in the reading material and never take anything for granted.

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III. Chapter Three: Literature Review on Literary Texts

Introduction

This chapter is devoted to first define what a literary text is. In addition, LT characteristics, genres, and approaches through which they are taught are all explained and reviewed. Regarding stylistics and critical reading variables, this chapter also includes how a literary text can be taught stylistically and read critically. Lastly, the relationship between all of this research's variables is indicated and highlighted.

3.1. Definition of Literature

According to Carter (1997), the term "literature" has meant different things throughout the history of English literature: from the 15th century, when it was utilised to refer to the elevated discussion of ancient subjects, to the 18th century, when it referred to writing in the broadest sense (such as diaries, memoirs, historical and biographical accounts), to the last century, when it was used to refer to creative, highly imaginative literature. In this sense, literature is a highly negotiable text category and is not always the same everywhere (Maley & Duff, 1990; Lazar, 1993; Culler, 1997)

In addition, LT may be characterised as representing a particular subject in which texts can reflect the style of the writer, given its interest in all forms of oral and written communication (Moody, 1971). According to Raymond (1977), the definition of the term literature is sometimes given as the whole, immediate, and primary human experience, typically accompanied by a reference to specific details. It also opts to enable the connection between form and content to be set in many ways, rather than prioritising the transmission of a message (Thomson, 2010). Additionally, according to Shazu (2014), literature is considered as the medium used to teach and

acquire real language, which has beautifully ordered vocabulary with outstanding diction. In terms of language teaching, Alexander Baird defined literature as the successful use of language under the right circumstances (1969, p. 203). In stylistics, literary texts are particular kind of writings that are examined for its distinctive linguistic and stylistic elements. Because of their emphasis on inventiveness, expressiveness, and engagement with a wide range of issues and ideas, they provide a wide playground for authors' style exploration.

To sum up, literature in contemporary usage seems more like a descriptive term that describes creative work with recognised artistic worth, such as novels, poems, plays, short tales, and prose. The roles that literature performs in society, such as amusement, moral didactics, national identity, or social critique, vary depending on the values that society gives to its literature. Additionally, literary texts refer to artistic and innovative written works that frequently employ language and storytelling approaches to explore a range of themes, ideas, and emotions. These pieces of writing frequently seek to amuse, arouse curiosity, arouse feelings, or provide readers with a deeper meaning.

3.2.Characteristics of Literary Texts

Doubtlessly, one of the most important qualifications that makes literary texts different from non-literary texts is their literary language. Culler's inquiry (1997) brought scholars immediately to the idea of "**literariness**", which emphasises that a literary work's form contains its distinguishing characteristics. To this end, according to the formalist Jakobson, who was the first one to introduce the concept of Literariness (1960), literary studies do not focus on literature itself, but on its literariness elements. Thus, the arrangement of language that sets literary texts apart from non-literary ones is known as literariness. It involves bringing the reader's attention to language itself, often in defamiliarized and deviant ways, by transforming everyday speech.

Speaking of deviation theory, according to Carter (1997), literariness is determined by how much language usage deviates from standard patterns and anticipated arrangements, therefore it allows readers to experience the comprehension process strangely. Thus, language usage in literature differs because it creates fresh or updated views and makes readers' standard view of things odd. When language draws attention to its own status as a sign and finally places emphasis on the message for its purpose, literariness is the outcome.

In terms of degrees of literariness, a text can be considered more or less literary than other texts should meet some criteria which were categorized by Carter (1997):

- **Moderate Reliance:** This means that a text's dependence on another medium for reading will decrease as it becomes more literary, since a text may rely on references to pictures, acronyms, and other such items as hints or codes. In this sense, Carter (1997, p. 129) defined the text as "sovereign" which does not need any other referential information.
- **Re-registration:** this means that any words, stylistic devices, or registers should be used in a literary setting for literary and creative purposes.
- **Abundance of Semantics:** this means that a text, that employs a variety of linguistic layers, is seen as more literary when it has more overlaid layers at work than when there are fewer layers at work or when there is less interaction between them. Accordingly, semantic density's level varies from text to text and is the result of interactions between the phonological, syntactic, lexis, and text different levels.
- **Polysemy:** A text is considered polysemic if each lexical item can have several meanings. One feature of a polysemic text is that its lexical components are always

amenable to denotations and may be turned into connotations; contents are never taken in isolation but are instead understood as a means of conveying meaning.

- **Moved Interaction:** This idea helps to differentiate between indirect or displaced speech acts that are communicated in another text and the direct speech acts of the actual text, in which readers will carry out the activities stated in the sequence shown in the process itself.

In addition, some other characteristics were added as a result of the literary language. Literary texts can be characterized as: *expressive* in which emotions are highly conveyed; *iconic* in which different forms are selected based on how their shapes correspond with their meanings; *playful* in which various forms are repeated and selected in a funny way to add some effects; *imaginative* in which creative language is employed to depict reality or to imagine other worlds; and *metaphoric* in which ideas are symbolically expressed with other ideas. In addition, the author's point of view's objectivity or subjectivity plays a crucial role in influencing readers' interpretation of the text. Lastly, *intertextuality* is another key feature of literary texts in which passages can be completely comprehended by making use of other linked works (Thornbury, 2005, p. 143).

Accordingly, as a result of literary language characteristics and in addition to deviation theory, many types of deviant forms are embedded in literary texts in terms of either literary or stylistic devices. For more details, you are kindly asked to check the first chapter's "**Types of Deviation**" and "**Stylistic Devices**" pages: 33 and 37 respectively.

3.3. Genres of Literary Texts

Literary texts are categorised or defined in a variety of ways. The traditional classifications are called "genres," which is a Latin term that means sort or type. Differentiations are based on the

function or way of expression in addition to the characteristics of the construction or form, subject matter, and themes. “Belles- lettres” is another label for LT (Hasan, 2023), which obviously indicates the beauty of the language used to raise aesthetic and persuasive effects. According to Thornbury (2005), Wall and Wall (2005), Barnet et al. (2008), Rainsford (2014), and Hasan (2023) the followings are the main sub-styles of LT with their main elements:

3.3.1. Poetry

It is the use of emotive and condensed language, rhythmic elements like rhyme and meter, and the creative application of stylistic devices. It uses well-chosen words and sound effects to transmit difficult ideas, arouse feelings, and create vivid mental images.

Generally speaking, poems are characterized by:

Imagery: The use of vivid and detailed language that stimulates readers’ senses and creates mental images. Poets improve the emotional impact of their work and inspire sensory sensations via the use of imagery.

Figurative Language: also known as stylistic devices. By using analogies, imputing human characteristics to non-human phenomena, or employing symbols to suggest deeper meanings, these techniques enable poets to communicate abstract concepts and nuanced feelings.

Sound Devices: These are used to enhance the musicality of poetry and produce sound effects. Rhyme, rhythm, alliteration, consonance, assonance, and onomatopoeia are a few examples.

Structure and Form: Poems can be written in a variety of styles, including *free verse* and more conventional forms like *sonnets*, *haiku*, *villanelles*, and *ballads*. A poem's form and structure influence how it looks on the page as well as how it is organised, paced, and on the reader.

Diction: Diction describes the language and word choices used by the poet. Poets use words deliberately, considering their emotional resonance as well as their denotative and connotative meanings.

Themes: This refers to the underlying messages. Poetry can deal with a broad range of themes, such as social justice, identity, love, nature, mortality, and the human condition. Poets investigate these ideas and communicate them to audiences via language and images.

Tone: The tone of a poem describes the poet's perspective or emotional state on the subject. A tone might be lighthearted, serious, witty, depressing, or sarcastic, among other things. The poem's tone is established and the reader's perception is influenced by the poet's word choice, imagery, and figurative language.

Voice: The identity or character that the poet adopts for the poem is known as their voice. It includes the poet's perspective, style, and rhetorical devices. The poem's interpretation and understanding are shaped by the poet's voice, which also affects how the reader experiences the poem.

3.3.2. Prose Fiction

Novels, short stories, novellas, and other narrative prose works are all considered prose fiction. It uses prose language to tell fictional stories, which makes it possible to create plots, explore themes, and provide intricate characterisation.

It is characterised by the following elements:

The plot: This refers to the events that make up the story's storyline. It consists of the following: exposition (character and setting introduction), rising action (conflict development), climax (narrative pivot), falling action (conflict resolution), and resolution (the end).

Characters: Through their deeds, choices, and interactions, characters are the people who live in the novel's universe and control the story, such as protagonists (the primary characters), antagonists (those who oppose the protagonist), and supporting characters.

Setting: The period, location, and atmosphere in which a novel is set are referred to as the setting. The physical settings, historical backdrop, cultural background, and atmosphere all contribute to establishing the tone and themes of the book.

Themes: The novel's themes are its underlying concepts or motifs. They provide the narrative depth and resonance, enabling readers to interact with its larger meaning.

Point of View: The viewpoint that the story is being told from. It may be told from several points of view, in the *first person* (by a character in the narrative), *third person limited* (by one character), *third person omniscient* (by an all-knowing narrator), or from several points of view.

Conflict: The main issue or tension that moves the story along is called conflict. It might be *external* (conflict between people, society, or nature) or *internal* (conflict inside a character's thoughts or feelings). Conflict raises the stakes, the drama, and the suspense, which keeps readers interested in the plot.

Narrative Structure: A novel's narrative structure is how its chapters, scenes, and transitions are arranged and organised within its plot. It dictates the course of the narrative and the reader's revelation of information.

Style and Language: A novel's style and language comprise the author's tone, literary techniques, and manner of writing. These components influence readers' experience of the chosen story by adding to the voice, ambiance, and visual attractiveness of the book.

3.3.3. Drama

It is a literary genre that includes screenplays, plays, and other theatrical works meant to be performed. Dialogue, stage directions, and dramatic conventions are what define it and help to bring people and tales to life on stage or screen. In addition to setting, plot, characters, themes, point of view, and conflict elements, the following are two other elements that characterise drama:

Dialogue: The spoken words that characters in a play exchange with one another are known as dialogue. Through dialogue and interaction, it progresses the story and reveals character qualities, motives, feelings, and connections.

Directions for Stage: The playwright's instructions serve as a guide for the players' gestures, actions, and motions on stage. They also contribute to the creation of the play's theatrical universe by describing the play's scenery, props, and other visual components.

3.4. The Place of Literature in EFL Classroom

LT are important in EFL classes for language acquisition and many academic aims for which they are considered as an important medium to teach target language. In order to investigate not only the meaning of a text, but also how the meaning is created, it is common practice to systematically examine a text's vocabulary, structure, register, and stylistic elements (Short M. , 1996). In this sense, Collie and Slater (1990) listed four reasons for implementing LT in FL instruction: LT offer authentic course materials, provide linguistic and cultural enrichment, and allow for full student engagement in the activities. The value of literature in the teaching and

learning process is discussed by McKay (1982) and Widdowson (1984). In a similar vein, literature will broaden learners' understanding of language by demonstrating the use of a large and nuanced vocabulary as well as precise and sophisticated grammar (Povey, 1972). According to Frye's (1964) argument, (as cited in Khan and Alasmari (2018)) literature encourages students to be tolerant, creative, and imaginative.

Furthermore, understanding the benefits of LT for teaching foreign languages is crucial for both FL learners and teachers. In this sense, five arguments were put out by Lazar (1993) for including literature into ELT: 1. Increasing language awareness among students; 2. promoting language learning; 3. enhancing students' interpretive skills; 4. engaging materials; and 5. teaching learners as a whole. Additionally, according to McKay (1982), there are three main benefits of incorporating literature into the classroom: it helps students become more creative, more tolerant, and more proficient readers. Moreover, literature is thought to inspire students to pursue dynamic, autonomous, and personalised learning (McRae, 1991). literature also fosters students' critical thinking, increases their commitment, and turns the entire teaching process into an engaging activity (Moon, 2010).

It is an indisputable truth that the structure of LT is extremely challenging for non-native teachers and students, even yet literature is beneficial for motivating learners to study other languages ((Brumfit & Carter, 1989) as quoted in (Atmaca & Gunday, 2016, p. 136)). Tevdovska (2016) focused on the literary works' remote cultures and the intricacy of their linguistic substance. Sometimes the language used in literature looks strange and unfamiliar, thus deciphering its meaning takes a comprehensive grasp of the work. In order to address these issues, educators need to be better equipped to provide engaging and productive learning environments with a variety of activities, allowing students to become acclimated to the use of literary texts in the classroom.

3.5. Teaching Literature Approaches in EFL Classroom

After shedding light on the importance of implementing literature in EFL classrooms, teachers should choose an appropriate approach to teach the different genres of literature, besides suitable activities and LT materials. In this sense, according to Lazar (1993), there are three main approaches through which LT are taught:

3.5.1. Cultural Model

This model is also known as literature as content by Lazar (1993). It refers to addressing LT in connection to its target culture, including its history. Students should be able to investigate and analyse the LT different related factors such as political, social, and historical features. Normally, this approach gives students the chance to investigate their cultural backgrounds, which results in a true comprehension of literary works and inspires them to consider other cultures and beliefs in light of their own. When it comes to the content, the text itself -rather than the language- is the main focus of the literature as a content model. The problem here is that, as opposed to language instructors, literature teachers may be more suited to apply this technique to literature. Furthermore, some critics contend that learners with a particular interest in literature and with low linguistic levels will find it more difficult. Therefore, before students begin studying the work, teachers should first appropriately select the materials. Then, learners should be provided with background information about it, such as information about the writer's history, the literary movements they are a part of, and their political background. Accordingly, this approach received harsh criticism for being a teacher-centered approach more than being learner-centered.

3.5.2. Language-based Model

As an attempt to shift the classroom setting from teacher-centered to learner-centered, a language model was introduced. language-based approach, according to Carter and Long (1991), is the most widely opted method for teaching LT in EFL classes. According to Van (2009), this approach views literature as a perfect medium for CLT techniques that lead to the development of four skills in the English language through interaction, teamwork, peer teaching, and student autonomy. By working on well-known grammatical, lexical, and discourse categories, this approach assists EFL students in improving their mastery of the target language and so lays the groundwork for improved comprehension of texts and the development of insightful interpretations. These will make it easier to appreciate a text in logical and aesthetic ways. With the use of this model, students can approach a text in logical and systematic ways to examine instances of certain linguistic traits, literal and figurative language, and direct and indirect speech.

According to Lazar (1993), to teach literary texts by using a language-based approach, teachers should:

- Stress learners' reactions to literary works.
- Encourage them to participate in conversations and in-depth studies on texts' language, style, and topics.
- Concentrate on different linguistic elements and stylistic or literary devices (metaphor, simile, imagery, personification, etc.).
- Guide them to examine the authors' linguistic decisions and how they affect the text's overall meaning and impact.

- Use literary works as the foundation for language activities, such as writing assignments, grammar drills, and vocabulary building.

Speaking of stylistic devices, the stylistic approach to teach literature can be considered as a sub-language-based approach. In this sense, Simon (2006) stated that the stylistic approach views literature mainly as discourse and analyses it linguistically, or how literary works represent the language system. The goal of stylistic analysis, according to Widdowson (1992), is to look at how linguistic codes' resources are used to produce real messages. To this end, Lazar (1993) explained that “stylistics involves the close study of the linguistic features of a text in order to arrive at an understanding of how the meanings of the text are transmitted” (p. 27).

To this end, these language-based approaches seek to improve students' linguistic competence while also enhancing their comprehension and appreciation of literature. Learners can enhance their comprehension of literary works and cultivate original creative responses by actively interacting with their language. Similarly, Carter and Long (ibid) claimed that this model integrates perfectly into the range of EFL teaching activities that instructors employ to break down literary texts in order to achieve certain linguistic objectives. Some of these activities include the cloze technique, prediction activities, scrambled statements, summarising text, creative writing, and role-playing.

3.5.3. Personal Growth Model

By emphasising a certain language usage inside a text and contextualising it within a particular cultural framework, the personal growth model, also known as the enrichment model, aims to bridge the gap between the language and cultural models. Students' individual, intellectual, and emotional experiences are included in this approach. They are invited to share their thoughts

and feelings as well as draw parallels between the text's presented ideas and their own cultural and personal experiences. Using a variety of themes and subjects, this approach also aids in the development of students' understanding of concepts and language, including formal schemata and content. This function is related to the reading theories put forward by Goodman (1984), which place an emphasis on the relationship between readers and texts.

Its primary objective is to have learners talk and think critically about their own emotions and experiences. When using this approach, teachers should carefully analyse the material selection process since it is crucial to choose texts that are appropriate for the level and interests of the students. Thus, getting to know students as a teacher is crucial. Instructors can create a poll to find out what interests their students, or they can provide them with a list of alternatives with several texts so they can choose which one to study. When students are hesitant to voice their opinions, group or pair work can be utilised in conjunction with the personal enrichment technique as a way to motivate them.

3.6. Selection of Literary Texts Criteria

According to McKay (1982), one of the keys to the success of literature implementation in the ESL is choosing appropriate materials. Perfect literary works for EFL learners are those that are brief, have few characters, and are less complicated. Thus, text simplification should be prioritised in order to create a homogenised uniformity that will dilute the content. According to Kramsch (2000), texts should be customised to the competency level of the students. It is thought that if a text is not appropriately chosen, its concepts will be severely assimilated and finally the appreciation of reading literature would be destroyed. Choosing literary materials will support students' understanding and interpretation of the text and, ultimately, foster a motivation for

reading. Accordingly, in terms of pedagogy, Lazar (1993, p. 48) proposed three main factors to consider when selecting an LT.

3.6.1. Types of Course

In terms of course' types, teachers should first set in their syllabus learners' purposes of studying English language and literature. The level of students, or whose class year, is also included in the type of course in which teachers consider their students' level to choose an appropriate text. Additionally, the course's intensity and length are other important factors in which teachers should know the amount of time and sessions to be spent on the course. Accordingly, these should be included in the official syllabus, but they may be somewhat altered in light of additional requirements, course conditions, the instructor's credentials, and urgent departmental needs.

3.6.2. Types of Students

In terms of students' age, teachers should not choose childish themes for mature learners, since these types of themes would decrease students' interest in the text they read. First, teachers can ask about their students' interests and hobbies to help them boost their motivation to engage in the reading process. Additionally, students' nationality and cultural or ethnic backgrounds also play a crucial role in selecting texts. In this sense, teachers should steer clear of subjects that might hurt or insult students, diminish their cultural norms and personal beliefs, or encourage discord and political unrest (McRae, 1991; Lazar, 1993). Finally, teachers should ask about their students' prior experiences with reading literary texts in order to prepare them.

Speaking of students' cultural backgrounds, their political and social contexts will determine whether or not they are able to comprehend the chosen LT. In this case, the diversity

and differences that may be regarded when comparing learners' own culture and the culture of the target language, in which a literary piece is written, make learners' own cultural background extremely beneficial yet insufficient. This implies that students would probably never comprehend and engage with English poetry, short stories, novels, or drama if they were based mostly on their own original (local) culture. To avoid interpreting the text solely in the context of the learners' own culture, teachers must support learners' cultural background in the target language by incorporating cultural, social, and political elements into their course and before beginning the analysis and interpretation of any LT. According to Lazar, it was noted that readers always interpret texts in the context of their own worldview and cultural experiences. Learners' cultural background may be greatly enhanced by other subjects like civilisation, which will ultimately aid in their understanding of the cultural elements of literary texts as well as the philosophical and political implications of the author.

Moreover, students with high linguistic competence can read, discuss, analyse, and grasp the main ideas in long texts. The characteristics of literary language might provide some challenges. According to Lazar (1993), literary texts deviate significantly from standard language forms; they frequently utilise metaphors, rhetorical techniques, and archaisms; in addition to dialects or registers. In this sense, teachers should be able to evaluate texts' linguistic and figurative features before dealing with them. Thus, they can decide how much linguistic and rhetorical items have to be covered before moving on to text reading. In order to equip the students to manage every linguistic issue they come across when deciphering the book, teachers might dedicate an entire session to improving their linguistic competence.

In addition to the aforementioned factors, literary competence, which refers to the ability to approach literary texts using certain literary norms and principles, is just as vital for students as

linguistic competence, and teachers need to take it into account (Lazar, 1993). This implies that while selecting LT, teachers must consider whether or not learners will be able to engage with the text and its literary approaches, in addition to determining whether or not the material is linguistically accessible. Because this experience will help them acquire certain literary competence, it is anticipated that learners who have already dealt with literature, even in other languages, will demonstrate some literary competence when they deal with literary materials in any language. Activities about literary language, such as literary movements, literary forms or genres, and rhetorical and figurative language, can be incorporated into literature courses to strengthen students' literary competency. Teachers must choose alternative, more useful exercises over definitions in order to ensure that students properly absorb these literary devices. One such exercise is to match a definition of a metaphor with a metaphor taken from a book or poetry.

3.6.3. Text-Related Factors

In addition to the types of courses and students, according to Lazar (1993), there are other factors related to the text that should be taken into consideration. First, the availability of texts, in which teachers ensure that the materials needed to cover the program's subject are available and that the whole class possesses a copy of the selected text (Brumfit & Carter, 1989).

Second, the length of the text is another issue. Teachers need to figure out how much time to devote to the text in class. By knowing the allotted time, teachers will then be able to decide on either short or long texts or extracts. Speaking of the latter, determining the amount of the text to be read is another essential topic. This covers the section of the book to be read, whether it is an extract or complete version, and how much background knowledge the student should have before delving into the text. It will be necessary for teachers to give students additional context-relevant

information if they are assigned extracts in order to guarantee that students appropriately understand the material within the larger context.

Third, exploitability suggests assignments and exercises that teachers might create to make the most of the text content. Teachers should also assign literary passages and come up with some exercises to help the students apply their artistic, cultural, and linguistic knowledge to the text. Testing readers' linguistic and literary competencies should be diversified in nature.

Lastly, the connection to the curriculum is the last point. In order to achieve a certain result, the instructor must really make connections and establish relevance between the program's overall content and its stated objectives. Instructors should not leave this up to chance; instead, they should analyse why they are working with a certain text and not another. The selected texts must be consistent with both the program's main goals and the process of incorporating literature into the curriculum.

3.7.A Framework to Teach Literary Genres Stylistically

In order to teach learners a poem stylistically, teachers should encourage them to examine and value the linguistic and literary components that enhance a poem's meaning and impact. Many scholars such as Widdowson (1975), Halliday (Halliday, 1994), Mick Short (1996), Micheal Toolan (1998), Dan McIntyre and Lesley Jeffries (2017) emphasised different strategic ways to teach different LT genres by focusing on various language levels. To this end, the following framework was adapted, modified, and followed by the researcher:

1. Introduction to Stylistics/ Poetic Devices/Dramatic Devices

After selecting a poem, novel, and play, teachers should:

- Begin the course by acquainting students with different language levels like phonology, graphology, morphology, and lexico-syntax, by shedding light on specific stylistic devices, including personification, alliteration, rhyme, rhythm, metre, and imagery.
- Give different examples of each device and describe how it works to convey meaning, arouse feelings, and improve readers' experience inside a poem.

2. Close Reading Exercises

- For poems: Lead students in a close reading activity that focuses on particular language choices and poetic elements; Instruct students to annotate the text by underlining stylistic devices and talking about their relevance in connection to the themes and overall meaning of the chosen genre.
- For novels: Choose significant sections from the book and lead students through activities involving close reading; Urge students to examine the author's use of language, imagery, figurative language, and narrative devices; Discuss how the novel's theme investigation, character development, narrative advancement, and setting description are all impacted by these stylistic decisions.

3. Examining Sound Patterns (for poetry)

- Talk about the function of sound patterns in poetry, such as metre, rhyme, and rhythm.
- Examine the poem's metre and rhyme system, and talk about how these formal components affect the poem's tone, tempo, and musicality.
- Read the poem aloud: To help students fully appreciate the poem's aural impact and rhythmic patterns.

4. Character Analysis (novels+drama)

- Pay attention to the author's methods for character development and characterisation.
- Examine the ways in which characters are depicted via their relationships with other characters, conversation, actions, and inner thoughts.
- Examine how writers portray the motivations, relationships, and personalities of their characters via language, tone, and descriptive details.

5. Comprehending Structure and Form (for poetry)

- Examine various sonnets, haikus, villanelles, and free verses, among other poetry forms.
- Talk about how a poem's form and structure affect how readers understand and interpret it, as well as how poets utilise the form to express their thoughts and feelings (easter wings poem).
- Examine how the poem's overall structure and visual effect are influenced by line breaks, stanza organisation, and spacing.

6. Setting and Atmosphere (novel + drama)

- Look closely at how the writer describes the novel/ play's fascinating locations and ambiance.
- Examine the use of figurative language, sensory information, and descriptive language to create atmosphere, tone, and mood.
- Talk about how the environment affects the experiences, goals, and conflicts of the characters and its symbolic meaning in the story.

7. Narrative and Plot Organisation (novel+ drama)

The plot structure of the work should be examined, taking into account its components.

- Talk about the ways in which the author uses narrative devices like flashbacks, foreshadowing, and viewpoint changes to create tension, suspense, and a sense of urgency.
- Examine the ways in which the author employs a point of view, time, and narrative voice to improve the reader's comprehension and level of involvement.

8. Conflict and Tension (novels+drama): Examine the main conflicts and tensions that propel the play's narrative. Examine the types of problems that the characters face (internal or external), the consequences that they face, and the methods they employ to overcome them. Discuss various ways in which the writer uses language, tempo, and plot twists to create and maintain dramatic tension, and how these aspects enhance the audience's involvement and emotional connection with the narrative.

9. Performance Analysis (drama): Examine how performers interpret and embody the characters, speech, and emotions by watching or reading snippets of play performances. Talk about how the play's blocking, lighting, sound, costume design, and staging affect how the audience experiences and interprets it, as well as how these components support the play's stylistic and thematic coherence.

10. Interpreting Symbols and Themes

- Help learners in recognising the symbols and themes found in the text, and discuss how language and imagery are used to communicate these ideas.
- Instruct students to think about many readings of the text and how various readers may understand its symbolism and themes in different ways.

- Invite students to think about how the author's use of style advances the investigation of universal issues and offers commentary on society, human nature, and the state of humanity.

11. Comparative Analysis

- Evaluate and contrast many poems, novels, and plays written by various authors or from the same literary tradition.
- Examine how poets/authors/playwrights use opposing or comparable stylistic devices to address related topics or issues, and talk about how these decisions affect the reader's perception and feeling.

12. Creative Response

- For poems: Prompt and inspire students to write original comments, parodies, or lyrical interpretations in order to interact creatively with the chosen poem; Give students the chance to experiment with poetic forms and devices in their own writing and encourage them to consider how these decisions affect the efficacy and meaning of their poems.
- For novels: Motivate students to write original answers, interpretations, or imaginative rewrites of the text in order to foster creative engagement; Give students the chance to try out different stylistic devices in their own writing, drawing inspiration from the author's choices in style throughout the book.
- For plays: Inspire students to act out scenes from the play, give monologues, or modify the text to fit it with modern settings; Give students the chance to try out various staging options, character interpretations, and performance styles. Then, have them consider how these artistic choices affect how the play is understood and appreciated by the audience.

3.8.A Framework to Read LT Critically

Analysing and interpreting literature beyond its obvious meaning to reveal deeper levels of relevance, themes, and messages is the goal of critical reading literary texts. Based on different critical reading strategies, framework, and teaching reading stages (check chapter two), the researcher opts for the following framework to help EFL learners read different LT critically after reviewing the following sources: (Lazar, 1993; Paris, Wasik, & Turner, 1996; Aebersold & Field, 1997; Axelrod & Cooper, 1999; Grabe & Stoller, 2011; EdD, 2015; Oxford, 2017; Hedgcock & Ferris, 2018):

In terms of text selection, teachers should appropriately choose from a range of LT, such as plays, novels, and poems, for their study. They also have to select readings with a wealth of stylistic devices, historical or cultural value, and intricate themes. Moreover, creating a Reading culture is another important factor in which teachers establish an adequate setting that inspires their students to read widely and to investigate a variety of genres, authors, and viewpoints. They also need to stress the need for critical thinking skills and active interaction with texts when doing literary analysis by providing them with an overview of CR. In this sense, teachers should explain to learners the importance of critical reading in literary analysis by giving definitions for important terminology and ideas in the field of critical reading, such as synthesis, analysis, evaluation, knowledge application, and interpretation.

In the pre-reading stage, teachers should ask or help students prepare themselves by reading about the history, literary inspirations, and historical setting of the author and thinking about the genre, motifs, and topics that are frequently connected to the book.

In the reading stage, learners should apply a variety of reading strategies to improve their comprehension and textual analysis. Learners should first engage in active reading by focusing on linguistic techniques, thematic details, and structure of the story while they actively read the text. As they read, they should annotate texts by making notes about their observations, questions, and responses. Any term or line that catches their attention, whether because of their language, imagery, or thematic significance, should be highlighted or underlined. In terms of **contextualisation**, Critical reading requires an understanding of the text's historical, cultural, and social context. This entails taking into account the authors' different backgrounds, the variety of historical settings in which the work was composed, and the customs and values prevalent at the time.

➤ **Interpretation and Analysis**

Teachers should explain different frameworks and characteristics of different types of analyses.

Formalist analysis: Concentrating on the formal components of the text, including style, language use, and structure.

Reader response theory: it aims to investigate how readers' unique experiences, worldviews, and cultural upbringings influence their interpretations.

Marxist analysis: Analysing how social class, power dynamics, and economic ties are portrayed in the text (like in Jane Austin's *Pride and Prejudice*, and *The Great Gatsby*).

Feminist analysis: Examining how gender norms, stereotypes, and feminist concepts are portrayed in the text. To this end, readers who participate in critical analysis provide their perspectives and interpretations of the themes, characters, and story developments in the book.

They could investigate several interpretations and look at how different textual components affect these readings.

- **Questioning Assumptions:** A key component of critical reading is confronting prevailing interpretations and raising questions about presumptions. In order to get a greater grasp of the text's ramifications and impacts, readers may critically examine the power dynamics, cultural norms, and ideological viewpoints it presents.
- **Comparative Analysis:** To learn more about the text's themes, strategies, and influences, critical readers might compare and contrast it with other literary works, genres, or cultural artefacts. The text may be placed into a larger literary and cultural framework with the use of comparative study.
- **Reader Response:** Interpreting a work critically also entails taking the reader's comments and interpretations into account. Recognising that various readers may interpret the material differently, readers consider how their personal experiences, convictions, and values have shaped their comprehension and interaction with it.

In the post-reading stage:

- **Evaluation and Interpretation:** Readers should try to create their own analysis of the book using the text's evidence to bolster their claims. They also should think about other viewpoints and analyses, such as those of other readers or literary critics, finally, they have to evaluate the text's influence, literary value, and uniqueness while weighing its advantages and disadvantages.
- **Discussion and Debate:** Teachers should encourage conversations and debates on the main ideas, characters, and concerns brought up in the work by urging learners to respectfully discuss with their peers, voice their viewpoints, and pose critical questions.

- **Writing Assignments:** Teachers can give students writing assignments that ask them to analyse literature using their critical reading abilities. These might consist of: Essays based on close reading: a thorough analysis of a particular textual passage or scene, paying particular attention to its language, imagery, and thematic relevance.

To sum up, reading literary works critically is a dynamic and complex activity that calls for close examination, interpretation, and interaction with both the text and larger settings. It pushes readers to actively engage in the process of creating meaning rather than just consuming it passively, which eventually improves their enjoyment and comprehension of literature.

3.9. The Relationship between Stylistics, CR, and LT

Based on the previous theoretical parts of this study wherein different existing literature were reviewed, analysed, and synthesised thoroughly, the researcher aims, in this section, to provide an overview of how each of the aforementioned variables is related to each other in accordance with LT.

On one hand, in the first chapter, it is reviewed how stylistics is defined and analysed as one approach to teaching LT among others. In this sense, the study of texts' linguistic and literary elements, such as those found in plays, novels, and poems, is known as stylistics. To find deeper meanings and consequences in literature, the stylistic approach entails analysing the language used, narrative strategies, and stylistic elements. In addition to that, the study of stylistics looks at how writers use language creatively to express ideas, themes, and emotions in their writing, shedding light on different phonological, morphological, lexico-semantic, and syntactic deviations. Speaking of deviations, they emphasise aspects like the point of view, rhythm, grammar, imagery, symbolism, and metaphor. Through the use of stylistic analysis, readers can learn more about the aesthetic characteristics, textual subtleties, and authorship of literary works.

On the other hand, the act of actively interacting with texts to synthesise, analyse and evaluate their meaning, style, and textual details is known as critical reading. It is also considered as readers' ability to question different assumptions by taking into account the variety of perspectives surrounding them. In this sense, readers must go into deeper layers of interpretation and comprehend literary texts at a deeper level in order to read them critically. It also entails analysing the narrative devices, symbols, themes, and characters in the text. Readers also can get a better comprehension of a text's background, ideas, and ramifications by engaging in critical reading. Strengths and weaknesses of texts can be evaluated and conclusions can creatively be drawn by critical readers.

Since both stylistics and critical reading require thorough attention to textual language and structure, they are complementary approaches to LT studies. Numerous scholars shed light on the effect of analysing LT stylistically on promoting readers' critical reading skills (Short, 1996; Weber, 1996; Toolan, 1998; Verdonk, 2002). By giving readers the instruments and methods to examine the linguistic and stylistic aspects of LT, stylistics helps them become more skilled at critical reading. In turn, critical reading enables readers to analyse and comprehend the text's importance and meaning through the use of stylistic analysis (Weber, 1996). Additionally, when both are combined, stylistics and CR help readers understand literary texts' aesthetic characteristics, recognise patterns and themes, and explore deeper levels of meaning. They also encourage better understanding and respect for the craft of narrative by enabling readers to interact critically with literature.

According to the aforementioned scholars and many others, readers' comprehension of texts may be furthered by being aware of stylistic elements as language use, literary devices, and narrative approaches. Readers can reveal layers of meaning and develop more critical reading

comprehension skills by focusing on nuances like word choice, tone, and imagery. Similarly, by studying stylistics, readers can have an increased awareness of the intents and stylistic decisions made by different authors. Thus, they can enhance their understanding of a work by deriving thematic concerns, narrative methods, and rhetorical goals from an author's use of language, structure, and symbols. In terms of enhancing CT, by engaging in stylistic analysis, readers are prompted to consider the structure and meaning-making of texts critically. To this end, and through challenging and assessing the impact of stylistic decisions, readers hone their critical thinking abilities and grow into more perceptive literary interpreters (Fowler, 1996). Finally, they can identify and value the conventions of many literary genres and traditions through the use of stylistic analysis through which they can understand the historical and cultural background of LT and its place in a larger literary tradition by recognising recurrent stylistic elements and approaches within a certain genre or time period.

To sum up, it is reviewed that stylistics gains a paramount value in developing critical reading abilities and encouraging more in-depth interaction with texts. Furthermore, critical readers can discover the depth of literary works and get a more complex view of the world by exploring the complex interactions between language, form, and meaning. To this end, the researcher believes and predicts a symbiotic relationship between stylistics, CR of literature.

Conclusion

As a result of the variety of LT's characteristics and elements, teachers should provide their students with enough knowledge about LT elements to help them actively engage with them. By adopting a stylistic approach to teach LT, learners are normally well-equipped with stylistic most important concepts and elements, so that they can read and understand beyond the surface levels of the selected texts. Additionally, learners should be introduced to different critical reading

strategies and a suitable framework to follow while they are reading. All in all, knowing stylistic textual markers can facilitate the different processes of synthesis, analysis, and evaluation, through which learners can become competent critical readers.

Chapter Four: Research Methodology

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IV. Chapter Four: Research Methodology

Introduction

After reviewing the literature related to both Stylistic Approach and Critical Reading variables, and discussing the theoretical framework that would drive this study, this chapter is devoted to show the methodological framework that the researcher was following in order to test the research hypotheses and to answer its questions. Research methodology is paramount since it enables readers to comprehend how this study was conducted, and how its findings were collected, analysed, and drawn. In addition, it enables other researchers to replicate it in an attempt to broaden its results or overcome and strengthen its limitations.

The framework of this research methodology was shaped from the general to the more specific details. Starting with different research paradigms, research approaches, and research designs where the researcher explains which one is suitable for this study. In addition, the target population of this study and sampling procedures are mentioned and justified. Furthermore, data collection instruments are stated and explained in detail. Finally, since mixed-method research was opted for, different analysis procedures are taken into consideration to analyse data both quantitatively and qualitatively.

4.1. Research Questions and Objectives

This study is conducted in order to answer the following research questions:

1. To what extent does the adoption of stylistic approach in EFL context affect learners' critical reading of literary texts?
2. Which aspect of critical reading is affected most by applying stylistic approach?
3. What are learners' attitudes towards stylistics in teaching literature?

4. What are teachers' attitudes towards teaching literature through a stylistic approach and their perceptions of students critical reading challenges?

This work aims to examine the effect of applying the stylistic approach in teaching literary texts on students different critical reading skills. This study also aims to gain insights into the factors that play crucial roles in enhancing students' abilities to become a more active and independent reader in a learner-centered while dealing with different literary genres. Thus, this study's main objectives are:

- 1- To examine the effect of stylistic approach to enhance students' critical reading of literary texts.
- 2- To investigate which aspects of critical reading can be improved more.
- 3- To investigate students' attitudes toward the implementation of stylistics approach to teach literary texts.
- 4- To investigate teachers' perceptions of adopting stylistic approach in teaching literary texts and students' critical reading challenges.

4.2. Research Paradigm

The first step to start any study is to appropriately and adequately choose the research paradigm or philosophy. The initial decision is where to place a study, or more specifically, which research paradigm would allow researchers to obtain answers to their research questions. In this sense, according to Guba and Lincoln (1994), a paradigm is a collection of ideas and beliefs that are based on different assumptions derived from ontology, epistemology, and methodology, that orient researchers in how to conduct their research. It also may reflect how research is organised and demonstrate the way a researcher sees the world. Differently put, researchers' decisions about which study methodology to use can be influenced by their personal beliefs. To this end, according

to Burrell and Morgan (1979), having a certain paradigm means having a specific worldview (p. 24).

In terms of the aforementioned assumptions, according to Cohen et al. (2007) and Kiyunia and Kuyini (2017), first, the study of the nature of existence and reality, is referred to as ontology. Its primary concerns are what makes up reality and how actual processes operate. Second, the nature and forms of knowledge are the subject of epistemology. It discusses how knowledge is acquired. Divergent ontological and epistemological stances within different paradigms result in opposing perspectives on reality and knowledge, which serve to justify a certain research strategy. This is evident in the methods and procedures that have been used. Finally, strategies or plans of action that guide the selection and application of certain techniques are referred to as methodology (Crotty, 1989). Therefore, what, why, and how data is collected and analysed are the main concerns of methodology. Accordingly, ontological presumptions lead to epistemological assumptions, which in turn lead to methodological considerations, which in turn lead to problems with instrumentation and data collection (Cohen, Manion, & Morrison, 2007; Scotland, 2012).

There are some prominent paradigms in social scientific research, including positivism, interpretivism/ constructivism, and pragmatism among others. Reality and knowledge are the main concerns of every paradigm that presents a unique viewpoint on them, resulting in various research methodologies and techniques. Comprehending the fundamental research paradigm is crucial in understanding study results and evaluating their validity and relevance within their respective discipline contexts.

Briefly, **Positivism** is predicated on the idea that the scientific method and empirical observation may be used to acquire knowledge, develop hypotheses, and draw conclusions. It

places a strong emphasis on objectivity, as its epistemology, in which researchers should be far from any kind of bias and subjectivity while collecting and analysing data; the reality, as its ontology, in which empirical studies are carried out by researchers using observations and experiments to understand real-world phenomena, lastly experiment, as its methodology, in a valid and reliable conclusion is drawn through use of deductive reasoning, hypothesis testing, operational definitions, mathematical equations, computations, extrapolations, and formulations measurement, and the methodical observation and experimentation used to test hypotheses (Croker & Heigham, 2009; Kivunja & Kuyini , 2017). Accordingly, this paradigm supports the use of a quantitative research approach.

Conversely, **interpretivism**, often referred to as constructivism, is the belief that meaning is produced by interpretation and that reality is socially and subjectively formed. In order to comprehend the subjective experiences and viewpoints of individuals or groups, researchers employ this paradigm that frequently use qualitative techniques including textual analysis, interviews, and observations. It emerged from the shortcomings of the positivist paradigm. According to Lincoln and Guba ((1994) as cited in (Kivunja & Kuyini , 2017, p. 33)), the interpretivist paradigm's primary goal is to comprehend the subjective realm of human experience. In other words, the focus is on getting to know each person and how they differently perceive the world. According to Kivunja and Kuyini (2017), this paradigm adopts a naturalist methodology, a relativist ontology, and a subjectivist epistemology.

Furthermore, **Pragmatism** philosophy embraces both positivist and interpretative viewpoints as a middle ground. According to Kiyunia and Kuyini (2017), this paradigm originated from philosophers who argued that neither the positivist paradigm's emphasis on a single scientific method, nor the interpretive paradigm's construction of social reality, could lead to the discovery

of the "truth" about the real world (p. 35). In this respect, what is effective in addressing the research topic is the main emphasis of this paradigm. This paradigm centres on the issue that compelled scholars to apply a variety of methodologies in order to comprehend it. To this end, Pragmatism allows for the use of a variety of techniques, viewpoints, and presumptions, as well as diverse approaches to data gathering and analysis in mixed methods research.

According to the reviewed literature above, the pragmatism paradigm is the most suitable paradigm for this research. Since its main characteristic is its permission to combine quantitative and qualitative approaches for the collection and analysis of data, it is seen to be the most appropriate one to investigate the role of adopting stylistic approach in teaching literary texts to enhance EFL students' critical reading. Furthermore, it is reasonable to test the hypothesis and offer the most comprehensive responses to the research questions. Accordingly, the findings will have greater validity and aid in overcoming the weaknesses of research using a single approach.

4.3. Research Approach

This study aims to investigate the role of adopting the stylistic approach in enhancing EFL learners' critical reading of LT. In this sense, the researcher's main aim is to follow and apply a certain research approach to obtain valid answers to the research questions. There are actually two basic research approaches: the qualitative method and the quantitative approach.

4.3.1. Quantitative Approach

The quantitative approach is to deal with numerical data. According to Creswell (2014), the goal of quantitative research is to collect numerical data that may be used to measure attitudes, viewpoints, and other factors as well as hypothesis testing. Additionally, organised data collection instruments like surveys, interviews, systematic observation, etc., are the foundation of it.

According to Dörnyei (2007), quantitative research is characterised by data-gathering processes that yield numerical data, which is examined predominantly by statistical methods using statistical software like SPSS. In this sense, the foundation of quantitative research is quantity measurement. Therefore, it may be used in the study of phenomena that have numerical and statistical expressions. According to Kothari (2004), there are three primary ways that the quantitative approach can be subdivided into:

- The inferential approach: whose main aim is to create a database from which population relationships or features may be inferred.
- Experimental approach: this method requires the researcher to exert control over the study setting and manipulate its variables to see how they affect other factors.
- Simulation approach: this method builds a simulated environment with the aim of producing data and information.

According to what is mentioned above, in this study, the researcher opts for experimental approach in order to verify the cause-effect relationship between the two variables to determine the effect of the stylistic approach on learners' CR skills. Additionally, an attitudinal questionnaire is administered to probe learners' attitudes toward the implementation of a stylistic approach.

4.3.2. Qualitative Approach

Unlike the quantitative approach, qualitative research is used to investigate and comprehend complex phenomena from a subjective point of view. Qualitative research places more emphasis on depth, context, and interpretation than quantitative research (Creswell, 2014). The primary purpose of exploratory research using a qualitative approach is to get a comprehensive knowledge of the topic being studied and to obtain individuals' in-depth perspectives. It employs

a variety of data collection techniques, ranging from semi-structured to unstructured strategies. It mostly uses textual data as its source. According to Dörnyei (2007), open-ended, non-numerical data are the main outcome of data-collecting processes used in qualitative research, and non-statistical approaches are generally used for analysis. Some examples of qualitative data-collecting instruments are Open-ended questionnaires, interviews, and observation, which are used by the researcher to investigate the diversity and complexity of human behaviours to find meanings and interpretations (Croker & Heigham, 2009; Leavy, 2017). In this study, the researcher gathered qualitative data by analysing different classroom observation remarks, in addition to teachers' interview responses.

4.3.3. Mixed-Method Approach

This approach had emerged as an amalgamation of the previous two approaches. To ensure that the analysis includes more than just statistics or perceptions, the goal of this combination is, in essence, to get complementary data. According to Dörnyei (2007), the aforementioned approaches form a continuum rather than being extremes (p. 25). It is true that researchers must employ a variety of strategies for gathering and analysing data in order to obtain reliable information about certain phenomena. Moreover, Mackey and Gass (2005) asserted that combining qualitative and quantitative data shows that these two approaches should not be seen as diametrically opposed but rather as complimentary ways to study the intricate processes involved in second language learning.

Additionally, Kothari (2004) also addressed mixed methods research as a strategy that combines qualitative and quantitative techniques. Kothari emphasised the adaptability and practicality of mixed methods research, which enables scientists to more successfully answer

research questions by using the advantages and overcoming the disadvantages of both qualitative and quantitative approaches. In a similar vein, according to Creswell (2014), mixed methods research refers to the approach that brings together aspects of qualitative and quantitative research into a single study. It has several advantages which are:

- **Thorough Comprehension:** Integrating the advantages of both qualitative and quantitative methodologies, enables researchers to obtain a more thorough grasp of the study problems. It offers a more comprehensive viewpoint that captures the scope (breadth) and complexity (depth) of the study objectives.
- **Triangulation:** by allowing researchers to triangulate data from several sources, triangulation improves the validity and reliability of the findings. Scholars might discern convergent or divergent evidence and enhance their confidence in their findings by juxtaposing and contrasting findings from several data sources.
- **Methodological Flexibility:** It provides methodological flexibility so that researchers may customise their strategies to fit the particular setting and research subject. Scholars are presented with an array of qualitative and quantitative methodologies and procedures from which to pick, based on which ones best suit their research goals.
- **Complementary Insights:** When it comes to the study topic, qualitative and quantitative data can offer complementary insights. While qualitative data may offer rich, in-depth context and explanations, quantitative data can assist in providing numerical data from huge sizes of participants and in identifying patterns, correlations, etc. Through the integration of both forms of data, scholars may cultivate a more intricate comprehension of intricate phenomena.

- **Enhanced Validity:** By addressing any weaknesses related to either qualitative or quantitative approaches alone, a mixed methods approach can increase the validity of the results. For instance, while quantitative data can offer statistical support for qualitative conclusions, qualitative data can assist in contextualising quantitative outcomes.
- **Cross-Validation:** It enables researchers to cross-validate findings from several data sources, enhancing the study's overall validity. Through cross-corroboration, researchers can boost confidence in their interpretations and findings.

In order to answer research questions, mixed methods research entails gathering, evaluating, and integrating both qualitative and quantitative data in a sequential or concurrent, which was the researcher's choice for this study. Accordingly, a mixed-method approach is used to complement the weaknesses of quantitative and qualitative approach each one alone, to expand the research, to broaden the scope of the study, to enhance the study's validity and reliability, and to make the results more worthwhile.

In order to thoroughly investigate the role of stylistic approach in enhancing EFL learners' CR of LT, first, the researcher gathered quantitative data by means of pre-test and post-test administered prior to and right after the experiment, in addition to an attitude questionnaire that was administered to EFL second year students of English Department at Abbess Laghrour University. On the other hand, the qualitative data, are gathered through analysing classroom observation of students' performance and analysing the results of semi-structured interviews with teachers of a literature course in the same department.

4.4. Research Design

According to Creswell (2014), a research design is a structure that offers blueprint and instructions on how to carry out research. He highlighted that choosing the right research design requires deciding on the kind of approach (qualitative, quantitative, or mixed methods), the research questions or hypotheses, sampling strategies, data collection instruments, and the data analysis strategies. Creswell (2014) covered a range of research designs, such as grounded theory, case study, correlational, and experimental methods. Similarly, according to Kothari (2004), a research design is a plan that describes the steps and techniques for conducting research, including the choice of instruments, and research approaches. Kothari (2004) highlighted that a systematic framework for data collection and analysis should be provided by the research design, which should also be in line with the main objectives of the study. According to him, there are several research designs, including exploratory, descriptive, and experimental designs. Accordingly, Kothari (2004) emphasised the significance of choosing the right design depending on the resources that are available and the nature of the research issue.

When adopting a mixed-methods approach, there are important considerations to take into account. These include priority, the level of interaction between data, and timing. Firstly, according to Plano Clark & Ivankova (2016), priority refers to the balanced significance of the qualitative and quantitative data in addressing the study objectives. It is often determined by the research questions or objectives of the study and the participants involved. There are three alternatives for prioritising data in a study: quantitative, equal, or qualitative priority. Therefore, before selecting research methodologies, a researcher must carefully consider the aim of their research and the data they need to meet it. Secondly, according to Creswell & Plano Clark (2018), the level of interaction between the types of data refers to the degree to which qualitative and

quantitative techniques "are kept independent or interact with each other." (p. 64). Thirdly, timing relates to more than simply data gathering; it encompasses the complete quantitative and qualitative aspects, through which the two approaches can be used in tandem or concurrently (independently of one another) or sequentially (i.e., the results from one approach inform and enrich the other) (Creswell & Plano , 2018, p. 65).

As a result of what is mentioned above, the following three designs can be used:

Convergent Parallel Mixed-Method Design: It is about collecting quantitative and qualitative data concurrently, and then analysing them independently. The combination of both data in this design will aid a researcher in fully comprehending the ones offered by the quantitative or qualitative results alone. This method combines two data sets to provide a comprehensive view of the problem being investigated and to cross-check one set of findings with the other.

Explanatory Sequential Mixed-Methods Design: By using this design, researchers gather and examine quantitative data first which is called the quantitative phase, then move on to gather and examine qualitative data which is called the qualitative phase. The qualitative phase's aim is to provide a more thorough explanation or elaboration of the quantitative findings. Differently put, qualitative data are collected after reviewing the quantitative phase's results in order to add in-depth interpretations. (Creswell & Plano , 2018).

Exploratory Sequential Mixed-Methods Design: Conversely, in this method, qualitative data are first gathered and analysed, then quantitative data are gathered and analysed. During the qualitative stage, hypotheses are investigated or developed and subsequently put to be tested with quantitative techniques. Differently put, quantitative data are collected and gathered with the aim

to verify the generalizability of the findings by corroborating the qualitative data with measures of a broader sample of the population (Creswell & Plano , 2018).

According to what is stated above, this study falls into the explanatory sequential mixed-methods design. Firstly, the researcher administered pre- and post-tests to test the effect of adopting stylistic approach on learners' CR of LT and an attitudinal questionnaire. Secondly, concerning the obtained results, qualitative details are collected from a classroom observation and teachers' interviews to gain thorough insights about stylistic approach implementation and the different challenges that may affect the students' development of CR skills.

4.5. Research Variables

According to Cohen et al. (2007) and Creswell (2014), any characteristic or property that can be measured, observed, or manipulated during any research project is called a variable. Numerous phenomena, such as personal traits, actions, attitudes, external circumstances, or experimental setups, can be represented by variables. Accordingly, according to Cohen et al (2007), there are two main types of variables among many others:

- **Independent Variable (IV):** The component that the researcher manipulates or controls is known as the independent variable. In experimental research, the researcher purposefully modifies the independent variable to see how it affects the dependent variable. In this research, the stylistic approach is the IV.
- **Dependent Variable (DV):** It is one that is assessed or observed in research. It is hypothesised that the different changes in the independent variable will influence or affect the dependent variable. Similarly, the researcher often measures or observes the dependent variable to determine the impact of the independent variable. Thus, in experimental studies,

changes in the dependent variable are ascribed to the manipulation of the independent variable. In this study, students' CR is the DV.

Thus, this study aims at investigating the effect of the IV “stylistic approach” on the DV “CR skills”.

4.6. Research Setting and Participants

This study took place at English department at Abbess Laghrour University, during the academic year 2022-2023. The researcher was assigned to teach LT module to second year students for the whole year per one hour and a half for one session. However, the experimental study of the effect of adopting the stylistic approach to enhance students' CR of LT lasted from December 2022 to May 2023, not from the beginning of the academic year, for the following reasons:

- To familiarise learners with different stylistic concepts and devices, since explaining them thoroughly while teaching LT is time consuming.
- To introduce different reading strategies and different CR skills, that will be worked on during the course, and to train students to apply them in- and outside the classroom.

4.6.1. The Target Population

In research, it is difficult to access the whole population to conduct a study. In this sense, population refers to as the characteristics of whole group of persons or elements to whom the researcher wishes to generalise the study's findings and outcomes (Mackey & Gass, 2005; Creswell, 2014). Thus, the sample is selected from and reflects a bigger population. It is determined by certain criteria or features related to the study questions or aims.

For this study, the researcher purposefully chose second-year students for the following reasons:

- First, as a results of the absence of reading module in first-year and second-year courses, students are not familiar with the different reading strategies which results in a low level of their CR skills.
- Second, the researcher tried to take advantage of Grammar and Phonetics courses in order to explain different levels of stylistic analysis among which morphological, grammatical, and phonological deviations are explained.
- Lastly, students generally face some problems concerning HOT (higher-order thinking) skills, so the researcher attempts to foster students both CT and CR skills to pave the way for them through the use of stylistic analysis of different LT.

To sum up, the current study took place during 2022-2023 academic year at English department at Khenchela university. The whole population (158) was divided by the administration into four (4) groups. A sample of two groups was assigned to the researcher who was the teacher of literary texts course at the same time.

4.6.2. The Sample and Sampling Procedure

Both Cohen et al. (2007) and Creswell (2014) recommended acceptable sample strategies based on the study topic, objectives, demographic characteristics, and available resources. They emphasised the significance of taking into account factors like representativeness, generalizability, and bias when selecting sampling methods for research

Probability sampling approaches include choosing samples using probability theory, with each element in the population having an equal chance of being chosen. According to Cohen et al.

(2007) and Creswell (2014), randomization is the main characteristic of this type of sampling. The following are examples of probability sampling include: **Simple random sampling** ensures that every member of the population has an equal probability of being picked; **Systematic sampling** involves selecting elements at regular intervals from a list or sample frame; **Stratified sampling** involves dividing the population into homogenous subgroups (strata) and randomly selecting samples from each stratum; **Cluster Sampling:** The population is split into clusters, which are randomly chosen for inclusion in the sample.

On the other hand, according to Cohen et al. (2007) and Creswell (2014), the **Non-probability sampling methods** do not use random selection and cannot ensure that every element in the population has an equal chance of being chosen. The following are examples of non-probability sampling include **Convenience Sampling:** Elements are chosen according to their accessibility or convenience to the researcher; **Purposive sampling** involves selecting elements based on specified criteria or qualities related to the research subject, **Snowball sampling** involves initial volunteers referring other possible participants to the research, resulting in a chain referral procedure; **Quota Sampling:** The researcher chooses samples based on established quotas for specific criteria, such as age, gender, or ethnicity.

4.6.2.1. Students' Sample

This study included two intact groups of second-year students with 78 students, males, and females whose ages ranged from 19 to 23, and who had nearly been studying the English language for 8 years, from middle school. According to Singh (2006), when doing experimental research, one should choose a sample size that allows for at least 30 people in each group (p. 94). Statistically

speaking, the 78 participants allowed the researcher to test the hypothesis using large sample statistics.

Actually, the administration of the English department randomly assigned the researcher these two groups each of which had 39 students. Accordingly, one group represents the experimental group (EG), whereas the second one represents the control group (CG). In terms of sampling procedures, the non-probability sampling, more specifically convenience sampling, is the most suitable one for this study, because randomization is impossible since the two groups are already randomly pre-selected by the administration. In addition, the researcher was unable to re-select students because of the already allocated time and schedule by the administration.

4.6.2.2. Teachers' Samples

To investigate teachers' attitudes towards the implementation of the stylistic approach to teaching LT course in EFL classrooms, and their perceptions of different challenges that prevent students from developing their critical reading skills, the researcher had an interview with teachers of LT at Abbess Laghrour University Khenchela.

4.7. Data Collection Instruments

Since a mixed-methods approach was opted to investigate the effect of the stylistic approach on students' CR reading skills and to reach an in-depth comprehension of the phenomena, mixed-methods research enables researchers to collect data from several sources, resulting in a more comprehensive knowledge of the research issue. In this study, data is collected through a triangulation utilising different instruments, which are: an experiment with pre-test, treatment, and post- test, classroom observation, students' attitudinal questionnaire, and teachers' interview. According to Creswell (2014), Kumar (2011), Cohen et al. (2007), and Kothari (2004),

triangulation is considered as combining either qualitative, quantitative, or both quantitative and qualitative instruments for increasing the reliability and credibility of research findings.

4.7.1. Experiment

In this study, the researcher opted for a quasi-experiment to test the hypotheses and to investigate the cause-effect relationship between the previously mentioned variables. According to Kothari (2004) and Creswell (2014), Quasi-experiments include certain aspects of experimental design, such as manipulating the IV and measuring its effect on DV. Similarly, quasi-experiments seek to demonstrate cause-and-effect links between variables by changing one variable and watching its impact on another. One of its paramount features is the lack of randomization. Unlike true experiment, quasi-experiments do not randomly assign subjects to experimental and control groups, instead, they may be divided into groups based on pre-existing features, non-random selection, or natural groupings (Kothari, 2004; Cohen, Manion, & Morrison, 2007; Creswell, 2014). Accordingly, EG and CG were chosen by the researcher, while the CG was taught LT in a usual and traditional way, the EG received the treatment, which was the adoption of a stylistic approach to studying LT, and they were informed by the experiment and its details, and in fact, they did not show any kind of rejection.

Concerning experiment duration, it took place from December 2022 to May 2023, it lasted almost 5 months, considering the holidays and first term exams period. The researcher administered pre- and post- tests before and just after the end of the intervention to measure and compare students' initial performance.

4.7.1.1.Pre-test

In this study, the researcher assessed the DV twice, once before and the second after the treatment. The pre-test's main aim is to discover students' initial level of CR, whereas the post-test's main aim is to determine whether the intervention affected their CR level.

The pre-test was based on Jane Austin's British novel *Pride and Prejudice*. At the beginning of the academic year, the researcher provided the students with the chosen syllabus, in accordance with other teachers of LT, and they were asked to read the novel. During the pre-test, they were provided with 1 hour and 30 minutes as a full session to answer the nine (9) different questions, which were appropriately designed to test their critical reading skills, such as comprehension, knowledge application, contextualisation, analysis, synthesis, and evaluation. For instance, the following question: Critics said that *Pride and Prejudice* is a mixture of both Neoclassicism and Romanticism, what is your opinion about this issue? Students are supposed to synthesise the characteristics of both periods and compare them with textual characteristics found in the novel and evaluate the statement (Appendix A).

4.7.1.2.Post-test

In addition to the pre-test, the post-test was based on the American novel *The Great Gatsby* written by Scott Fitzgerald. Similar to the pre-test, they were assigned to read it with some other works in the second semester. Then, the post-test was their second term official exam, after being reviewed and accepted by teachers of LT at the same university. Thus, they were given 90 minutes to answer 9 different questions which are almost written in the same form as the pre-test. The researcher's objectives behind choosing two novels from different periods and types of LT and writing the same number of questions in the same form are:

- Choosing a novel: first, to give students no opportunity to complain about the difficulty of language as in poems and plays; second, to test their contextualisation of different characteristics of the chosen periods while answering the questions.
- The same number and form of questions: to avoid ambiguity other forms may have and to keep the same number to be answered in the same allocated time.

Post-test also tested students' CR skills after the treatment. For instance, this question: Regarding literary devices, figurative language, and style, if this novel was written in the American Revolutionary period, what would be different according to you? This question aimed at checking their analysis skill and their ability to relate different historical and cultural settings to create a suitable image in their minds. (Appendix C)

4.7.1.3. The Treatment

In this study, the researcher adopted the stylistic approach to teach LT in EFL classroom for the EG, while for the CG the traditional way was applied.

4.7.1.3.1. Pilot study

According to Creswell, a pilot study's major aim is to assess the feasibility, validity, reliability, and practicality of researching different methods and processes prior to their larger-scale implementation. It assists researchers in identifying and addressing possible difficulties, refining research tools, and making improvements to the research design before undertaking the primary study. To this end, before the tutorial sessions took place, the researcher first conducted a pilot study on a small group of 10 students who had been chosen from the other two groups that were assigned to the other teacher. The selected sample is believed to represent the large-scale of this study. They were second-year students at the same university with the same familiarity with the English language.

Firstly, the researcher introduced both herself and the aim behind choosing the students and of course, the course as well. The aim of the lesson was to teach some short extracts that were selected from *Pride and Prejudice*, since these students are not supposed to read the whole novel. In the warm-up stage, the researcher tried to brainstorm their information by asking them about Regency English Period and different elements of novels. Some students tried to answer while the rest chose to be quiet, so the researcher tried to give different examples from the novel itself to simplify the question for them.

Then, the researcher devoted about 10-15 minutes to read the previously distributed extracts. While students were reading, the researcher observed that all of them utilised their electronic dictionaries to explain some words and write the explanation in Arabic above or under the words. After they finished reading, the researcher asked them if they found some difficult words or some strange forms of sentences or if they encountered literary devices that covered hidden meanings. For the language difficulty, they said they found some ambiguous terms and they used their dictionaries to clarify them. For the strange form of sentences and literary devices, they failed to notice any. In the given extracts, the following statements were stated: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife", "Yes; but intricate characters are the most amusing. They have at least that advantage."..." But people alter themselves so much, that there is something new to be observed in them forever." in which Irony as a literary stylistic device was included, through which Austin ridicules the social class difference at that time, and how people are differently seen according to their social status.

In the following passage, one type of conflict was implicitly embedded, which is the character Mr Darcy's internal conflict;

“In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you... Could you expect me to rejoice in the inferiority of your connections? To congratulate myself on the hope of relations... whose condition in life is so decidedly beneath my own?” (Pride and Prejudice 125-127). Students here are asked about the use of ellipses; some of them answered by what is an ellipsis, while the rest did not show any willingness to answer. After that, the researcher devoted almost 45 minutes to explaining: different stylistic devices as irony, the use of different grammatical deviations like the use of ellipsis in the examples which depict a state of hesitation, Austen's narrative voice and perspective, considering how omniscient third-person narrator influences the reader's perception of events and characters.

In the final phase, the researcher asked the students to summarise what they had understood from the given extracts concerning Austen's style of writing, the figurative language, and how the characteristics of Regency or romantic period were reflected in her work. After 15 minutes, students delivered their papers trying to answer the question in the form of a paragraph. After skimming the answers, the researchers found out that some students had summarised the content in a good way shedding light on contextualising the novel within its period. Lastly, the researcher asked them about the course, and although they found difficulties in understanding different literary elements and devices, they said that they enjoyed discovering new things.

Although students showed positive attitudes towards the course, the researcher believed that the activity was not successful in terms of time devoted to explaining the different LT elements stylistically. To this end, the researcher tried to apply a plan b with his EG, by providing them with different stylistic devices, and literary elements: plot elements, narrative voices, character types,

and so on to be closely read before they come to the class, to save time and focus on the objective of the course.

4.7.1.3.2. The Tutorial Sessions

Before starting to teach different literary texts, the researcher devoted four extra sessions to teach students different stylistics' key concepts like foregrounding, parallelism, deviation, and a brief overview of different linguistic domains from which stylistic devices occur as a result of breaking the conventional rules of their standard usage.

For teaching foregrounding, the objective of the lesson was for students to be able to identify and analyse examples of foregrounding in literary texts and understand its effects on meaning and style. The lesson began with a 10-minute introduction to foregrounding. The teacher defined foregrounding as a literary technique that draws attention to specific elements of language or narrative. To illustrate how it works, different examples of foregrounding were provided. The first main objective in the lesson plan was understanding foregrounding techniques. The lesson plan started by introducing foregrounding, which is defined as a literary technique that emphasises specific elements in a text. Examples like "time flies" and "the silence was deafening" help students grasp foregrounding in everyday language before moving on to literary texts. This emphasised the importance of establishing a solid foundation by ensuring that students understand the fundamentals of foregrounding before exploring more complex examples. For example, during the introduction phase, the teacher asked students to identify instances of foregrounding in everyday conversations or advertisements, making the concept relatable and easy to understand. By starting with familiar examples, students can better comprehend how foregrounding works in literature and its significance in conveying meaning and style.

This is followed by a 40-minute discussion and analysis section. Students are presented with literary texts that contain examples of foregrounding. They are encouraged to identify instances of foregrounding and participate in a class discussion about how these devices enhance meaning and contribute to the style of the writing. The second objective was the focus on analysing and interpreting foregrounding in literary texts. During the discussion and analysis part of the lesson plan, students were asked to identify instances of foregrounding in the provided texts (extracts from *Pride and Prejudice* and *the Raven*). This highlighted the importance of critical thinking and close reading skills in recognising and interpreting literary devices in a text. For example, students may analyse the poem's use of repetition (like nevermore) to emphasise a specific theme or a short story with vivid imagery that creates a certain atmosphere. By discussing how foregrounding devices enhance meaning, create emphasis, or contribute to the overall style of the writing, students develop a deeper understanding of the author's technique and intention.

Next, there is a 20-minute group activity. Students are divided into small groups and given different literary texts that contain foregrounding examples. Each group is given guiding questions to help them identify and analyse the instances of foregrounding in their assigned text. The groups then present their findings to the class, discussing the effects of these devices on the text. This is followed by a class discussion where students can compare and contrast different examples of foregrounding and explore how they contribute to the overall meaning and style of the texts.

In the application activity, which lasted 20 minutes, students were given a writing prompt. They were asked to incorporate foregrounding techniques into a short piece of creative writing. This activity allowed them to experiment with different foregrounding devices to create emphasis, evoke emotion, or enhance their writing style. Additionally, collaborative learning and group activities was evident in the lesson plan through the group activity of identifying foregrounding in

literary texts. By dividing students into small groups and assigning them different texts, the lesson plan promoted peer-to-peer interaction and cooperative analysis of foregrounding examples. This emphasised the value of teamwork and shared learning experiences when exploring complex literary concepts. For example, during the group activity, students engaged in lively discussions, shared diverse perspectives, and collectively analysed instances of foregrounding in their assigned texts. This collaborative approach not only created a sense of community in the classroom but also allowed students to learn from each other's insights and interpretations.

The lesson concluded with a 10-minute reflection where students summarised key points about foregrounding and its importance in literature. They are prompted to reflect on how they can apply this knowledge to their own reading and writing. Lastly, an assessment of students' understanding of foregrounding was done through their participation in class discussions, and group activities, and their ability to identify and analyse examples of foregrounding in literary texts. Written responses to the application activity were also reviewed to assess students' ability to effectively incorporate foregrounding techniques into their writing.

Session 2

The second session focuses on teaching deviation in literature to students. The objective was for students to be able to identify and analyse instances of deviation in literary texts and understand how these deviations impact meaning, style, and reader interpretation. The lesson plan was structured with various components to engage students in learning about this literary concept. The lesson began with an introduction to deviation, where the teacher defined it as a departure from normal language patterns in literature. Examples were provided to illustrate how deviation works and its effects on interpretation. By providing examples of deviation from everyday

language and literature, students were able to grasp the concept and its impact on meaning and interpretation. For instance, the lesson plan suggested using unconventional sentence structures and unexpected shifts in narrative perspective as examples of deviation. This helps students recognize how deviation can enhance the overall literary experience by challenging traditional norms and engaging readers in new ways. This sets the foundation for students to understand the concept before moving on to the next phase.

The discussion and analysis section allowed students to apply their knowledge by examining literary texts with examples of deviation. Students were encouraged to identify instances of deviation and discuss how these deviations influence the overall meaning and style of the text. This interactive approach engaged students in critical thinking and analysis. The teacher encouraged students to actively engage with literary texts containing examples of deviation and analyse how these deviations affect meaning, style, and reader interpretation. By facilitating a class discussion where students explained and discussed the effects of deviations they identified, the lesson promoted critical thinking and a deeper understanding of the role of deviation in shaping literary works. This hands-on approach allowed students to explore the nuances of deviation and its significance in conveying complex themes and emotions.

A group activity followed, where students were divided into small groups and given different passages to analyse for deviation. Guiding questions were provided to assist students in their analysis. The division of students into small groups to analyse different literary texts containing deviations fostered teamwork and peer-to-peer learning. Each group is tasked with identifying and analysing instances of deviation in their assigned text, promoting active participation and shared insights. By encouraging groups to present their findings to the class and engage in discussions comparing different examples of deviation, the lesson cultivated a

collaborative learning environment where students can learn from each other's perspectives and interpretations.

The presentation and discussion segment gave students the opportunity to share their findings with the class. Each group presented the examples of deviation they identified and discussed how these deviations contributed to the text's meaning and style. This fostered a collaborative learning environment where students could learn from each other's perspectives. Additionally, the application activity challenged students to incorporate deviation techniques into their own creative writing. By experimenting with different deviation devices, students can enhance their writing style and understand how deviations can be used to create emphasis and evoke emotions. Finally, the lesson concluded with a reflection on the key points about deviation and its significance in literature. Students are prompted to consider how they can apply their knowledge of deviation to their own reading and writing practices. Assessment methods included evaluating students' participation in discussions, and group activities, and their ability to identify and analyse deviations in literary texts.

Session 3

Exploring Stylistic Devices in Literature was another lesson presented to help students identify and analyse different stylistic devices in literature, as well as understand their impact on meaning and tone. During this lesson, students learned that these devices enhance writing and convey meaning. Common stylistic devices, such as simile, metaphor, imagery, personification, and many others, are thoroughly discussed. The teacher provided examples of stylistic devices. A list of devices is displayed, and each one is discussed with its definition and examples. This part of the lesson familiarizes students with the terminology and practical application of stylistic

devices in literature. After that, the teacher provided students with some crossword activities (Appendix I), in which students worked in pairs or small groups, read the assignment, identified stylistic devices, and discussed their findings. This activity allows students to apply their knowledge and engage in critical analysis. In summary, the lesson on exploring stylistic devices in literature equipped students with the knowledge and skills to identify, analyse, and appreciate the use of these devices in literary works.

The researcher taught students different LT genres such as: Poems: The Ode to a Nightingale by John Keats, The Raven by Edgar Allan Poe and The Waste Land by T.S. Eliot; Novels: Pride and Prejudice by Jane Austin, Wuthering Heights by Emily Bronte, Frankstein by Merry Shelly, and The Great Gatsby by Fitzegarl. The tutorial sessions were 9 sessions in which the researcher both taught those LT stylistically, and observed and assessed students' CR skills. Here are samples of lesson plans that were followed during teaching LT stylistically of each type of the given genres.

Sample Lesson Plan of the EG

Level: Second Year LMD

Timing: 90 mns

Course: Literary Texts

Materials: printed

Lesson: Edgar Allan Poe's "The Raven"

Objectives: students will be able to understand the different stylistic devices and elements of the poem.

<https://prezi.com/e5tzfu1hjq8-/stylistic-analysis-of-poe039s-the-raven/>

Timing		Procedures	Objectives
15 mns	Warm-up	1. Begin by giving a brief overview of Edgar Allan Poe and background information about his work "The Raven.", and review Gothic literature	Activating schemata.

		<p>and Poe's influence on American literature, that were previously sent to the students.</p> <p>2. Show students the title and the first stanza of the poem. Discuss the title's significance and ask students to make predictions about the poem based on the title and opening lines.</p> <p>3. Play an audio recording of the poem or read the first few stanzas aloud to set the tone and mood.</p>	
45 mns	Stylistic Analysis	<p>1. Divide the poem into sections and assign each section to small groups of students.</p> <p>2. Instruct students to analyze their assigned section for stylistic elements such as imagery, symbolism, figurative language, and sound devices.</p> <p>3. Have each group identify and discuss examples of these elements in their section, noting how they contribute to the overall meaning and mood of the poem.</p> <p>4. Encourage students to consider the poem's structure, rhythm, and rhyme scheme as stylistic choices that enhance its impact on the reader.</p>	<p>1/Annotating</p> <p>2/ Using marginalia</p> <p>3/ Using dictionary</p> <p>4/ Skimming</p> <p>5/Scanning</p> <p>6 Synthesising</p> <p>7/ Analysing</p> <p>8/ Dealing with figurative Language</p>
15 mn	Whole-Class Discussion	<p>1/ Reconvene as a whole class and discuss the stylistic analysis of each section. Have groups share their findings and interpretations with the class.</p> <p>2/ Facilitate a discussion on the cumulative effect of the poem's stylistic elements on the reader. Ask students to reflect on how Poe's use of language and imagery creates a sense of foreboding, mystery, and despair.</p> <p>3/ Explore the poem's themes, such as loss, grief, and the passage of time, and discuss how Poe's stylistic choices convey these themes to the reader</p>	<p>1/ Arguing Reasonably</p> <p>2/ Questioning</p> <p>3/Contextualising</p> <p>4/ Evaluating</p>
10 mn	Creative Response	<p>1/ Invite students to respond creatively to "The Raven" by writing their own pieces of writing inspired by Poe's work.</p> <p>2/ Encourage students to produce stylistic elements such as imagery, symbolism, and sound devices to create mood and meaning in their own writing.</p>	<p>1/ Summarising</p> <p>2/ Paraphrasing</p>

		3/ Allow students to share their works with the class or in small groups, fostering peer feedback and discussion.	
5 mn	Conclusion	1/ Summarise the key stylistic elements of "The Raven" discussed in the lesson. 2/ Emphasise the importance of close reading and analysis in understanding and appreciating the stylistic nuances of literature. 3/ Encourage students to continue exploring the works of Edgar Allan Poe and other literary masters to deepen their understanding of stylistic elements in literature.	
	Assessment	1/ Assess students' understanding of the poem's stylistic elements through group discussions, written responses, and creative assignments. 2/ Evaluate students' ability to analyse and interpret the poem's themes, mood, and tone based on their engagement with the text and class discussions.	Comprehension

The sample lesson plan focused on teaching Edgar Allan Poe's poem "The Raven" to second-year LMD students in 90 minutes. The main objective is for students to understand the various stylistic devices and elements used in the poem. The lesson is divided into several parts, each with specific procedures and objectives. The lesson began with a 15-minute warm-up session where students were introduced to Edgar Allan Poe and the background of "The Raven." They discuss Gothic literature and Poe's influence on American literature. Students were shown the title and the first stanza of the poem to make predictions based on these elements. An audio recording or reading of the initial stanzas set the tone for the lesson.

The main part of the lesson lasts 45 minutes and focuses on stylistic analysis. Students are divided into small groups and assigned sections of the poem to analyse. They were instructed to identify stylistic elements such as imagery, symbolism, figurative language, and sound devices. The groups discussed how these elements contribute to the overall meaning and mood of the poem.

Students were encouraged to consider the poem's structure, rhythm, and rhyme scheme as choices that enhance its impact. Additionally, the lesson incorporated various activities, including annotating, using marginalia, dictionaries, skimming, scanning, synthesising, analysing, and dealing with figurative language to deepen students' understanding. A whole-class discussion follows, where groups share their findings and interpretations. The cumulative effect of the poem's stylistic elements on the reader was explored, focusing on themes of loss, grief, and the passage of time.

Finally, a 10-minute creative response segment allowed students to write pieces inspired by Poe's work, incorporating stylistic elements to create mood and meaning. Peer feedback and discussion were also encouraged. The lesson concluded with a 5-minute summary of key stylistic elements in "The Raven," emphasising the importance of close reading and analysis in understanding literature. To this end, students were encouraged to continue exploring Poe's works and those of other literary masters. Assessment methods included group discussions, written responses, and creative assignments to evaluate students' understanding of the poem's stylistic elements, themes, mood, and tone.

Sample Lesson Plan of the EG

Level: Second Year LMD

Timing: 90 mns

Course: Literary Texts

Materials: Printed extracts.

Lesson: Jane Austin "Pride and Prejudice"

Objectives: students will be able to understand the different stylistic devices and elements of the novel.

Timing		Procedures	Objectives
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15 mns	Warm-up	<p>1. Begin by introducing Jane Austen and providing background information about "Pride and Prejudice." Discuss the novel's historical context, themes, and significance in English literature.</p> <p>2. Explain to students that they will be focusing on the stylistic elements of selected extracts from the novel to explore Austen's writing style and literary techniques.</p>	Activating schemata.
40 mns	Stylistic Analysis	<p>1. Divide the class into small groups and assign each group a different extract from "Pride and Prejudice."</p> <p>2. Instruct students to read their assigned extract closely and identify stylistic elements such as:</p> <ul style="list-style-type: none"> • Language and diction (e.g., vocabulary choices, sentence structure) • Dialogue and character interaction. • Narrative perspective and voice. • Literary devices (e.g., irony, satire, symbolism). <p>3. Encourage students to annotate the text and discuss their observations within their groups.</p>	<p>1/Annotating</p> <p>2/Using marginalia</p> <p>3/ Using dictionary</p> <p>4/ Skimming</p> <p>5/Scanning</p> <p>6 Synthesising</p> <p>7/ Analysing</p> <p>8/ Dealing with figurative Language</p>
15 mn	Whole-Class Discussion	<p>1. Reconvene as a whole class and have each group share their findings from the stylistic analysis of their extract.</p> <p>2. Facilitate a discussion on the recurring stylistic elements and themes across the different extracts.</p> <p>3. Explore how Austen's stylistic choices contribute to character development, plot advancement, and the overall tone of the novel.</p> <p>4. Discuss the significance of Austen's use of irony, social commentary, and wit in "Pride and Prejudice."</p>	<p>1/ Arguing Reasonably</p> <p>2/ Questioning</p> <p>3/Contextualising</p> <p>4/ Evaluating</p>
15 mn	Creative Response	<p>1. Invite students to respond creatively to the extracts by writing a short scene, monologue, or letter from the perspective of one of the characters.</p> <p>2. Encourage students to emulate Austen's style and language in their creative responses, incorporating elements of wit, social satire, and character voice.</p> <p>3. Allow students to share their creative responses with the class and discuss how they approached stylistic emulation.</p>	<p>1/ Summarising</p> <p>2/ Paraphrasing</p>

5 mn	Conclusion	<ol style="list-style-type: none"> 1. Summarise the key stylistic elements discussed during the lesson and their significance in understanding "Pride and Prejudice." 2. Encourage students to continue exploring Austen's writing style and the stylistic features of other literary works. 3. Highlight the importance of close reading and analysis in appreciating the stylistic nuances of literature. 	
	Assessment	<ol style="list-style-type: none"> 1. Assess students' understanding of the stylistic elements of "Pride and Prejudice" through their participation in group discussions, annotations of the text, and creative responses. 2. Evaluate students' ability to analyse Austen's writing style and literary techniques in the selected extracts and their application of stylistic emulation in their creative responses. 	Comprehension

The lesson focused on exploring the stylistic devices and elements present in Jane Austen's novel "Pride and Prejudice" to help students understand Austen's writing style and literary techniques. The lesson was designed for second-year LMD students and will last for 90 minutes. The lesson began with a 15-minute warm-up phase introducing students to Jane Austen and providing background information about "Pride and Prejudice." The discussion covered the historical context, themes, and significance of the novel in English literature to activate students' prior knowledge. This part of the lesson set the stage for the stylistic analysis that follows.

The main part of the lesson, lasting 40 minutes, involved a stylistic analysis of selected extracts from "Pride and Prejudice." Students worked in small groups and examined different extracts in detail. They were instructed to identify various stylistic elements such as language and diction, dialogue and character interaction, narrative perspective, and voice, as well as literary devices like irony, satire, and symbolism. Furthermore, they were encouraged to annotate the text,

use marginalia, consult a dictionary, skim and scan the text, synthesise information, analyse figurative language, and engage with various stylistic features.

After the group work, there was a 15-minute whole-class discussion where each group shared their findings from the stylistic analysis. The teacher facilitated a discussion on recurring stylistic elements and themes across the extracts, exploring how Austen's choices contributed to character development, plot advancement, and the overall tone of the novel. Additionally, the significance of Austen's use of irony, social commentary, and wit in "Pride and Prejudice" was also discussed. Students were encouraged to have reasoned arguments, question, contextualise, and evaluate the stylistic elements. The lesson then moved on to a 15-minute creative response activity where students were invited to write a short scene, monologue, or letter from the perspective of a character in the extracts. They were encouraged to emulate Austen's style and language, incorporating wit, social satire, and character voice. After that, they shared their creative responses with the class, discussing how they approached stylistic emulation through summarising and paraphrasing.

Finally, the lesson concluded with a 5-minute summary of the key stylistic elements discussed and their significance in understanding "Pride and Prejudice." Students were encouraged to continue exploring Austen's writing style and stylistic features in other literary works, emphasising the importance of close reading and analysis in appreciating the nuances of literature. In addition, assessment of students' understanding was based on their participation in group discussions, annotations, and creative responses, as well as their ability to analyse Austen's writing style and apply stylistic emulation.

4.7.2. Observation

An observation, according to Creswell (2014), refers to the practice of seeing, listening to, and documenting events or behaviours. Creswell (2014) emphasised that observation is methodically acquiring data by directly witnessing respondents, events, or phenomena in their natural setting, without intervening or influencing the environment. Similarly, Cohen (2007) described observation as a research approach that entails monitoring phenomena or occurrences and capturing pertinent information about them. It is considered a method often employed in educational research to investigate classroom dynamics, teaching practices, student behaviour, and other educational phenomena.

In this study, the researcher opted for an observation grid to observe extra- skills of CR that were not sufficiently assessed in both pre- and post- tests, because of their behavioural nature. In addition to CR skills, some writing skills are also added to check their comprehension and ability to synthesise what is read. These skills are: annotating, using marginalia, questioning, using a dictionary, skimming, inferring, summarising, and paraphrasing, in addition to the ones tested prior to and after the treatment: comprehension, knowledge application, synthesis, analysis, arguing reasonably, and figurative language knowledge (Appendix E). For the EG, the observation took place while teaching LT stylistically, whereas, for the CG, it was conducted when the teacher was using the traditional method to teach literary elements of any kind of LT.

The opted observation grid was used twice with the help of another teacher of LT in order to avoid bias, once prior to the treatment and the second during the last session of the treatment. It aimed at measuring students of both CG and EG's different reading skills. However, it is agreed that observation is a qualitative data-collecting instrument, the researcher measured different CR

items on a 5-point scale ranging from 0 (very low) to 4 (very good), which means that qualitative data are analysed quantitatively. In terms of the feasibility of analysing qualitative data quantitatively, Creswell (2014) agreed that qualitative data may be quantified, which is the process of putting qualitative information into the quantitative form for study. This procedure may entail categorising qualitative material numerically, giving numerical values to qualitative themes or patterns, and analysing qualitative content using quantitative metrics.

The pre-intervention observation took place while the researcher was teaching "Ode to a Nightingale". The researcher created an observation checklist (Appendix E) for the other observer with students' names of both groups EG and CG. The observer was asked to focus on different critical reading strategies at different reading stages. On the other hand, the post-intervention observation took place while teaching T.S Eliot's "The Waste Land" stylistically for the EG and traditionally for the CG, regarding the same observation objectives of focusing on different critical reading strategies.

4.7.3. Questionnaire

A questionnaire, according to Kothari (2004) and Creswell (2014), is a standardised research instrument made up of a series of questions or items meant to elicit information from participants. Questionnaires are widely used in both quantitative research in the form of close-ended questions, and qualitative research in the form of open-ended questions to gather information on a wide range of topics, and good questionnaire design is critical to ensuring the validity and reliability of the data acquired.

4.7.3.1. Piloting the Questionnaire

To ensure the validity, reliability, and practicality of the questionnaire that is intended to be administered to students, it is necessary to pilot it in order to discover any kind of ambiguity concerning the questions, the language used, the form, and its length to provide an adequate time for students to properly answer the whole questionnaire (Cohen, Manion, & Morrison, 2007; Creswell, 2014). In this sense, this study questionnaire was first reviewed by three expert teachers one of them is the supervisor of this research and the two others were teachers of English from the same department. Then, it was pilot-tested with 10 second-year students from other groups. To this end, the researcher changed some statements' order and restated some others to avoid ambiguities concerning difficult words. In addition, the concept of corpus stylistics is defined briefly since the chosen students did not understand the term. Finally, after reviewing and piloting the questionnaire, it was administered to the EG students after the post-test who took nearly 15 minutes to answer the questionnaire under the researcher's instructions and explanations.

4.7.3.2. Descriptions of Students' Questionnaire

According to Kothari (2004), an attitudinal questionnaire is meant to elicit information on learners' attitudes, beliefs, and views about specific subjects or themes. Its fundamental aim is to evaluate and assess respondents' attitudes and opinions about certain subjects or issues. Attitudinal surveys assist researchers in understanding the attitudes and perceptions of individuals in a population and investigating correlations between attitudes and other factors. In this regard, the students' questionnaire is an attitudinal survey which consists of 31 questions divided into 2 sections. The first section was devoted to know general information about the students' age and gender. The second section consists of 29 statements on which students are asked to choose one

suitable choice from a Likert scale composed of: Strongly Agree, Agree, Neutral, Disagree, and Strongly Disagree choices. This questionnaire's aim is to explore students' attitudes towards their experience while implementing the stylistic approach to study LT, and whether their CR skills are enhanced as a result of such implementation.

4.7.4. Teachers' Interview

Interviews, according to Creswell (2014), are purposeful conversations that can be performed face-to-face, over the phone, or via electronic platforms. They can take several forms, including structured, semi-structured, and unstructured formats, depending on the study objectives and the amount of flexibility necessary in data collection. Similarly, according to Cohen et al. (2007), an interview is another main data-gathering instrument used in qualitative research to investigate participants' viewpoints, experiences, and the interpretations they give to occurrences. There is a big emphasis on the significance of creating interview norms or guides to maintain consistency and concentration throughout the interview process. Both Kumar (2011) and Dorney (2007) emphasised the necessity of rigorous planning and preparation by the interviewer while conducting interviews, which includes crafting interview questions, addressing ethical concerns, establishing rapport with participants, and being impartial and objective throughout the interview process.

4.7.4.1. Description of Teachers' Interview

In this study, the teachers' interview is a semi-structured interview. Before the interview, the interviewer created a list of open-ended questions depending on the study objectives. These questions serve as a framework for the interview while allowing for flexibility and adaptation during the discussion. Unlike structured interviews, which include predetermined and standardised

questions, semi-structured interviews allow for spontaneous follow-ups and probes (Kumar, 2011; Creswell, 2014). Based on the respondent's responses, the interviewer might delve deeper into the subject matter or ask other questions as needed.

The interview includes 11 open-ended questions, allowing respondents to offer thorough comments and express their viewpoints, experiences, and ideas in their own words. Teachers of LT course at the English department at Abbes Lahrou University were asked about their experience of teaching LT and what kind of approaches they used to apply. Moreover, the interviewer asked them about their degree of familiarity with the stylistic approach, and if its key concepts can affect students' CR skills. Concerning the latter, teachers were asked about their opinions about students' CR levels and whether they applied some reading strategies while reading. Finally, the interviewer asked them about their perceptions of the different challenges that obliterate them from being critical readers, and whether they have some recommendations to overcome them.

4.8.Data Analysis Procedure

Data analysis processes are the systematic actions and strategies used to analyse, organise, evaluate, and make conclusions about research data. The particular processes used vary depending on the type of data gathered, the study questions or hypotheses, and the overall research strategy.

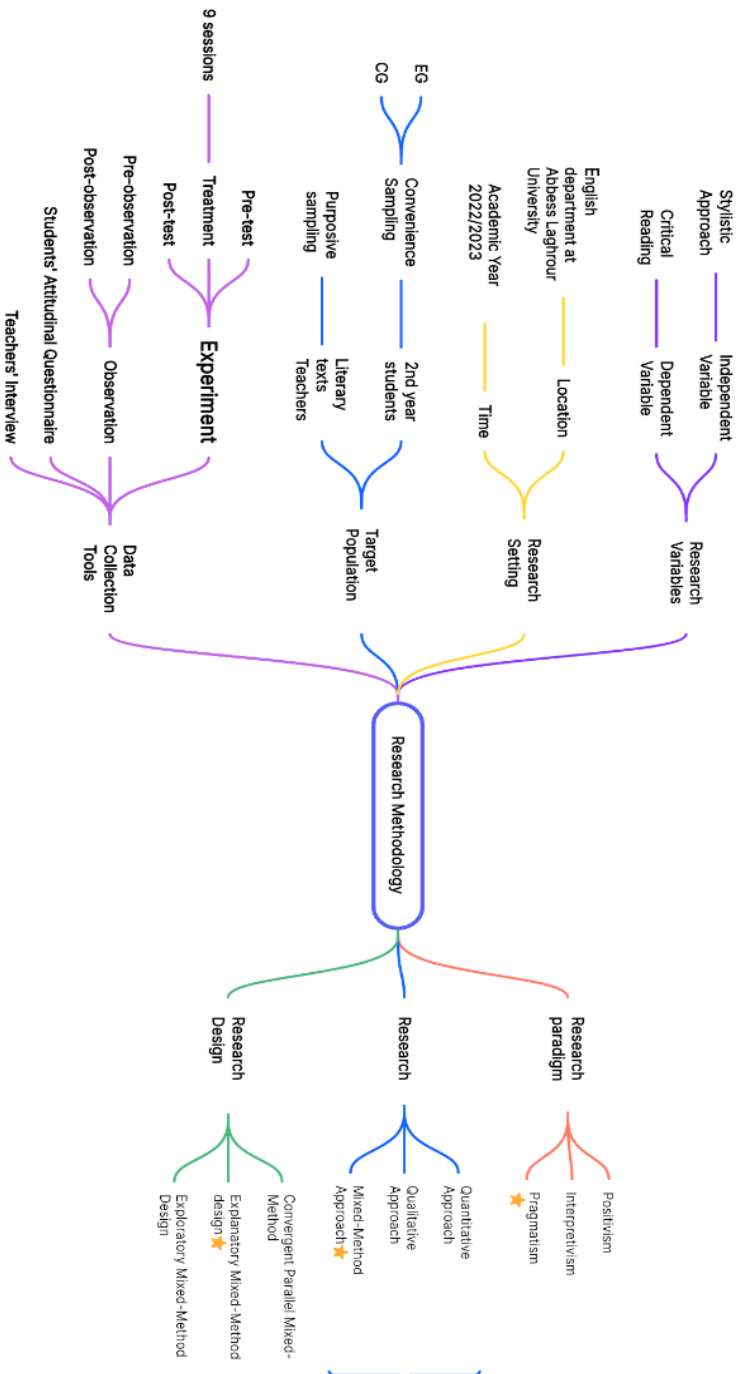
For the pre- and post- tests and observation grid scores, the researcher employed descriptive statistics (mean and standard deviation), then inferential statistics (t-test and K-S test). For the questionnaire, descriptive statistics including mean and standard deviation were employed to measure the attitudes of the students. Additionally, a Pearson-correlation test was employed to investigate the relationship between the achieved results and students' attitudes. For teachers'

answers, a thematic analysis was applied to examine their perceptions of and their attitudes toward the adoption of a stylistic approach to teaching LT to enhance EFL students' critical reading.

Conclusion

This chapter provides an overview of the research paradigm, approach, and design adopted for this study. It aims to answer the research questions, achieve the objectives, and test the hypotheses. The selected sample and the justification for the sampling procedures are also discussed. Additionally, the chapter offers a detailed description of the main study and the treatment of various lesson-plan models used in different sessions. The researcher also explains the data collection instruments employed to enhance the research design and ensure reliable and valid findings. Finally, the chapter outlines the data analysis procedures used to address each of the research questions.

Research Methodology Summary



4.1.: Research Methodology Summary

Chapter Five: Data Analyses, Results and Interpretation

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V. Chapter Five: Data Analysis, Results, and Interpretations

Introduction

To answer the research questions and achieve its objectives, the researcher used multiple instruments. This chapter is devoted to presenting results obtained from different data analysis forms. Descriptive and inferential statistics are presented for data attained from the pre- and post-test, descriptive statistics were also provided for data attained from the questionnaire, and classroom observation. The third section presented the results of the questionnaire. In the final section, the researcher interprets the data in the light of the research questions and discusses the findings in light of the broader literature.

5.1. The Findings of Experiment Scores

In order to answer the main question of this study which is: To what extent does the implementation of a stylistic approach in teaching LT enhance students' CR?, a pre-intervention and a post-intervention test were administered to both EG and CG (see Appendix A and C for the tests). In this sense, the researcher assessed six main categories of CR through using an evaluation rubric which are: Comprehension, Synthesising, Analysing, Arguing Reasonably, Applying Knowledge, and Dealing with Figurative Language. The latter was chosen because it is a paramount skill that should be tested in preference to the application of Stylistics that is full of figurative language. Before running descriptive and inferential statistics to measure the difference, if there was some, between both CG and EG scores of pre- and post- tests, the researcher ran the Kolmogorov-Smirnov Test of Normality to check the distribution of the samples. Table 5.1 presents the results of K-S Test of Normality

Sample	CG (n= 37)	EG (n= 37)
Mean	31.621	43.189
Median	31	42

Std. Dev.	1.381	5.168
Skewness	1.002	0.360
Kurtosis	1.332	-0.434
<i>K-S value</i>	.21641	.1094
<i>p-value</i>	.05318	.72691

Table 5.1.: K-S Test of Normality for the Samples Distribution

A Kolmogorov-Smirnov Test of Normality was conducted on two sample groups, CG (n=37) and EG (n=37). The CG group had a mean of 31.621, a median of 31, and a standard deviation of 1.381. The skewness was 1.002, and the kurtosis was -1.332. The K-S value was 21.641, and the p-value was .0518. In contrast, the EG group had a mean of 43.189, a median of 42, and a standard deviation of 5.168. The skewness was 0.360, and the kurtosis was -0.134. The K-S value was 1094, and the p-value was .7091. As an example, a K-S value of 0.109 of EG likely indicates the maximum difference between the cumulative distribution functions of the sample dataset and the reference distribution. In this case, a K-S value of 0.109 suggests a smaller discrepancy between the two distributions compared to a larger K-S value. Typically, if the p-value associated with this K-S statistic is below a predetermined significance level (e.g., 0.05), it indicates that the sample distribution significantly differs from the reference distribution.

Altogether, these results provide a comprehensive statistical overview of the two sample groups. The p-values suggest that the distribution of the EG group is more likely to be normal than the CG group, as the p-value for the EG group is larger. In other words, The K-S test measures the divergence of both samples' distribution from being normal. The lower the K-S value, the more probable it is a normal distribution. The low *p*-values (.05318 and .72691) indicate that both samples diverge from a normal distribution to a low extent. Therefore, the K-S tests prove that the experiment data does not differ significantly from any potential normally-distributed data.

After testing the normality of sample distribution, the researcher ran both descriptive (mean and standard deviation) and inferential (t-test) statistics to test for any significant difference between both groups' performances.

5.1.1. Pre- and Post Test Scores

For Control group, table 5.2 shows the scores achieved in pre-intervention and post-intervention tests concerning the six previously mentioned main categories.

	Test Phase	Mean	Std. Deviation	t-value	Sig.
Comprehension	Pre-test	1.00	0.98		
	Post-test	1.27	1.07	-2.9347	.002239
Arguing Reasonably	Pre-test	1.03	0.74		
	Post-test	1.08	0.83	-1.02151	.155217
Synthesising	Pre-test	1.03	0.85		
	Post-test	1.03	0.88	0	.5
Analysing	Pre-test	1.00	0.79		
	Post-test	1.00	0.76	0	.5
Applying Knowledge	Pre-test	1.05	0.88		
	Post-test	1.11	0.73	-0.72232	.23622
Figurative Language	Pre-test	1.24	0.90		
	Post-test	2.97	0.87	0	.5
TOTAL	Pre-test	1.01			
	Post-test	1.08		-0.779755	.331419

Table 5.2.: Pre- and Post-test Difference Scores of CG

The statistical mean of t-values depends on the context in which they are calculated. In the context of hypothesis testing, the mean t-value would typically be close to zero if there is no significant difference between the groups being compared. However, if there is a significant difference, the mean t-value would be larger in magnitude, reflecting the strength of the difference (Larson-Hall, 2010).

In this study, pre- and post-test difference scores were examined for a control group across several categories. First of all, the comprehension category showed a significant increase, though

there is no intervention, in mean scores from the pre-test ($M = 1.00$) to the post-test ($M = 1.27$), ($t(1) = -2.9347$, $p = .002239$). Second, arguing reasonably also saw a slight increase from the pre-test ($M = 1.03$) to the post-test ($M = 1.08$), although this was not statistically significant, ($t(1) = +1.02151$, $p = .155217$). In addition, the synthesising and analysing categories showed no change in mean scores from the pre-test to the post-test, with ($t(1) = 0$, $p = .5$) for both. Moreover, applying knowledge showed a slight, non-significant increase from the pre-test ($M = 1.05$) to the post-test ($M = 1.11$), ($t(1) = +0.72323$), ($p = .36222$). Lastly, figurative language showed a decrease from the pre-test ($M = 2.97$) to the post-test ($M = 1.01$), ($t(1) = +0.177856$, $p = .314149$). Overall, the total mean scores showed a slight increase from the pre-test ($M = 1.01$) to the post-test ($M = 1.08$).

To sum-up, The CG participants ($n = 37$) scored in the pre-test $M = 1.01$ in the six main categories of CR. They did not receive any intervention and scored in the post-test $M = 1.08$. The t-tests demonstrate the lack of significance (with .5 as a peak in Analysing, Synthesising, and dealing with figurative language). Additionally, for instance, the t-test result of “Arguing reasonably” (p -value = .155217) is not significant as $p < .05$. The only item that received a significant result is “comprehension”.

For Experimental group, table 5.3 shows the scores achieved in pre-intervention and post-intervention tests concerning the six previously mentioned main categories.

	Test Phase	Mean	Standard Deviation	t-value	Sig.
Comprehension	Pre-test	1.00	0.45		
	Post-test	1.95	1.34	-5.33401	.00001
Arguing Reasonably	Pre-test	1.03	1.06		
	Post-test	1.7	1.38	-7.53778	.00001
Synthesising	Pre-test	1.16	0.80		
	Post-test	1.54	1.38	-2.92984	.00227
Analysing	Pre-test	1.19	0.87		

	Post-test	1.78	1.38	-3.96556	.000085
Applying Knowledge	Pre-test	1.08	1.19		
	Post-test	1.46	1.15	-3.99547	.000077
Figurative language	Pre-test	1.24	1.20		
	Post-test	2.97	1.33	-13.52582	.00001
TOTAL	Pre-test	1.11			
	Post-test	1.90		-6.87173	0.00041

Table 5.3.: Pre- and Post- Test Difference Scores of EG

In the experimental group, significant improvements were observed in the post-test scores across all skills compared to the pre-test scores. The comprehension category showed a significant improvement, with the mean score increasing from 1.00 in the pre-test to 1.95 in the post-test ($t = -5.33401$, $p < .0001$). Similarly, the ability to argue reasonably improved significantly, with the mean score rising from 1.03 in the pre-test to 1.7 in the post-test ($t = -7.53378$, $p < .0001$). Although the synthesising category showed a less pronounced improvement, the increase from a pre-test mean score of 1.16 to a post-test mean score of 1.54 was still statistically significant ($t = -2.99284$, $p = .00227$). Moreover, the analysing category showed a significant improvement, with the mean score increasing from 1.19 in the pre-test to 1.78 in the post-test ($t = -9.0556$, $p < .0001$). Furthermore, the ability to apply knowledge showed a moderate yet statistically significant enhancement, with the mean score rising from 1.00 in the pre-test to 1.46 in the post-test ($t = -3.99547$, $p < .0001$). Among all the skills, figurative language showed one of the most substantial improvements, with the mean score significantly increasing from 0.97 in the pre-test to 2.91 in the post-test ($t = -13.5382$, $p < .00001$). Overall, these results suggest that the intervention was effective in enhancing various skills in the experimental group, since significance is clear at the levels of all items (figurative lang: with the peak and synthesising category with the lowest significance)

In statistical notation, $\text{sig} = .00001$ likely indicates the p-value associated with a statistical test. A p-value of 0.0001 suggests that the observed result is very unlikely to have occurred by

random chance alone. Therefore, it is considered highly statistically significant, often leading to the rejection of the null hypothesis in favor of the alternative hypothesis.

To compare the difference in post-intervention test scores between both groups, the tables from 5.4 to 5.9 show the results of both groups in terms of Mean, T-value, and p-value scores.

Table 5.4.: Result of Comprehension T-test (post-test difference score)

	Mean	t-value	Sig.
Control group	1.27		
Experimental group	1.95	-3.38126	.0005

The p -value is .000585.

The mean score of the experimental group ($M= 1.95$) was higher than the mean score of the control group ($M= 1.27$). This difference was significant at 0.05 level (p -value= $0.0005 < 0.05$). Therefore, there is a significant difference between the mean scores in terms of comprehension.

Table 5.5.: Result of Reasonable Arguing T-test (post-test difference score)

	Mean	t-value	Sig.
Control group	1.08		
Experimental group	1.7	-6.42034	.00001

The p -value is $< .00001$

In terms of Reasonable Arguing, the table 5.5 shows that the mean score of the experimental group ($M= 1.7$) was higher than the mean score of the control group ($M= 1.08$). This difference was significant at 0.05 level (p -value= $.00001 < 0.05$), which indicates that there is a significant difference between the mean scores of EG and CG performances.

Table 5.6.: Result of Synthesising t-test (post-test difference score)

	Mean	t-value	Sig.
Control group	1.03		
Experimental group	1.54	-4.39765	.00001

The p -value is .000019

Additionally, table 5.6 shows that the mean score of the CG ($M= 1.03$) was lower than the mean score of the EG ($M= 1.54$). This difference was significant at 0.05 level ($p\text{-value}= .000019 < 0.05$). Therefore, there is a significant difference between the mean scores of both groups in terms of synthesising.

Table 5.7.: Result of Analysing t-test (post-test difference score)

	Mean	t-value	Sig.
Control group	1		
Experimental group	1.78	-5.80646	.00001

The p -value is .00001.

In terms of Analysing category, the mean score of the experimental group (1.78) was higher than the mean score of the control group (1). This difference was significant at 0.05 level ($p\text{-value}= .00001 < 0.05$), that indicate that there is a significant difference between the mean scores.

Table 5.8.: Result of Applying Knowledge t-test (post-test difference score)

	Mean	t-value	Sig.
Control group	1.11		
Experimental group	1.46	-3.33809	.0006

The p -value is .000669

Table 5.8 shows that the experimental group ($M=1.46$) outperformed the control group (1.11). This difference was significant at 0.05 level ($p\text{-value}= 0.0006 < 0.05$). Therefore, there is a significant difference between the mean scores in terms of Applying knowledge.

Table 5.9.: Result of Figurative Language t-test (post-test difference score)

	Mean	t-value	Sig.
Control group	1		
Experimental group	2.97	-18.60884	.00001

The p -value is $< .00001$

To compare EG and CG post-test scores of dealing with the figurative language category, table 5.9 shows that CG ($M= 1$) was highly outperformed by EG ($M= 2.97$). This difference was

significant at 0.05 level (p -value= 0.0006 < 0.05). Therefore, there is a significant difference between the mean scores in terms of figurative language category.

To sum up, what is mentioned above outlines a study involving t-tests and Kolmogorov-Smirnov tests to analyse the performance of both CG and EG in various CR tasks before and after treatment. The t-test results for the CG show no significant differences in most items between pre-test and post-test scores, except for comprehension. This suggests that the CG did not benefit significantly from the tests without any intervention. On the other hand, the EG shows significant improvements in all items, with figurative language showing the most significant change, indicating that the experimental intervention had a positive impact on their performance. In addition, the significant improvement in figurative language skills in the EG highlights the effectiveness of the intervention in enhancing specific CR skills. The Kolmogorov-Smirnov tests indicate that both groups' data distributions deviate slightly from normality, with low p -values suggesting a minor divergence from normal distribution. Furthermore, the Kolmogorov-Smirnov tests further support the findings by showing that both groups' data distributions slightly deviate from normality. The low p -values suggest that the data distributions are not significantly different from potentially normally distributed data. This indicates that the experiment data aligns reasonably well with a normal distribution, supporting the validity of the study results. Overall, the study results suggest that the experimental intervention had a significant positive impact on the EG's CR skills, while the CG did not show significant improvements without any intervention.

Discussion

In order to confirm or reject the null hypothesis that “Adopting stylistic approach in teaching literary texts will have no effect on students CR skills”, and to answer the main question

of this study which is “to what extent does adopting the stylistic approach in teaching LT enhance EFL students’ critical reading, the researcher analysed the result of both pre- and post- tests using descriptive and inferential statistics. Among the six main categories of CR was reading comprehension. According to Richard et al. (2000), it can be divided into four main categories: literal comprehension, inferential comprehension, critical comprehension, and appreciative comprehension. Literal comprehension. Without understanding the text on its surface level (Literal comprehension), it is quite impossible for students to develop an in-depth understanding and form emotional connections by analysing, synthesising, and making valid judgements about the value and quality of the text’s content (critical and appreciative comprehension). These different levels of comprehension play a crucial role in developing strong reading skills and a deeper understanding of written material. In this study, students succeed in understanding the text on both surface and in-depth levels as a result of focusing on foregrounded elements, repeated patterns, linguistic deviant forms, discourse markers, and stylistic devices.

After improving the level of comprehension skills, the impact of the stylistic approach on synthesising skills cannot be understated in this study. By carefully selecting an appropriate stylistic approach, learners can enhance their ability to integrate and analyse information from various sources, resulting in a more coherent and cohesive synthesis. Additionally, a thoughtful and strategic stylistic approach can help convey complex ideas in a clear and concise manner, ultimately improving the overall effectiveness of the synthesised content. It is imperative for individuals to consider the relationship between the stylistic approach and synthesising skills in order to maximise the impact and quality of their work. In addition, EG students’ analytical skills had been significantly enhanced after adopting the stylistic approach in teaching different LT. It has been found that the way in which information is presented can greatly influence how

effectively individuals are able to interpret and analyse it. Factors such as visual design, language tone, and organizational structure all play a crucial role in shaping the way information is perceived and processed. Understanding these stylistic elements can provide valuable insights into how to enhance analytical abilities and optimise decision-making processes. By considering the effect of a stylistic approach, researchers and practitioners can develop strategies to improve analytical skills and ultimately drive more informed and effective outcomes.

The results of this study revealed that there is a significant impact of the stylistic approach on individuals' ability to argue reasonably. The findings suggest that adopting a stylistic approach, including tone, language choice, authors' style, and overall presentation, can significantly influence their skills in presenting and defending their arguments effectively. By understanding how different stylistic approaches can enhance or hinder one's ability to reason and communicate persuasively, individuals can improve their overall proficiency in logical reasoning and critical thinking. It is important for individuals to be mindful of their stylistic choices in order to effectively convey their arguments and engage in constructive dialogue.

Moreover, the category of knowledge application is also significantly improved in this study as a result of applying stylistic approach. This study had highlighted the importance of considering various styles of learning and their influence on how knowledge is absorbed and utilised. By understanding how different styles can affect the retention and application of information, educators and individuals alike can better tailor their approach to maximize learning effectiveness. This research emphasises the need for a multifaceted approach to education that takes into account the diverse ways in which individuals process and apply knowledge. Further exploration in this area promises to uncover valuable insights into enhancing learning outcomes and optimizing knowledge retention.

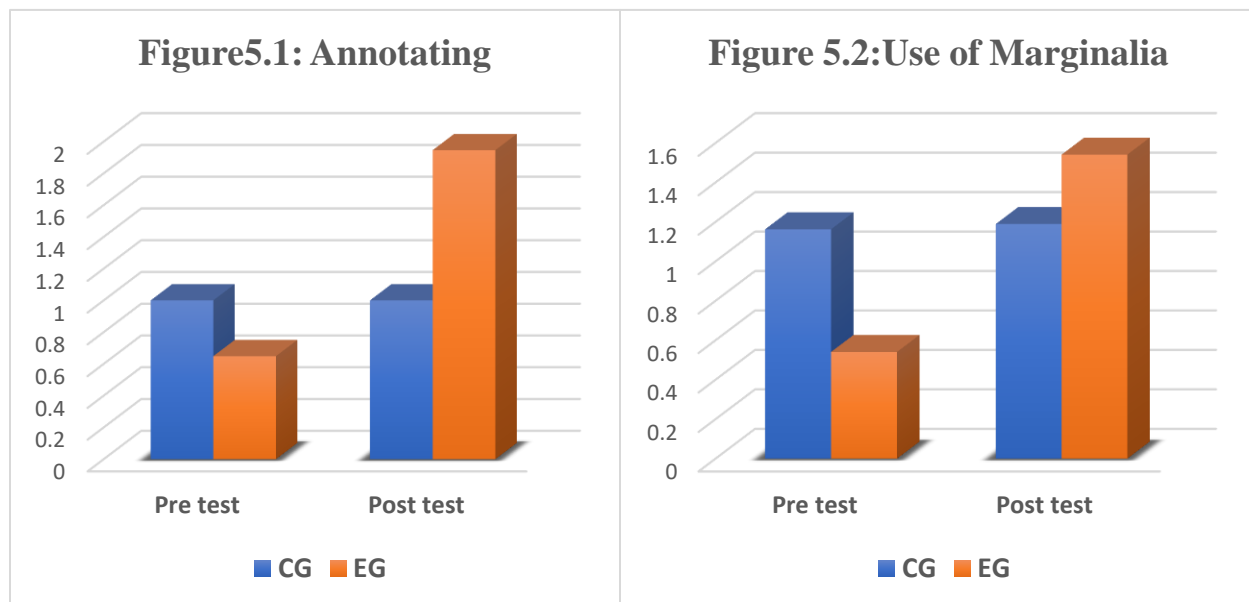
Similarly, in order to achieve such improvement in comprehension levels, Liu (2019) believed that higher levels of comprehension are based on language media, which include language sound (phonological level), language shape (graphological level), the way words connect with other words to form sentences (syntactic level), the meaning of language in context, rhetorical devices in speech (semantic level), and so on. As a similar result of this study, he found that integrated college English professors greatly emphasised the importance of close reading and stylistic analysis at various text linguistic levels in order to increase language awareness and critical reading abilities. Moreover, a written answer is recommended because writing is a crucial component of critical thinking teaching (Wade, 1995). After understanding and assessing the material, according to him, it is a fantastic technique to produce summaries, comments, or reading journals, which also enhances students' critical reading and thinking abilities.

Overall, stylistics plays a crucial role in enhancing critical reading by providing readers with a deeper understanding of the text beyond surface-level meaning. By analysing linguistic features such as word choice, sentence structure, and tone, stylistics allows readers to uncover the author's intentions, hidden messages, and underlying themes. This close attention to detail helps readers develop a more nuanced interpretation of the text, enabling them to engage with the material on a deeper level. Furthermore, stylistics can also assist readers in identifying patterns and motifs within the text, leading to a more comprehensive understanding of the author's style and techniques. By incorporating stylistic analysis into their reading practice, readers can sharpen their critical thinking skills and approach literature with a more discerning eye. In conclusion, stylistics enhances critical reading by encouraging readers to delve beneath the surface of the text and appreciate the intricate nuances of language and storytelling.

This study's findings reject the null hypothesis in favor of the alternative first hypothesis, which means that adopting a stylistic approach had a significant effect on EFL students' CR. To strengthen the findings of this study, Mokhtari and Sheory (2002) provided insightful evidence on the effect of adopting a stylistic approach on students' critical reading skills. Mokhtari and Sheory claimed that their study provides one of the first empirical examinations of reading strategy instruction and found that it can be effective in promoting strategic reading with a stylistic approach. They defined critical reading as meaning or purpose-driven and argued that the goal of critical reading is to transfer and use the content from what they read, an expectation is more likely to happen in academic or professional settings. On the other hand, they suggest that the goal of traditional reading, involving decoding and getting the literal message of a text, would not lead to critical thinking.

5.1.2. Observation Grid Scores

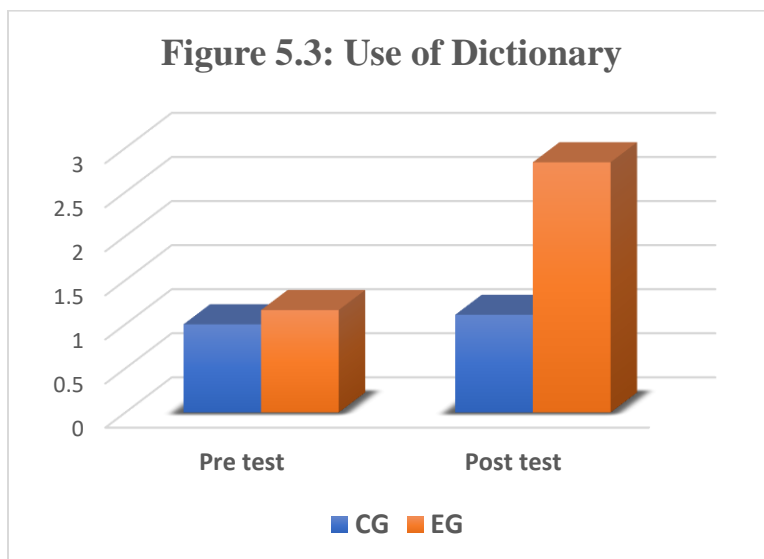
To answer the second question "Which aspect of Critical reading is affected the most by applying a stylistic approach?", an observation grid was adopted to measure other aspects of critical reading that were behavioural in nature like annotating, using marginalia, skimming, using a dictionary, questioning, and some other that are discussed in this section. The figures (5.1 to 5.15) present bar graphs that exhibit the findings of both groups' performance in pre- and post-intervention observation.



5.1.: Annotating

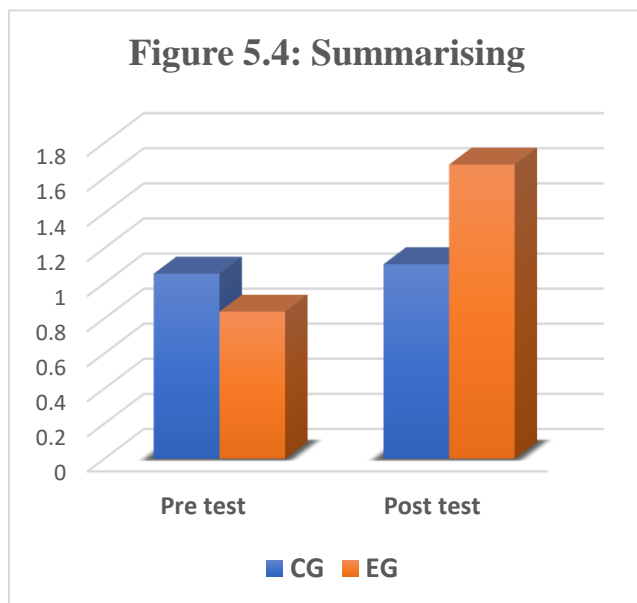
5.2.: Using Marginalia

Concerning the aspect of annotating (figure 5.1), it is shown that both CG and EG started with a somehow low performance in using annotating while reading some extracts prior to the treatment. However, after the treatment, CG performance remained the same, while EG performance highly improved demonstrating high and effective use of annotation. In addition, Figure 5.2 shows the results obtained from observing both groups' performance using marginalia. The CG started with a considerable level of using marginalia while reading LT, and their performance remained the same before and after the intervention. On the other hand, EG performance started with a low performance and significantly improved after the treatment. Thus, both figure 5.1 and figure 5.2 indicate that EG performance of both CR skills, namely annotating and using marginalia, has been significantly improved.

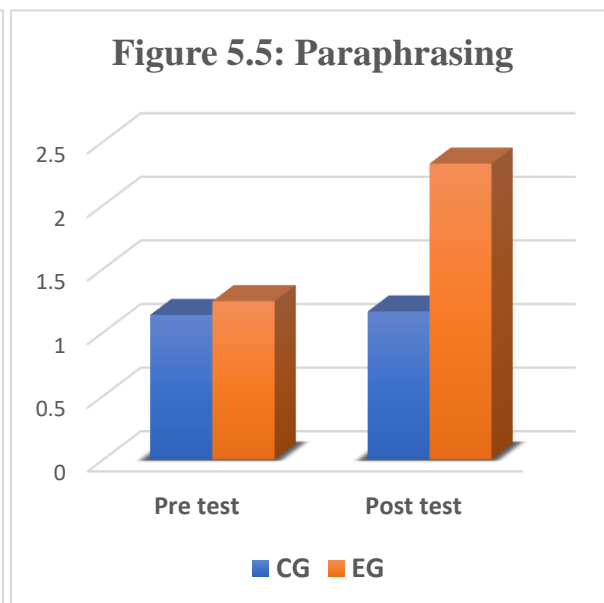


5.3.: Use of Dictionary

Figure 5.3. provides the findings of CR aspect of using a dictionary. For both groups, at the beginning, there was a low limited performance in using dictionaries. The performance of CG remained the same, whereas EG performance was significantly enhanced.

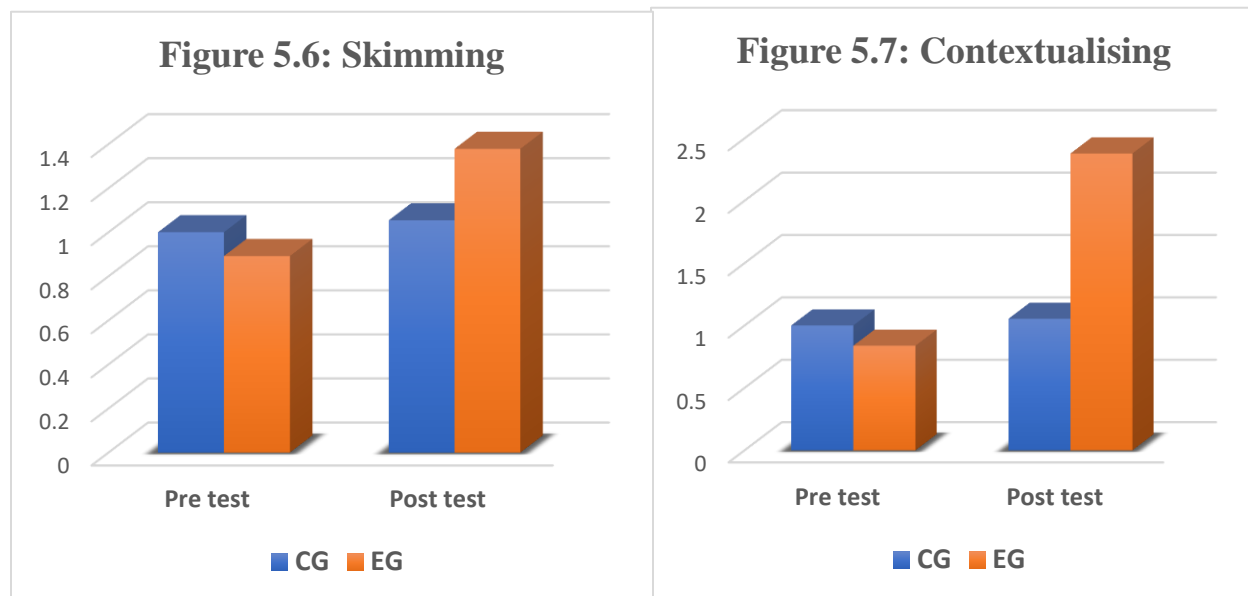


5.4.: Summarising



5.5.: Paraphrasing

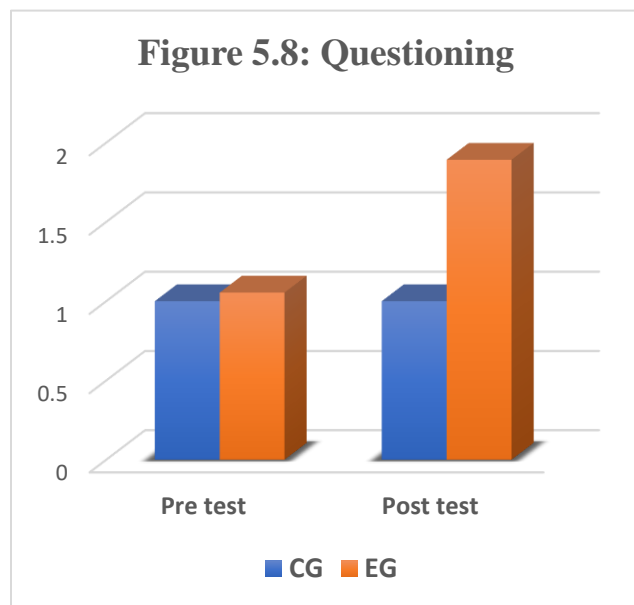
For summarising, figure 5.4 shows that CG group had a considerable level before and after the intervention on one hand. On the other hand, EG group started with a low performance of summarising and then it was significantly enhanced. Concerning paraphrasing, both groups started with a low performance of paraphrasing. While the CG level remained the same, the performance of EG was highly improved.



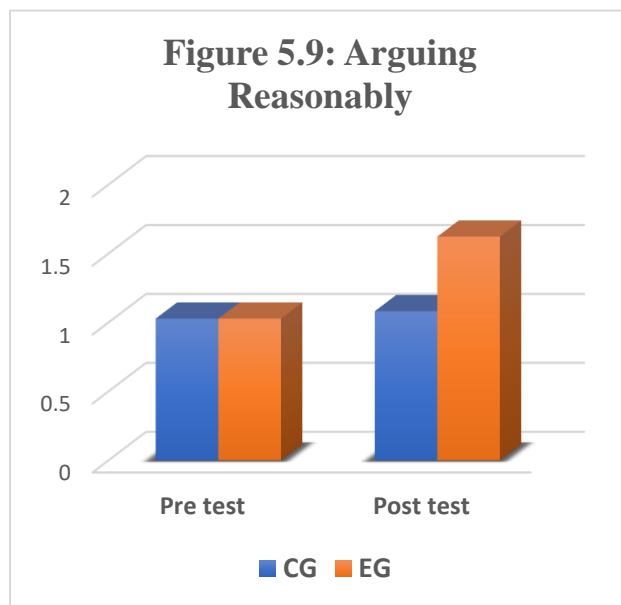
5.6.: Skimming

5.7.: Contextualising

Another aspect of CR that was observed was skimming. For CG, their performance was somehow low before the intervention and remained almost the same after the intervention as well. The performance of EG, on the other hand, started with a low level and slightly enhanced after the intervention. Moving to figure 5.7, contextualising is also observed before and after the intervention. The performance of both groups was low before the intervention. While EG performance of contextualising was highly enhanced, the level of CG remained almost the same.

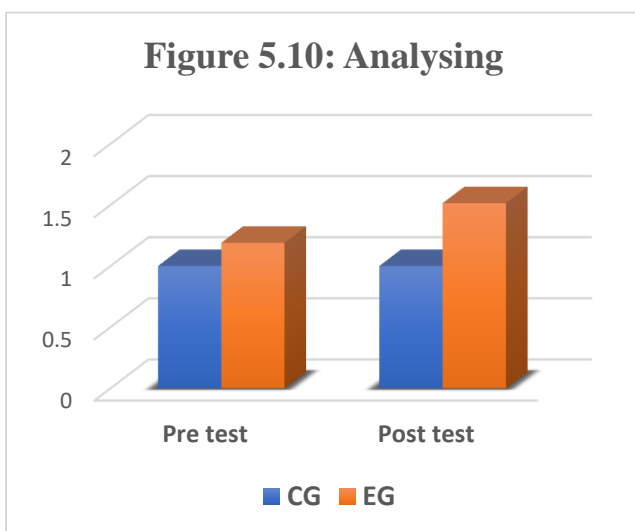


5.8.: Questioning

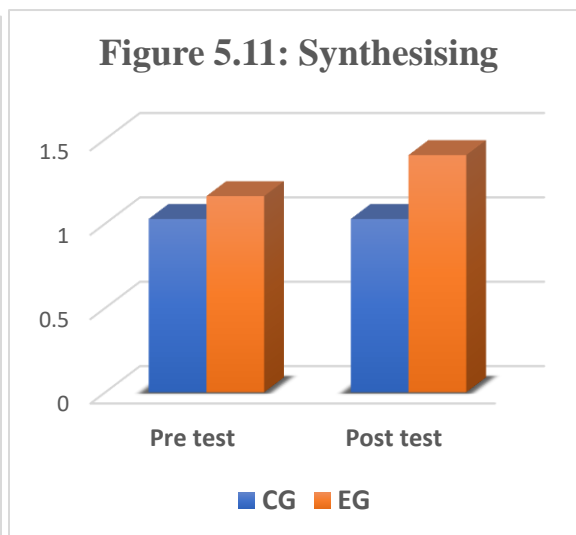


5.9.: Arguing Reasonably

For Questioning, figure 5.8 shows that the level of both groups before the intervention is low and they have limited use of questioning while reading literary texts. While the performance of EG was significantly developed, the CG remained the same. For arguing reasonably, both groups show a limited performance of arguing reasonably while reading literary text. For CG, their level was low and remained the same after the intervention. Figure 5.9 indicates that EG performance is slightly improved after the intervention.

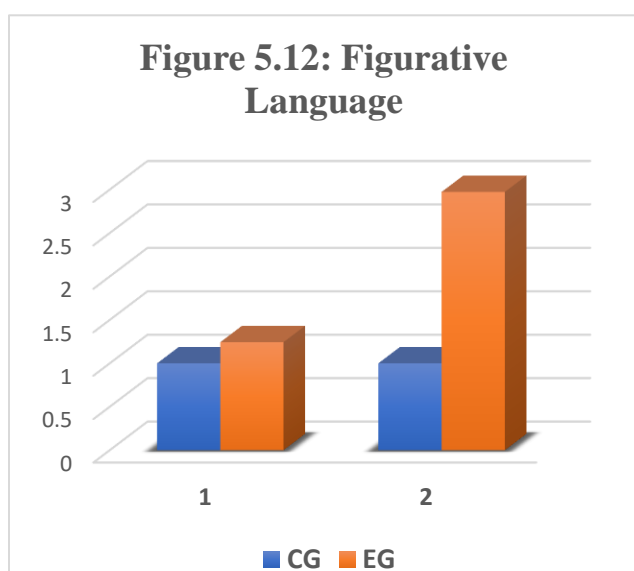


5.10.: Analysing

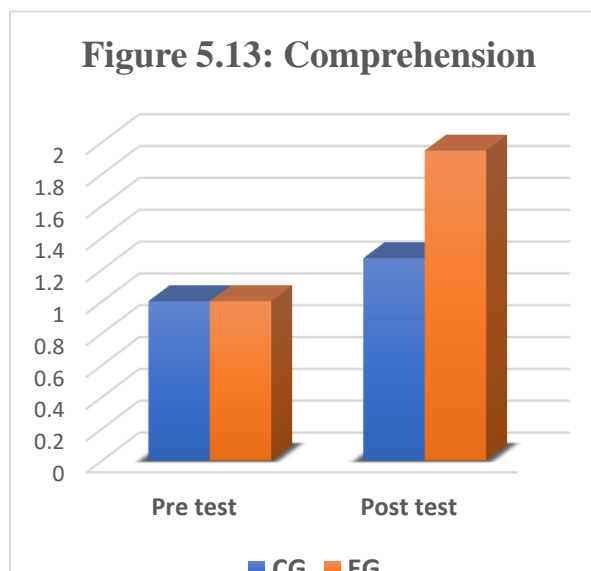


5.11.: Synthesising

In addition, analysing and synthesising are other aspects that were measured twice through pre- and post- tests and observation grids. Similarly to the pre- and post- tests scores, CG performance of both synthesising and analysing was low and remained that way after the intervention. For EG, figures 5.10 and 5.11 reveal that their level slightly enhanced after the treatment.

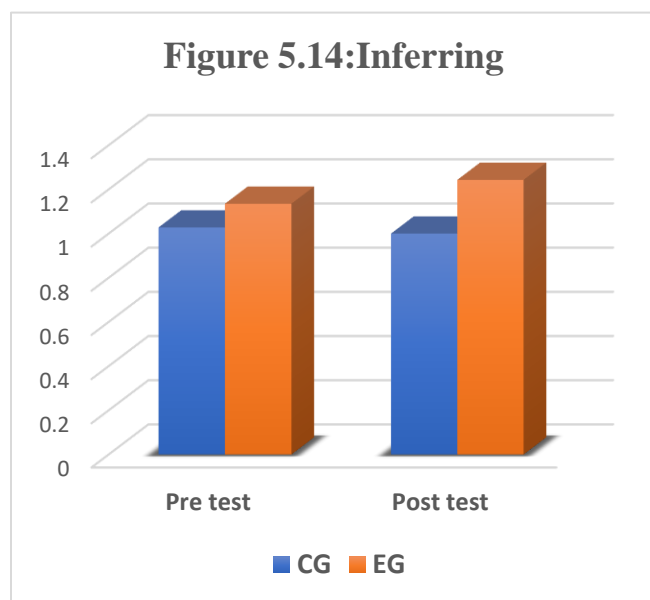


5.12.: Figurative Language

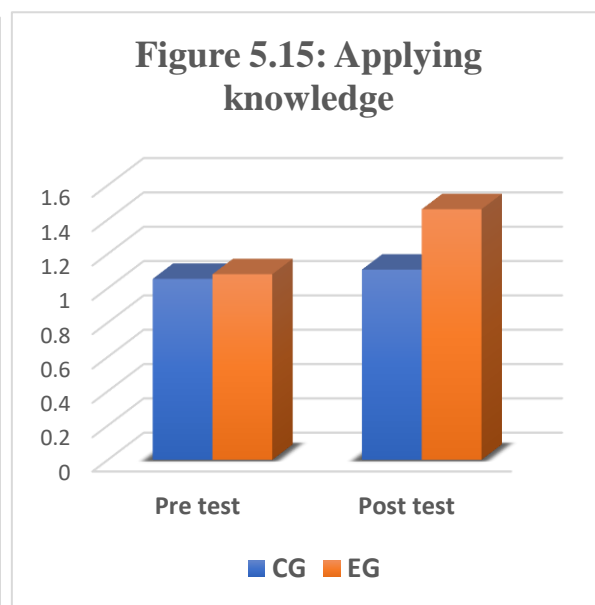


5.13.: Comprehension

Moreover, figurative language is one of the key skills that were measured twice. For CG, the results of the observation indicate that their level was low and remained the same after the treatment. Unlikely, EG performance was highly improved from a low level to a good level of dealing with figurative language. For comprehension, the results revealed in figure 5.13 indicate that both groups had low levels of comprehending the different texts and hidden meanings while reading prior to the intervention. While the EG performance has been slightly improved after the intervention, the CG level remained as low as before.



5.14.: Inferring



5.15.: Applying Knowledge

For inferring, the results shown in figure 5.14 reveal that students of both groups have a limited usage of inferring before the intervention. After the intervention was over, EG performance using inferring was almost slightly enhanced, while CG performance did not change. Lastly, for applying knowledge, students of both groups started with a low level of knowledge application

before the intervention. While CG performance remained the same, there was a slight enhancement in EG performance of applying knowledge after the treatment.

To sum up, the results indicated that the Experimental Group (EG) showed a high improvement in multiple critical reading (CR) skills after the intervention such as using marginalia, synthesising, analysing, and dealing with figurative language. For example, the EG group initially had a low performance in synthesising and analysing, but it was significantly enhanced. Additionally, the EG's performance greatly improved from a low level to a good level in dealing with figurative language. These improvements highlight the effectiveness of the intervention in enhancing the EG's critical reading abilities across different aspects.

Moreover, the results indicate that the EG initially encountered difficulties with critical reading (CR) skills like annotating, summarising, and contextualising. However, after the intervention, the EG's performance significantly improved. For example, both CG and EG had poor annotation skills when reading specific passages before the intervention. Nonetheless, the EG's performance demonstrated a notable increase, suggesting the use of more efficient and effective annotation techniques. This improvement was also observed in other areas, such as summarising and contextualising, where the EG's performance significantly improved after adopting the stylistic approach to teaching LT.

Furthermore, the findings indicated that the EG showed slight improvements in skills such as questioning, reasonable argumentation, inference, and the application of knowledge after the intervention. Although both groups had low levels of proficiency in these skills before the intervention, the performance of the EG demonstrated slight enhancements following the intervention. Since the EG's performance showed a slight improvement after the intervention, this

indicates that the intervention had a positive impact on the development of these critical reading skills in the EG.

Overall, the analysis of the results reveals several key findings. Firstly, there was a noticeable difference in improvement between both CG and EG. Secondly, the CG consistently demonstrated the same low performance in certain CR skills. Thirdly, the EG showed significant enhancement in various CR skills. Lastly, the level of improvement in different CR skills varied across both groups. These findings highlight the effectiveness of the intervention (stylistic approach adoption in teaching LT) in enhancing CR skills, especially in the experimental group. Furthermore, they offer valuable insights into the impact of targeted intervention on different cognitive reading abilities.

Discussion

In order to examine the CR skills that were not examined in both pre-and post-tests, the researcher utilised an observation checklist composed of 15 items to be examined and measured.

As shown in the bar graphs above, in terms of skimming, annotating, using marginalia, and using a dictionary, EG's performance was significantly improved compared to CG's performance. In the pre-intervention observation while teaching the poem of Ode to a Nightingale written by John Keats, teachers (researcher and the observer) noticed that some students read the presented material quickly to find out the general themes and ideas. However, students of both groups EG and CG failed to employ annotating and using marginalia strategies, whereas they were over-using their electronic dictionaries to explain difficult words in Arabic like *numbness*, *embalmed*, and many other words that interrupted their reading process, which indicates their poor linguistic level. In addition, students also failed to notice different discourse markers that will help them identify

the main themes and the different characteristics of romantic period. After adopting a stylistic approach in teaching LT, introducing and emphasising the importance of reading strategies, students' attention was drawn to specific words and textual clues that were foregrounded in the text. To this end, the observers witnessed a significant improvement in the aforementioned CR categories for EG. In this sense, students were able to annotate the keywords and marginalise any key ideas that crossed their minds.

In terms of contextualising and synthesising skills, in the pre-intervention observation lesson, students of both groups initially failed to link and combine the biographical (Keats' struggle with illness, and his brother's death), literary (Romantic period), and historical context (UK social unrest, political repression as a result of French revolution ideas) to the poem's thematic elements, including the juxtaposition of the ephemeral nature of human existence with the eternal splendor of art and nature, Keats' contemplation of mortality, beauty, and the quest for transcendence. In post-intervention observation, while the CG's low performance remained the same, the EG showed significant improvement in synthesising and contextualising different ideas in T S Eliot's *The Waste Land*. EG students were able to relate Eliot's personal life struggles (his failed marriage and his mental health issues) and World War I's aftermath to his poem's themes of disillusionment, fragmentation, and emptiness.

Additionally, concerning dealing with figurative language and comprehension skills, the results of the observation show a great resemblance to those of pre- and post-tests. Both groups showed a low performance in both skills, while the EG performance was significantly improved, the CG level remained the same. In pre-intervention observation, students of both groups failed to understand the hidden meaning of the following stylistic devices: "That thou, light-winged Dryad of the trees" (Alliteration), and simile device when Keats compared "forlorn" to the bell. This was

due to their lack of comprehension, and lack of dealing with literary devices. Conversely, in post-intervention observation, EG students surprisingly figured out the different literary devices embedded within the poem such as allusion: “By the waters of Lemman I sat down and wept” (biblical reference), imagery: “A heap of broken images, where the sun beats” which depicts a sense of fragmented and disjointed nature of modern life. Accordingly, this improvement in dealing with figurative language skills led to the enhancement of students’ level of comprehension.

In the discussion phase, in the pre-intervention observation session, students of both groups showed a limited low level of questioning and engagement with each other. Instead of arguing reasonably about the author’s ideas and themes and their classmates’ different opinions, they prefer to keep silent and take them for granted. In post-intervention observation, students showed some levels of curiosity and resistance to Eliots’ ideas, they also tried to have reasonable arguing about their colleagues’ ideas concerning the poem’s different parts, where they tried to provide some evidence from real-life experiences and alluding from other works.

Furthermore, students’ low level in the different aforementioned skills initially affected their ability to summarise and paraphrase the given texts properly. This was evident when both the researcher and the observer could find any kind of paraphrased passages or summaries in assessment phase. This might be a result of their very limited level of skimming, annotating, and even dealing with figurative language which indicated their low level of vocabulary knowledge. Since they could not: understand the meaning of the different stylistic devices, observe the foreground discourse makers, and skim the main ideas and themes, students failed to synthesise the different ideas and to produce their own pieces of writing either by summarising the main ideas and themes or by paraphrasing what they comprehend in their own way. Instead, in the post-intervention observation, students’ ability to practice paraphrasing and summarising strategies was

improved. This was observed when almost all groups had provided the researcher with two paragraphs, one of which was a summary of the passages they had, and the other one was a paraphrasing piece of the main themes included with some stylistic devices.

Like the results of pre- and post- tests, students showed a significant improvement in different CR aspects while comparing pre- and post-intervention observation.

5.2.The Students' Attitude Questionnaire

In order to explore students' attitudes towards the application of stylistics in teaching LT to enhance their CR skills, and to answer the third question "What are students' attitudes toward adopting a stylistic approach to teaching LT?", an attitudinal questionnaire was administered to them with 29 questions. Table 5.12 presents detailed data about students' attitudes toward different stylistic tools that were used while teaching LT vis-à-vis some CR skills and strategies. Before conducting descriptive and inferential statistics, the researcher tested the reliability and credibility of the questionnaire's internal consistency by Alpha Cronbach. The table below shows that $\alpha = .977$ which suggests a high level of reliability, and that the items of the questionnaire are highly correlated with each other.

Table 5.10.: Reliability Statistics

Cronbach's Alpha	N of Items
.977	29

In order to understand the interpretation of items of the questionnaire that are stated in table 5.00, table 5.11 shows the mean field from which the approval level is derived. As it is shown the researcher used Likert scale with a 5point scale: Strongly Disagree, Disagree, Neutral, Agree, Strongly Agree. Thus, the approval level starts from 01-1.80 for strongly Disagree till 4.24-5 for strongly agree.

The five-point Likert scale (weighted average values)

Arithmetic mean field	[01-1,80]	[1,81-2,61]	[2,62-3,42]	[3,43-4,23]	[4,24-5]
Approval level	Very Low	Low	Medium	High	Very High

Table 5.11.: Likert Scale Approval mean field

Statements	Mean	Std. Deviation	Interpretation
1. Starting the course with activating schemata (background information) about literary history, periods and characteristics helps me to enhance my critical reading skills.	4.54	,505	Very Positive
2. Introducing different reading strategies makes reading some extracts of a particular genre at home easier.	4.68	,475	Very Positive
3. Applying an annotation strategy by writing down notes on the whiteboard concerning ambiguous ideas and words helps me understand the different themes.	4.54	1,043	Very Positive
4. Explaining key concepts of stylistics before dealing with the given extract stylistically enhances my knowledge of figurative language.	3.62	1,516	Positive
5. Applying the inductive approach by giving examples and then clarifying the stylistic features and devices within them improves my critical thinking skills.	3.43	1,191	Very Positive

6. Providing us with both in-class and homework assignments to check our understanding of the explained elements helps me to understand more.	4.84	,374	Very Positive
7. Working in pairs and sometimes in groups helped me change my way of analysis and my style of writing.	3.89	1,286	Positive
8. The variety of the course materials used according to each student's learning style is a paramount reason to enhance my reading skills.	4.32	1,180	Very Positive
9. Highlighting different writers' styles in accordance with the different historical periods of literature (contextualising texts) helps me understand the deep meaning better.	3.30	1,450	Neutral
10. Summarising and paraphrasing the given already explained extract in my own words and style helps me to remember the ideas more easily.	4.95	,229	Very Positive
11. Having high student-student and student-teacher interactions while negotiating ideas, commenting, and criticising one another's answers enhances my open-mindedness.	4.38	1,114	Very Positive
12. Focusing on and figuring out different stylistic devices' meanings (metaphor, hyperbole, etc) helps me understand the hidden message.	4.78	,917	Very Positive
13. Focusing on the ungrammatical, deviant, and unfamiliar structures used by the author helps me understand the hidden meaning.	3.45	1,235	Positive
14. Adopting the stylistic approach to teaching literary texts helps me understand the meaning of the given text.	3.50	1,876	Positive
15. Adopting the stylistic approach to teaching literary texts helps me enrich my vocabulary.	4.14	1,669	Positive
16. Adopting the stylistic approach to teaching literary texts enhances my level of grammar and phonetics.	3.60	1,772	Positive
17. Adopting the stylistic approach to teaching literary texts enhances my writing skills regarding different authors' styles.	4.27	1,018	Very Positive
18. Adopting the stylistic approach to teaching literary texts enhances my reading skills through understanding the different stylistic devices.	3.44	1,960	Positive
19. Adopting the stylistic approach to teaching literary texts improves my critical reading skills.	3.59	1,481	Positive
20. Adopting the stylistic approach to teaching literary texts motivates me to read more.	1.81	1,351	Negative

21. Adopting the stylistic approach to teaching literary texts makes the task of reading critically more interesting and enjoyable.	3.57	1,337	Positive
22. Adopting the stylistic approach to teaching literary texts facilitates the task of reading critically.	1.87	1,351	Negative
23. Adopting the stylistic approach to teaching literary texts allows me to synthesise, analyse and evaluate literary texts easily.	2.05	,941	Negative
24. Adopting the stylistic approach to teaching literary texts improves my creativity in summarising and paraphrasing what is read in my own words.	3.71	1,182	Positive
25. Linguistic unfamiliarity, ungrammaticality, and deviation become easy and interesting through extensive practice.	4.76	,723	Very Positive
26. Corpus-based analysis (use quantitative analysis to check the frequency of particular words' appearance in the text) stylistics helps me to understand the different themes of the given extracts in accordance with skimming and scanning strategies.	4.24	1,342	Very Positive
27. Adopting the stylistic approach to teaching literary texts helps me to contextualise the texts by regarding the author's peculiar style and choice of words.	3.95	1,201	Positive
28. Adopting the stylistic approach to teaching literary texts helps me draw conclusions through textual clues.	4.35	,789	Very Positive
29. Adopting the stylistic approach to teaching literary texts makes me an independent reader who does not need a teacher's guide or explanation to comprehend the text.	3.45	,630	Positive

Table 5.12.: Students' Attitudinal Questionnaire Descriptive Scores

As it is shown in table 5.10, statements from 1 to 3 are about applying some reading strategies before and while reading like activating schemata, annotating, and other reading strategies. The statements' means ($M= 4.54$, $M= 4.68$, $M=4.54$) respectively, show that students have a very positive attitude towards applying reading strategies that can facilitate the reading process, clarify ambiguous ideas, and enhance critical reading strategies. Regarding the application of the stylistic approach, statements 4 and 5 ($M=3.62$, $M= 4.43$) show that students have a positive attitude towards the development of dealing with figurative language and critical thinking skills as a result of explaining key concepts, features, and devices of stylistics through applying inductive

reasoning approach. Concerning understanding between lines, statements 12,13,15,16 and 17 (with M=4.78, M= 3.45, M= 4.14, M= 3.60, and, M= 4.27 respectively) show that students have a positive attitude towards the effect of knowing and understanding different stylistic devices, foregrounding theory, and different types of deviation on their vocabulary, and their levels in grammar and phonetics, the fact that helped them to understand hidden meanings. It is also shown that their writing skills is improved as a result of investigating different styles of different authors.

In addition, statements 6, 7, 8, and 11 (M= 4.84, M= 3.89, M= 4.32, and M=4.38) show that students agree that providing them with in-class and at-home assignments enhanced their level of comprehension. In addition, the higher student-student interaction is the higher open-mindedness is, and their style of writing and way of analysis were enhanced as a result of pair/group work, feedback, and discussion. Furthermore, students have positive attitudes toward providing them with a variety of course materials that help them in fostering their reading skills. In statement 26 (M= 4.24), students show a very positive attitude towards using corpus-based analysis to understand the different themes of the given extracts in accordance with skimming and scanning strategies. Regarding contextualising, students agree that adopting the stylistic approach to teaching literary texts helps them contextualize the texts by regarding the author's peculiar style and choice of words (statement 27 with M= 3.95). Moreover, the results of statements 21 and 24 with M= 3.57 and M= 3.71 respectively indicate that students show positive attitudes toward adopting the stylistic approach to teaching literary texts making the task of reading critically more interesting and enjoyable, and enhancing their creativity while paraphrasing and summarising.

Concerning CR different skills, statements 20, and 22 (M= 1.81 and M= 1.87) show that students have a negative attitude towards the effect of adopting the stylistic approach to teaching LT on their critical reading in general, and synthesising, analysing, and evaluating in specific,

while they agree with that their inferring skill is enhanced as a result of implementing of stylistics (statement 28, $M= 4.35$). They also disagree that applying stylistics increases their motivation to read more. Moreover, statement 25 ($M= 4.76$) shows that students strongly agree that linguistic unfamiliarity, ungrammaticality, and deviation become easier and more interesting through extensive practice. In addition, the last statement ($M= 3.45$) shows that they agree that adopting the stylistic approach to teaching LT helps them to be independent readers who do not need a teacher's guide or explanation to comprehend the text.

Discussion

In terms of comprehending textual meaning, this study's participants showed a positive attitude towards adopting a stylistic approach in reading literary texts as it helped them understand the meaning of the given text. This is evident from their feedback indicating that the stylistic approach enhances their comprehension of the text's intended message. The participants also value the stylistic approach for its role in improving their reading skills by aiding in the comprehension of various stylistic devices. By understanding these devices, participants can delve deeper into the text and extract nuanced meanings, showcasing a positive attitude towards incorporating stylistic analysis in their reading. Furthermore, the participants value how adopting a stylistic approach in reading literary texts helps them contextualise the texts by considering the author's peculiar style and choice of words. They also note that this approach assists them in drawing conclusions through textual clues, making them independent readers who do not rely on a teacher's guide or explanation to comprehend the text. This indicates a sense of empowerment and autonomy in their reading and analytical abilities, showcasing a strong inclination towards embracing stylistic approaches for enhancing their critical reading skills.

Additionally, enhancement in language skills was another remarkable achievement. In this sense, the participants acknowledged that adopting a stylistic approach improves their level of grammar and phonetics. This improvement in language skills is crucial for their overall reading proficiency and demonstrates a favourable perception toward utilising stylistic methods in their reading practices. Moreover, the adoption of a stylistic approach is seen as beneficial in enhancing writing skills, particularly in adapting to different authors' styles. Participants recognise that this approach not only refines their writing abilities but also exposes them to diverse writing techniques, contributing to their growth as writers. Lastly, the participants express that adopting a stylistic approach enhances their critical reading skills. This improvement signifies a shift towards more analytical and insightful reading practices, indicating a favourable disposition towards utilizing stylistic methods to enrich their reading experiences.

To conclude, the participants of this study exhibited a positive attitude towards adopting a stylistic approach to enhance their critical reading skills. They acknowledged that adopting a stylistic approach helps them understand the meaning of the given text, enhances their level of grammar and phonetics, and improves their critical reading skills. This positive reception is further emphasized by the participants' motivation to read more, finding the task of reading critically more interesting and enjoyable, and feeling that adopting a stylistic approach facilitates the task of reading critically. However, they express that this approach is difficult to be used to synthesise, analyse, and evaluate literary texts easily.

5.3. Pearson Correlation

The researcher measured the correlation between scores of the experiment and students' attitudes towards the implementation of a stylistic approach in teaching LT to improve their critical

reading skills to examine whether there is a relationship between the application of a stylistic approach and students' attitudes toward it

Experiment-Questionnaire R-value

		Experiment	Questionnaire
Experiment	Pearson correlation	1	-
	Sig.	-	-
	N	37	-
Questionnaire	Pearson correlation	,679**	1
	Sig.	,000	-
	N	37	37

Table 5.13.: Pearson Correlation

Correlation coefficients were calculated to determine the relationship between different variables in the study (Larson-Hall, 2010). The results revealed that there is a strong positive correlation between experiment and questionnaire measures. The data shows a Pearson correlation coefficient of 0.679 between the pre- and post- tests and questionnaire scores. This indicates a positive and moderately strong correlation between the two variables, which means that the two variables tend to move in the same direction. A positive correlation suggests that as scores on the experiment's tests increase, scores on the questionnaire measure also tend to increase, and vice versa. This highlights the consistency in responses across different assessment methods. Additionally, the significance level (p-value) associated with the correlation between the experiment and questionnaire measures is 0.000, which is less than 0.01. This indicates that the correlation is statistically significant, with a very low probability that the result is due to chance. The significance of the correlation underscores the reliability of the relationship between the intervention tests and observation and questionnaire measures in the study. Thus, this emphasises the importance of statistical rigor in interpreting research findings.

5.4.The Findings of Teachers' Interview

In order to answer the fourth question and investigate teachers' attitudes the implementation of stylistic approach in teaching LT, and their perceptions of EFL students' critical reading challenges, the researcher had an interview with LT teachers at English department at Abbess Laghrour University. When the researcher asked teachers "How long have you been teaching literature to EFL students?", their answers reflected that their experience of teaching LT to EFL students ranged from 4 to 12 years, which presents a good period to be familiar with different challenges that can prevent their students from being critical readers. Moving to the next question which was: "While teaching Literary texts, do you encounter any kind of challenges? If yes, mention them?", all of them said Yes, they have some challenges related to students themselves. For them, students tend to find it a bit difficult to analyse literary texts especially when it comes to poetry claiming that they cannot grasp the meaning behind the lines and think critically about imagery and figurative language. In addition, other main challenges that EFL learners encounter when learning literature are:

- Students' unwillingness to engage in the sessions and lack of enthusiasm for the subject matter.
- The misconception is that the language of literary texts is complicated and requires an advanced learner to understand its lexis and structure.
- The learners' inadequate linguistic competence automatically leads to a lack of motivation and indifference towards learning literature.
- The traditional teaching methods may cause students to get bored and be uninterested in literature classes.

Moreover, the researcher asked them about their main objectives of teaching the course of literature at university, and a variety of answers was found:

- To get acquainted with the literature of the target language.
- To widen the students' scope of the 'over there' thus creating a cultural understanding.
- To enhance students' critical skills by introducing the literary techniques of analysis that help students see beyond the obvious and highlight the writer's motives.
- To acquaint students with the basic elements and characteristics of the three main genres of literature (prose fiction/poetry/drama) and their subgenres.
- To identify and understand literary genres and discuss them according to their formal qualities such as plot, character, conflict, theme, language, and mood.
- To develop cultural sensitivity by getting acquainted with the historical and socio-cultural context of literary texts in English written by writers from different countries at different times.
- To improve English language skills through literature (vocabulary, pronunciation, oral and written skills, reading, grammar, cultural competence...). To sum up, teachers' main objectives of teaching literature at university include fostering critical thinking, enhancing cultural understanding, and developing a love for literature as an art form that provides relevant reflections on society.

In addition, teachers were asked whether their students are motivated, and in case their answers were no, this question was the following: "If no, how do you draw their attention and interest to the subject matter?". All teachers claimed that students are neither motivated nor interested in learning English LT because the majority of students find it difficult to grasp the meaning of a text fraught with obscure meanings and nonsensical structures which is in the first

place due to the fact that native speakers themselves find it challenging to understand some literary texts. As far as they are concerned, the following suggestions are used to get them motivated:

- Dividing the curriculum into three main genres: prose then poetry then drama. Throughout each genre, teachers tend to start with the shortest and easiest literary texts and introduce the terminologies and steps that students need to analyse the text therefore facilitating the task of analysis and understanding.
- Asking them to read the text at home and to read about it also. When they come to the class, they all try to analyse the literary work by identifying the various literary elements and via the explanation of the difficult terms.

In addition, asking about whether there are any approaches they prefer to use in teaching literature was the next question. All of them said they do not prefer to use one single approach but to integrate the approaches that they believe may aid the students in overcoming the difficulties they encounter when dealing with literary work. They use an eclectic approach as a sort of amalgamation of perspectives towards the literary text in order to cover as much ground as possible and allow their students to approach the text from a thematic lens, a stylistic lens, and even a socio-historical perspective.

For this question: “To what extent do you make use of language-based approaches (more specifically stylistics) in your classes?” One teacher said that it is part of his way of introducing a literary text in order to introduce students to the different ways of approaching a text. Another one said “I always incorporate stylistics in my classes to show them the beauty of the text and to encourage them to critically examine language choices and their effects on meaning”. Furthermore, others believe that Language-based approaches are indispensable in literature classes because they facilitate the learning process, especially with students' lack of linguistic competence.

Their primary objective when teaching literature is to explain the language used in the text or to ask them, for example, to look for the unclear and ambiguous words that they find there.

For the next question, teachers are asked about their opinions about whether unfamiliar, deviant, and foregrounded textual triggers (discourse markers) will enhance learners' critical reading, while the majority viewed that discourse markers will definitely help students to develop their critical reading of the literary text, two teachers see that for the level of students they are teaching (first-year students), they believe that they cannot foster students' critical reading.

Moreover, teachers are asked about students' critical reading and whether they apply some reading strategies when they read, they stated that for first-year students the way they approach texts is still the way they used in high school: scanning the text in search for answers to the questions which highlight our role as literary texts teachers to training their critical reading skills to see beyond the obvious and dig deeper to extract the author's intention. For second- and third-years students, teachers believe that they cannot analyse, interpret and evaluate the literary text. However, one teacher noticed that many students apply reading strategies such as close reading, contextualization, examining point of view and symbolism, and emotional response.

This statement was another question: "To what extent do you agree or disagree with this statement: being familiar with different stylistic devices will enhance students' critical reading? All teachers totally agree with this statement bearing in mind the fact that literary texts as a course is the best tool to work on students' creativity, critical thinking skills, and critical reading skills. For them, getting acquainted with these devices will facilitate the teaching and learning of literature and it will also change students' attitudes about literature because they will understand the text easily. They also believe that understanding stylistic devices enables students to identify how language shapes meaning and conveys themes, emotions, and perspectives.

Moreover, teachers were asked about the most common challenges that prevent learners to read critically, all of them declared that they are certain that students do not read at all. Additionally, they also stated some challenges which are:

- Lack of background knowledge, limited vocabulary, and demotivation.
- Students' lack of linguistic competence.
- Students' attitudes towards literature itself.
- Teacher's bad choice of literary texts, these challenges will eventually hinder comprehension and appreciation of the literary text and unfortunately, this is the case with many teachers of literary texts.

Lastly, (In your opinion, what are the most helpful ways to improve students' critical reading skills?) was the last question, to which teachers believe that the choice of the text appropriately is one of the paramount ways to help and motivate students to read. They also shed light on the importance of progressing in a comprehensible and logical way through the texts respecting the students' real level because the key element is that students appreciate the text in order to really delve into it and thus work on its layers of meaning. Furthermore, planning specific readings in the class that are short and rich with themes, figures of speech, and symbolism, fosters a supportive classroom environment for discussion and debate, and offers opportunities for reflective writing so that students develop their critical reading and foster their creativity. Without neglecting the importance of encouraging them to read more, and guiding them to know about the different stylistic features that are generally found in literary texts.

Discussion

One of the top themes that emerged from the teachers' interviews regarding teaching literature in a learner-centered classroom is the challenge of students' disinterest and lack of

motivation toward literary texts. Several teachers mentioned that students often do not engage with the material, struggle to understand the writer's message, and lack enthusiasm for the subject matter. In this sense, teachers highlighted that students' unwillingness to engage in sessions and lack of enthusiasm were significant challenges faced while teaching literary texts. To address this issue, teachers mentioned strategies such as connecting texts to students' personal experiences, using digital tools, and encouraging participation through discussions and activities.

Another prominent theme is the importance of incorporating stylistic approaches in teaching literary texts. Teachers emphasised the use of language-based approaches, specifically stylistics, to enhance students' critical reading skills. By drawing attention to specific word choices and stylistic devices, teachers aim to help students analyse and interpret texts more effectively. To this end, teachers mentioned that incorporating stylistics in classes allows students to critically examine language choices and understand their impact on meaning.

Furthermore, the theme of enhancing students' critical reading skills through familiarity with different stylistic devices was consistently highlighted by the teachers. They agreed that being familiar with various stylistic devices enables students to observe and notice different aspects of literary texts while reading. This familiarity helps students identify how language shapes meaning, and conveys themes, emotions, and perspectives within the text. Teachers also mentioned that students who are well-versed in stylistic devices are better equipped to engage in critical analysis and interpretation of literary works.

Additionally, the theme of common challenges that prevent learners from reading critically was discussed by the teachers. They identified preconceived ideas about the difficulty of literary texts and the lack of exposure to reading as key barriers to developing critical reading skills. To

overcome these challenges, teachers suggested strategies such as teaching students different ways of reading, incorporating literary theories for analysis, and training students to critique texts effectively.

Overall, the themes of student disinterest, the importance of stylistic approaches, enhancing critical reading skills through familiarity with stylistic devices, and addressing common challenges in developing critical reading skills emerged as key points of discussion among the teachers interviewed. These themes underscore the significance of engaging students, utilising stylistic as an example of effective teaching approaches, and providing support to enhance students' critical reading abilities in a learner-centered classroom setting.

5.5. General Discussion

After analysing the data collected from various sources, including the experiment pre-and post- tests, performance observation, student questionnaires, and teachers' interviews, the results revealed several key themes related to the effectiveness of adopting the stylistic approach to teaching LT in improving EFL students' CR skills. In this sense, the significance of reading strategies and stylistic approaches, the value of collaborative learning and interaction, and the development of independence and autonomy in reading. These aspects collectively highlight the importance of employing diverse strategies, engaging with texts analytically, fostering social interaction, and promoting independent thinking to enhance reading skills and comprehension in the context of literary studies.

One key theme that surfaced was the importance of utilising various reading strategies to enhance comprehension and critical thinking skills. The results of the students' attitudinal questionnaire highlighted the effectiveness of strategies such as activating schemata, annotating,

summarising, and paraphrasing in improving their understanding of literary texts. The impact of adopting a stylistic approach in reading literary texts was also emphasised, with participants noting that focusing on stylistic devices helped them uncover hidden meanings and understand the deeper message of the text. This approach not only enhanced vocabulary, grammar, and writing skills but also motivated students to read more and made critical reading more interesting and enjoyable. In addition, it is revealed that working in pairs or groups helped students change their analytical approach and writing style, enhancing open-mindedness and critical thinking skills. High levels of student-student and student-teacher interactions were reported to stimulate intellectual engagement and enhance the learning experience. Additionally, the theme of independence and autonomy in reading highlighted how adopting a stylistic approach empowered students to analyse and evaluate literary works on their own, fostering self-reliance and critical thinking skills.

The teachers' interviews further supported the aforementioned data, emphasising the challenges of student disinterest and lack of motivation toward literary texts. In this sense, strategies such as connecting texts to personal experiences, using digital tools, and encouraging participation through discussions were suggested to address student disinterest. Teachers also highlighted the importance of incorporating stylistic approaches in teaching to enhance students' critical reading skills and promote engagement with texts. The significance of enhancing critical reading skills through familiarity with stylistic devices and overcoming common challenges in developing critical reading skills was also discussed and agreed upon by the teachers.

Stylistics, also referred to as literary linguistics, is a field that delves into the language and style employed in literary works. This discipline aims to dissect the linguistic intricacies of texts to comprehend how language functions within literature. By focusing on stylistic elements such as

language choices, sentence structure, and other linguistic features, students are encouraged to engage in critical reading, enhancing their ability to interpret and analyse texts effectively.

Analysing the stylistic aspects of a text allows students to grasp how language choices evoke emotions, create imagery, and convey underlying themes and messages. This method not only deepens their understanding of literary works but also sharpens their critical reading skills by enabling them to identify literary devices, rhetorical strategies, and figurative language. In this sense, Stockwell and Whiteley (2014) highlighted the importance of stylistics to help readers engage with texts more critically and analytically. Through stylistic analysis, students are trained to pay attention to nuances and subtleties within a text, fostering a more profound engagement with the material.

Moreover, the study of stylistics extends beyond enhancing critical reading skills to also impact writing abilities. Understanding stylistics aids writers in selecting the most suitable words and structures to convey their message clearly, adapt their style to different contexts, and employ rhetorical devices effectively to enhance persuasiveness as it is found in the Advanced Placement Program' study of the effect of using stylistic devices in academic writing (APR, 2007). Additionally, a grasp of stylistic techniques can foster creativity, develop voice, and promote language awareness among writers. Studying stylistics not only benefits students' reading and writing skills but also nurtures analytical thinking, promotes engagement with texts, and encourages the development of empathy and interpretive skills. By examining stylistic choices, students learn to build arguments based on textual evidence, broaden their vocabulary, and deepen their understanding of how form contributes to content in literary works.

Conclusion

In order to answer the research questions and achieve its objectives, the researcher utilised various instruments. To answer the main question of this study, pre- and post-tests were administered to students and their scores were analysed using descriptive (mean and standard deviation) and inferential (one sample t-test). To answer the second question, the researcher used grid observation to measure other aspects of CR which were behavioural in nature, and presented their results in the form of bar graphs. Moreover, descriptive statistics are presented for the data collected from the questionnaire that was used to answer the third question. The fourth section presented the results of teachers' interview to answer the fourth question. Finally, in the last section, the researcher interprets the data in relation to the research questions and discusses the findings in the context of the existing literature. To this end, the stylistic approach to teaching literary texts had a profound effect on critical reading and writing skills. By immersing students in the intricacies of language and style, this method equipped them with the tools necessary for incisive analysis and meaningful engagement with literary texts.

VI. General Conclusion

The main aim behind conducting this research is that the researcher, as a teacher during 2020-2021 and 2021-2022 respectively, had witnessed that students at the English department at Abbess Laghrour University have neither interest nor the ability to deal with different literary genres at different levels, especially poetry. In addition, the traditional ways of teaching LT created learners who passively acquire knowledge without any enthusiasm and motivation to delve beyond the surface level of “Les belles-lettres”. Normally, it is conceived that teaching literature is a process in which the teacher, methods and approaches, and the content of the courses work all together in order to enhance the students’ critical thinking and reading skills in addition to other learning skills. Moreover, drawing on the recent approaches whose emphasis is on learner-centeredness, the stylistics approach is believed to be an appropriate choice to meet this condition. Using the stylistic approach which is more student-centered will help the students to figure out the semantic and syntactic levels of the literary works (such as prose fiction and poetry), in addition being active will enhance the students’ ability to read critically that piece of writing in order to analyse and evaluate it.

Consequently, this study was conducted in order to answer the following research questions:

- 1- To what extent does the adoption of stylistic approach in EFL context affect learners’ critical reading of literary texts?
- 2- Which aspect of critical reading is affected most by applying stylistic approach?
- 3- What are learners’ attitudes towards stylistics in teaching literature?
- 4- What are teachers’ attitudes towards teaching literature through stylistic approach and their perceptions of students critical reading challenges?

The researcher also operationalised research question to the following research hypotheses:

- 1- Adopting stylistic approach help to enhance students' critical reading of literary texts.
- 2- Adopting stylistic approach improve all aspects of critical reading.
- 3- Students have positive attitudes towards implementation of stylistics in teaching literature.
- 4- Teachers view the application of stylistics to teach literature more positively.

Moreover, this work aimed to examine the effect of applying stylistic approach in teaching literary texts on students different critical reading skills. This study aimed to gain insights into the factors that play crucial roles in enhancing students' abilities to become a more active and independent reader in a learner-centered while dealing with different literary genres. Thus, this study main objectives were:

- To examine the effect of stylistic approach to enhance students' critical reading of literary texts.
- To investigate which aspects of critical reading can be improved more.
- To investigate students' attitudes toward the implementation of stylistics approach to teach literary texts.
- To investigate teachers' perceptions of adopting stylistic approach in teaching literary texts and students' critical reading challenges.

The first few chapters outlined a theoretical framework, to highlight what and how different scholars theorised and criticised each variable. In this sense, the first chapter of this study examined Stylistics, which is the independent variable being studied. It discussed Stylistics as a subdiscipline of linguistics and literary criticism, as well as its application in teaching and learning. The chapter covered the definition, history, types, and interdisciplinary approaches of Stylistics. It also

explored key concepts such as style, foregrounding, deviation, and parallelism to help understand stylistic devices within their deviant domains. Additionally, it presented principles of stylistics to ensure an objective stylistic analysis. The chapter concluded with a discussion on pedagogical stylistics in an EFL context.

Moving on to the second chapter, the study focused on critical reading, which is the dependent variable, as specifically higher-level reading skills. The chapter began by defining reading, laying the groundwork for understanding critical reading. It then explored reading components, purposes, levels, principles, and various reading strategies to highlight the importance of elements that aid readers in meaning-making and comprehension. Models and strategies of reading comprehension were also emphasised as crucial for enhancing critical reading skills. The chapter further examined different levels, purposes, and principles of critical reading to differentiate between lower and higher levels of reading comprehension.

The third chapter defined what a literary text is and discussed its characteristics, genres, and teaching approaches. It also addressed how literary texts can be taught stylistically and read critically in relation to the variables of stylistics and critical reading. The chapter concluded by emphasising the relationship between the variables studied in the research.

In the fourth chapter, the study presented the methodological framework used to test the research hypotheses and answer its questions. Research methodology was crucial for understanding how the study was conducted, how findings were collected, analysed, and interpreted, and for enabling replication by other researchers. The framework progressed from general research paradigms, approaches, and design to specifics such as the target population,

sampling procedures, data collection instruments, and analysis procedures for both quantitative and qualitative data.

The fifth chapter focused on the data analysis of the study, utilizing both quantitative and qualitative approaches. Descriptive statistics such as mean and standard deviation are used for pre- and post-tests, while inferential statistics like t-tests are employed. The students' attitudinal questionnaire is analyzed for mean and standard deviation to gauge their attitudes towards the study. Lastly, thematic analysis is applied to interpret the responses from teachers' interviews.

In conclusion, the study provides a comprehensive exploration of Stylistics, critical reading, literary texts, and their interrelationships. It is supported by a robust methodological framework and detailed data analysis techniques.

6.1. Answers to the Research Questions

A diverse range of quantitative and qualitative instruments were employed to collect data for this study, and the use of SPSS for data analysis yielded responses to the research inquiries. The primary source of quantitative data was derived from the administration of pre- and post-tests and questionnaires to the students. The second research qualitative tools employed in this study were the classroom observation and teachers' interview.

Q1: To what extent does the adoption of the stylistic approach in EFL contexts enhance students' critical reading of literary texts?

To answer the above question, the pre- and post- tests were administered to students prior to and just after the experimental intervention. After comparing the results of the paired-sample t-test of both EG and CG, the t-test scores of CG showed that there is no significant improvement in all items of CR that were: Comprehension, synthesising, analysing, arguing reasonably,

applying knowledge, and dealing with figurative language. On the other hand, the t-test scores for EG show that there is a significant improvement in all items, with the skill of dealing with figurative language showing the most significant change, indicating that the experimental intervention had a positive impact on their performance. In addition, the significant improvement in figurative language skills in the EG highlights the effectiveness of the intervention in enhancing specific CR skills. The Kolmogorov-Smirnov tests indicate that both groups' data distributions deviate slightly from normality, with low p-values suggesting a minor divergence from normal distribution. Furthermore, the Kolmogorov-Smirnov tests further support the findings by showing that both groups' data distributions slightly deviate from normality.

Q2: “Which aspect of Critical reading is affected the most by applying stylistic approach?”

To answer the second question, an observation grid was adopted to measure other aspects of critical reading that were behavioural in nature like annotating, using marginalia, skimming, using dictionary, questioning, and some other skills.

the results indicated that the Experimental Group (EG) showed a high improvement in multiple critical reading (CR) skills after the intervention such as using marginalia, synthesising, analysing, and dealing with figurative language. Moreover, the results indicate that the EG initially encountered difficulties with critical reading (CR) skills like annotating, summarising, and contextualising. However, after the intervention, the EG's performance significantly improved. This improvement was also observed in other areas, such as summarising and contextualising, where the EG's performance significantly improved after adopting the stylistic approach in teaching LT. Furthermore, the findings indicated that the EG showed slight improvements in skills

such as questioning, reasonable argumentation, inference, and the application of knowledge after the intervention. Although both groups had low levels of proficiency in these skills before the intervention, the performance of the EG demonstrated slight enhancements following the intervention. These improvements highlight the effectiveness of the intervention in enhancing the EG's critical reading abilities across different aspects.

Q3: “What are students’ attitudes toward adopting a stylistic approach to teaching LT?”

In order to explore students’ attitudes towards the application of stylistics in teaching LT to enhance their CR skills, and to answer the third question, an attitudinal questionnaire was administered to them with 29 questions. The participants of this study exhibited a positive attitude towards adopting a stylistic approach to enhance their critical reading skills. They acknowledged that adopting a stylistic approach helps them understand the meaning of the given text, enhances their level of grammar and phonetics, and improves their critical reading skills. This positive reception is further emphasized by the participants' motivation to read more, finding the task of reading critically more interesting and enjoyable, and feeling that adopting a stylistic approach facilitates the task of reading critically. However, they express that this approach is difficult to be used to synthesise, analyse, and evaluate literary texts easily.

Q4: What are teachers’ attitudes towards teaching literature through stylistic approach and their perceptions of students critical reading challenges?

Teachers emphasised the use of language-based approaches, specifically stylistics, to enhance students' critical reading skills. By drawing attention to specific word choices and stylistic devices, teachers aim to help students analyse and interpret texts more effectively. To this end,

teachers mentioned that incorporating stylistics in classes allows students to critically examine language choices and understand their impact on meaning. Furthermore, the theme of enhancing students' critical reading skills through familiarity with different stylistic devices was consistently highlighted by the teachers. They agreed that being familiar with various stylistic devices enables students to observe and notice different aspects of literary texts while reading. This familiarity helps students identify how language shapes meaning, conveys themes, emotions, and perspectives within the text. Teachers also mentioned that students who are well-versed in stylistic devices are better equipped to engage in critical analysis and interpretation of literary works.

6.2. Pedagogical Implications

Adopting a stylistic approach to teaching LT can have several pedagogical implications. By teaching students about various stylistic devices such as imagery, metaphor, and symbolism, teachers can help them become more aware of the craft and artistry of literature. This heightened awareness allows students to recognise and appreciate the deliberate choices authors make to convey meaning and enhance their writing. Moreover, analysing stylistic choices in literature allows students to gain insight into different perspectives and experiences. By examining how authors use language to evoke emotions and convey complex themes, students develop empathy for characters and situations outside their own lived experiences. This empathy fosters a deeper appreciation for diversity and creates a more inclusive classroom environment

Additionally, it offers a deeper text analysis. In this sense, studying stylistics encourages students to delve deeper into the texts they read, moving beyond surface-level comprehension to analyse how language choices shape meaning and interpretation. This analytical approach fosters critical thinking skills as students learn to question and evaluate the effectiveness of different stylistic devices in conveying themes, character development, and mood. It also enhances their

interpretation skills. By examining how authors use stylistic devices to create meaning, students develop the ability to interpret texts more insightfully. They learn to recognise subtle nuances in language and understand how these nuances contribute to the overall message and tone of a piece of literature. This skill is essential for constructing well-supported interpretations and engaging in meaningful literary discussions.

Furthermore, developing their writing skills was another important point. Studying stylistics not only improves students' reading comprehension but also enhances their writing abilities. As students gain a deeper understanding of how language works in literature, they can apply similar techniques to their own writing, crafting more vivid descriptions, effective metaphors, and engaging narratives. Finally, stylistics' interdisciplinary nature can lead to its integration of multiple disciplines. Stylistics can be integrated into various subject areas beyond English language arts, such as history, social studies, and psychology. By examining the language and rhetoric used in historical documents, speeches, and media, students can gain a deeper understanding of the context and significance of these texts, enhancing their critical reading skills across disciplines.

Overall, in addition to enhancing students' critical reading skills, adopting a stylistic approach to teaching literary texts can also empower them to engage more deeply with literature, develop analytical thinking skills, and become more proficient readers and writers across academic disciplines.

6.3.Limitations

This study was conducted with several limitations. Firstly, due to administrative constraints, the researcher was unable to use a true experimental design. This was because

randomization was not possible, which would have ensured that all participants had an equal chance of being assigned to either group.

Additionally, there was a time constraint regarding the LT course for second-year students. The allotted time for this course was only one hour and thirty minutes. This made it extremely challenging for the researcher to cover both stylistic elements and LT elements within such a limited timeframe. As a result, the researcher had to assign extra homework to the students in order to help them understand various stylistic features before moving on to the LT components.

6.4.Recommendations

In order to achieve better and higher scores than those revealed in this study, the researcher recommends the following:

1. Adding a Reading Skills course: This course should be implemented in the first year to educate students on different reading strategies. In the second year, the focus should be on enhancing lower-order skills such as applying knowledge and comprehension. This will lay the foundation for improving higher-order skills in their third-year reading classes.

2. Integrating grammatical, phonological, and syntactic deviations in courses like Grammar, Phonetics, and Linguistics: It is suggested to provide examples from different literary texts to illustrate these deviations. Furthermore, researchers could investigate the influence of cultural and linguistic factors on students' engagement with stylistic analysis and their interpretation of literary texts. By exploring the use of stylistic devices in various cultural and linguistic contexts, educators can develop teaching practices that are sensitive to the needs and backgrounds of all students.

3. By conducting longitudinal studies, researchers can track students' progress in critical reading skills over time as they engage in stylistic analysis across multiple academic years. Such studies assess changes in students' ability to recognise and interpret stylistic devices, allowing researchers to determine the long-term effects of stylistic instruction on their reading comprehension and analytical abilities. This approach can provide valuable insights into the impact of stylistic instruction on students' overall development.

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List of Appendices

Appendix A

University of Abbess Laghrour – Khenchela-

Faculty of Letters and Languages

Department of English

Level: Second year.

Full Name: Gr.....

Time: 1h:30.

1/ What is the basic plot of the novel (Pride and Prejudice)?

.....

2/ Characters were classified as *good* and *bad* characters, name two for each.

.....

3/ What are the major and minor themes?

.....

4/ The novel is written in Romantic Period, are characteristics of Romanticism displayed in it? How?

.....

5/ Critics said that *Pride and Prejudice* is a mixture of both Neoclassicism and Romanticism, what is your opinion about this issue?

.....

6/ Metaphors of landscape and dance are linked to changing views of people and marriage respectively, regarding both characters Mr. Darcy and Mr. Collin, explain.

.....

7/ Jane Austen ridicules and satires both the upper-class and the lower-class, compare how?

.....

8/ “It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife” What kind of literary stylistic devices does this statement contain? Explain.

.....

9/ Regarding literary devices, figurative language and style, if this novel was written in Chaucerian age, what would be different according to you?

.....

Appendix B

1/ What is the basic plot of the novel (Pride and Prejudice)?

The turbulent relationship between Elizabeth Bennet, the daughter of a country gentleman and Fitzwilliam Darcy, a rich aristocratic landowner. They must overcome the twin sins of pride and prejudice in order to fall in love and marry.

2/ Characters were classified as good and bad characters, name two for each.

Elizabeth Bennet / Fitzwilliam Darcy / Charles Bingley
 Lydia Bennet

3/ What are the major and minor themes?

Overcoming obstacles for true love
 A woman's reputation
 Social class, class distinction, class status

4/ The novel is written in Romantic Period, are characteristics of Romanticism displayed in it? How? (Contextualizing)

The literature of romanticism includes subjectivity and an emphasis on individualism.

5/ Critics said that *Pride and Prejudice* is a mixture of both Neoclassicism and Romanticism, what is your opinion about this issue?

Critics said that *Pride and Prejudice* is mixture of both Romanticism.

6/ Metaphors of landscape and dance are linked to changing views of people and marriage respectively, regarding both characters Mr. Darcy and Mr. Collins, explain.

7/ Jane Austen ridicules and satires both the upper-class and the lower-class, compare how?

.....
.....
.....
.....

8/ "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" What kind of literary stylistic devices does this statement contain? Explain.

.....
.....
.....
.....

9/ Regarding literary devices, figurative language and style, if this novel was written in Chaucerian age, what would be different according to you?

.....
.....
.....
.....

1/ What is the basic plot of the novel (Pride and Prejudice)?

rising action: The main plot tells the story of Elizabeth and Darcy, when they first meet they had wrong opinion about each other. She on the other hand was interested with Wickham. All these actions happened when Mrs Bennet wanted the money for her 5 girls.
 Climax: the proposal of Darcy has changed the story when he expected his proposal to be accepted but it was not accepted by Lizzy since she heard wrong news about him.
 Falling action:

2/ Characters were classified as good and bad characters, name two for each.

Good characters = Mr Bingley, Mr Bennet

Bad characters = Wickham, Lady Catherine de Bourgh.

3/ What are the major and minor themes?

Major themes = the first ball when Mr Bingley came, The wish of Mrs Bennet to marry her daughters - a woman's reputation, the strength of family networks.
 minor themes = the marriage of Lydia, the marriage of Mr Collins.

4/ The novel is written in Romantic Period, are characteristics of Romanticism displayed in it? How? (Contextualizing) yes.

the novel was based on the idea that was shown in Austen's novel. She showed Romanticism through the concept of marriage, also pays more attention to depicting many other roles and three other marriages. She highlighted the theme of "love" the most.

5/ Critics said that *Pride and Prejudice* is a mixture of both Neoclassicism and Romanticism, what is your opinion about this issue?

Yes, we can consider the novel as a Neoclassical work in a Romantic Age because it was marked by convention and realism. And already we have in the novel she highlighted real issues like upper and lower class problems people personalities.

6/ Metaphors of landscape and dance are linked to changing views of people and marriage respectively, regarding both characters Mr. Darcy and Mr. Collins, explain.

In the novel we find that the changing of the landscape and dance are linked to changing people views and marriage. As we've seen when Mr. Darcy was looking such an arrogant person but he is not and the same same when he got a wrong opinion about Elizabeth.

If we talk about Mr Collins he was just looking for a wife. He started his proposal with Ms Jane after that Elizabeth after that he got Charlotte as a wife.

7/ Jane Austen ridicules and satires both the upper-class and the lower-class, compare how?

Jane Austen compared both of them when she talked about Mr Bennet's family as a lower class family and put the idea of her families want to marry their girls to a wealthy man in order to avoid their debt. In the other hand she talked about the upper class when she mentioned that they are arrogant and they want to marry their sons to accomplish out ladies, so they had a wrong opinion about upper class's daughters.

8/ "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" What kind of literary stylistic devices does this statement contain? Explain.

this statement contains an irony because it says that rich men want a wife but in the novel we find the opposite that women are looking for a handsome man which is wealthy.

9/ Regarding literary devices, figurative language and style, if this novel was written in Chaucerian age, what would be different according to you?

If the novel was written in the age of Chaucer it's going to mention such social problems, poverty and unrest and he will talk about religion in the novel.

Appendix C

Post-test

University of Abbes Laghrour – Khenchela-
Department of English

Faculty of Letters and Languages
Level: Second year.

Full Name: Gr.....

Time: 1h:30.

1/ What is the basic plot of the novel (The Great Gatsby)?

.....

2/ Characters were classified as *protagonist* and *antagonist*, name two for each.

.....

3/ What are the major and minor themes?

.....

4/ The novel is written in American Modern Period, are characteristics of Modernism displayed in it? How?

.....

5/ Gatsby's social class was different with that of Tom and Daisy Buchanan, compare how?

.....

6- Fitzgerald's style provides a visual picture of his characters and setting through using some stylistic devices, explain how?

.....

6/ Explain the symbol of the green light that appears throughout the novel (at the end of Daisy's pier, at intersections throughout the book)

.....

8/ "I'm p-paralyzed with happiness" What kind of literary stylistic devices does this statement contain? Explain.

.....

9/ Regarding literary devices, figurative language and style, if this novel was written in American Revolutionary period, what would be different according to you?

.....

Appendix D

Literary Text 2nd term Exam

The novel is written in American Modern

1/ What is the basic plot of the novel (The Great Gatsby)? Period

The novel starts with Nick Carraway who moves to New York and he is a bond trader in West Egg in Long Island (where New money lives), his neighbor is Jay Gatsby, he visits his cousin Daisy and her husband Tom Buchanan in East Egg, he discovers Tom's affair with Myrtle Wilson. Then he starts one of Gatsby parties, and he discovers that he was in love with Daisy, he watches the green light at the end of Daisy's dock. They start an affair, Tom begins to get suspicious, and he accuses that Gatsby was a criminal who made his money from alcohol, Daisy hit and kills Myrtle with Gatsby's car and he takes the blame, Tom tells Myrtle's husband to kill Gatsby and he kills him in the pool and wife by herself.

2/ Characters were classified as protagonist and antagonist, name two for each.

Protagonist: Jay Gatsby, Daisy Buchanan, Nick Carraway
 Antagonist: Myrtle Wilson and her husband George Wilson
 and Tom Buchanan (the daughter of Daisy and Tom), and the other Baker

3/ What are the major and minor themes? The major: The pursuit of the American

dream failure to live in the present & about the past & old money represented by Daisy and Tom Buchanan, New money by Jay Gatsby, working class represented by Nick Carraway.

The minor: Obsession with the past and future, the destructive nature of obsessive relationship without forget Clerkville & love lies

4/ The novel is written in American Modern Period, are characteristics of Modernism displayed in it? How? (regarding style of writing and other characteristics)

Individualism: people characters of the novel has own opinion & expression
 Experimentation: The experiment of style to make for New York and history to be a million
 Symbolism: Use many symbols: The green light, light, eyes, the Eye of Doctor (Symbol in God)

Formalism: The rebellion style of writing against the tradition of 19th century.
 The rebellion style of writing against the tradition of 19th century.

5/ Gatsby's social class was different with that of Tom and Daisy Buchanan, compare how?

The social class of Gatsby is New money he is a wealthy man a millionaire, he became rich recently and live in the West Egg (where New money lives) may be from alcohol but Tom and Daisy Buchanan are an old money they are rich from since many years ago (idealistic).

6- Fitzgerald's style provides a visual picture of his characters and setting through using some stylistic devices, explain how?

1. Alliteration: The green light at the end of Daisy's dock... the dead sea in the beginning of 2 words.

2. Allusion

3. Pessimism

4. Hyperbole: I'm paralyzed with happiness (Daisy is very happy to see Nick since a long time).

5- Metaphor and simile: So we beat on, beat against current (the narrator compare people with boat.)

6 - personification
7 - alliteration 8 - Imagery

6/ Explain the symbol of the green light that appears throughout the novel (at the end of Daisy's pier, at intersections throughout the book)

The symbol of "the green light" symbolizes the Eye of God who see all events and who is waiting to punish, to curse and the Eye of Doctor who symbolizes "God" too

8/ "I'm p-paralyzed with happiness" What kind of literary stylistic devices does this statement contain? Explain. (Exploring the figurative language)

The literary stylistic device is: Hyperbole
Explanation: That Daisy is very happy to see Nick walk in the room because she don't meet it since a long time

9/ Regarding literary devices, figurative language and style, if this novel was written in American Revolutionary period, what would be different according to you? (Applying knowledge)

If this novel was write in American Revolutionary the style of writing was not be a religious ~~text~~, it would be "a simple style without any ink"
it use the same characteristics: the symbols
all poetry has the same opinion the same aspect, we don't have a diverse aspect (philosophy, science, religion ideas)
we don't use the Allegation, metaphors, simile

- use the scientific style.
- use the criticism

Appendix E

Observation Grid for Critical Reading Skills					
Student Name:					
Observer:					
Date:					
Criteria/Indicators	Very low performance	Low performance	Average performance	Good performance	Very good performance
Annotating					
Using Dictionary					
Using marginalia					
Contextualisation					
Skimming					
Scanning					
Summarising					
Paraphrasing					
Comprehension					
Applying Knowledge					
Analyzing					
Synthesising					
Arguing Reasonably					
Inferring					
Questioning					
Figurative Language					
Engagement and attitude					

Appendix F

Students' Attitude Questionnaire

Dear students of second year at the department of English at Abbess Laghrour university, you are kindly asked to answer the following questions. The questions were designed to investigate your attitudes toward adopting stylistic approach in a learner-centered classroom to enhance your critical reading of different literary texts. You are supposed to carefully read every single question, and then select the most appropriate option that honestly and truly reflect your personal perspective. Your contribution will be highly and heartfelt appreciated, and doubtlessly your answers will be treated confidentially.

Section 1

1- Gender:

2- Age:

Section 2

According to your experience in literary texts sessions this year, please choose the appropriate option.

SD= Strongly Disagree, D= Disagree, N= Neutral, A= Agree, SA= Strongly Agree

Statements	SD	D	N	A	SA
1/Starting the course with activating schemata (background information) about literary history, periods and characteristics helps me to enhance my critical reading skill					
2/ Introducing different reading strategies makes reading some extracts of some of a particular genre at home easier					
3/ Applying annotating strategy through writing down notes on the whiteboard concerning ambiguous ideas and words helps me to understand the different themes					
4/ Explaining key concepts of stylistics before dealing with the given extract stylistically enhances my knowledge of figurative language					
5/ Applying the inductive approach by giving examples and then clarifying the stylistic features and devices within them improves my critical thinking skills.					
6/ Providing us with both in-class and homework assignments to check our understanding of the explained elements helps me to understand more					
7/ Working in pairs and sometimes in groups helps me change my way of analysis and my style of writing					

8/ The variety of the course materials used according to each student's learning style is a paramount reason to enhance my reading skills.					
9/ Highlighting different writers' styles in accordance with the different historical periods of literature (contextualising texts) helps me understand the deep meaning better					
10/ Summarising and paraphrasing the given already explained extract in my own words and style helps me to remember the ideas easier.					
11/ Having a high student-student and student-teacher interactions while negotiating ideas, commenting and criticizing one another's answers enhances my open-mindedness.					
12/ Focusing on and figuring out different stylistic devices meaning (metaphor, hyperbole, etc) helps me understand the hidden message.					
13/ Focusing on the ungrammatical, deviant, and unfamiliar structures used by the author helps me understand the hidden meaning					
14/ Adopting the stylistic approach to teaching literary texts helps me understand the meaning of the given text.					
15/ Adopting the stylistic approach to teaching literary texts helps me enrich my vocabulary.					
16/ Adopting the stylistic approach to teaching literary texts enhances my level of grammar and phonetics.					
17/ Adopting the stylistic approach to teaching literary texts enhances my writing skills regarding different authors' styles.					
18/ Adopting the stylistic approach to teaching literary texts enhances my reading skills through understanding the different stylistic devices.					
19/ Adopting the stylistic approach to teaching literary texts improves my critical reading skills.					
20/ Adopting the stylistic approach to teaching literary texts motivates me to read more.					
21/ Adopting the stylistic approach to teaching literary texts makes the task of reading critically more interesting and enjoyable.					
22/ Adopting the stylistic approach to teaching literary texts facilitates the task of reading critically.					

23/ Adopting the stylistic approach to teaching literary texts allows me to synthesise, analyse and evaluate literary texts easily.					
24/ Adopting the stylistic approach to teaching literary texts improves my creativity in summarising and paraphrasing what is read in my own words.					
25/ Linguistic unfamiliarity, ungrammaticality, and deviation become easy and interesting through extensive practices.					
26/ Corpus-based analysis (use quantitative analysis to check the frequency of particular words appearance in the text) stylistics helps me to understand the different themes of the given extracts in accordance with skimming and scanning strategies.					
27/ Adopting the stylistic approach to teaching literary texts helps me to contextualise the texts by regarding the author's peculiar style and choice of words.					
28/ Adopting the stylistic approach to teaching literary texts helps me draw conclusions through textual clues.					
29/ Adopting the stylistic approach to teaching literary texts makes me an independent reader who does not need a teacher's guide or explanation to comprehend the text.					

Appendix G

Teachers' Interview Questions

Dear Teacher of LT at the department of English at Abbess Laghrour university, you are kindly asked to answer the following questions. The questions were designed to investigate your attitudes toward adopting stylistic approach in a learner-centered classroom to enhance students' critical reading of different literary texts, and to investigate your perceptions of the different challenges that prevent them from being critical readers. Your contribution will be highly and heartfelt appreciated, and doubtlessly your answers will be treated confidentially.

- 1- How long have you been teaching literature to EFL students?
- 2- While teaching Literary texts, do you encounter any kind of challenges? If yes, mention them?
- 3- In your opinion, what are the main objectives of teaching the course of literature at university?
- 4- Do you find students motivated to study literature? If no, how do you draw their attention and interest to the subject matter?
- 5- Are there any approaches you prefer to use in teaching literary
- 6- To what extent do you make use of language-based approaches (more specifically stylistics) in your classes?
- 7- Do you think that unfamiliar, deviant and foregrounded textual triggers (discourse markers) will enhance learners' critical reading?
- 8- What can you say about students critical reading? And whether they apply some reading strategies when they read?
- 9- To what extent do you agree or disagree with the statement that: being familiar with different stylistic devices will enhance students critical reading?
- 10- In your opinion, what are the most common challenges that prevent learners to read critically?
- 11- In your opinion, what are the most helpful ways to improve students' critical reading skills?

Appendix H

Sample Lesson Plan of Pre-Intervention Observation Lesson

Level: Second Year LMD

Timing: 90 mns

Course: Literary Texts

Materials: Audio + printed poem

Lesson: Keats' "Ode to a Nightingale"

Objectives: Students will be observed whether they apply some critical reading strategies.

Timing		Procedures	Critical Reading Strategies
20 mns	Pre- reading phase	<ol style="list-style-type: none"> 1.Introduce the historical and literary background of the Romantic period, highlighting significant themes. 2.Preview Romantic poetry language and concepts, including imagery, symbolism, and themes. 3.Show students the title and the first stanza of the poem. Discuss the title's significance and ask students to make predictions about the poem based on the title and opening lines. 4.Play an audio recording of the poem or read the first few stanzas aloud to set the tone and mood. 5.Begin by talking about poetic style, specifically how poets utilise language, imagery, and structure to communicate meaning and emotion. 6.Describe the ode as a poetry form with heightened language, formal structure, and thematic depth. 7.Lead students through a careful reading of the poem, encouraging them to identify literary devices, imagery, and themes. 6. Demonstrate how to analyse certain stylistic features including metaphor, simile, alliteration, assonance, and enjambment. 	<ol style="list-style-type: none"> 1.Activating Schemata. 2. Predicting.
40 mns	Reading Stage	<ol style="list-style-type: none"> 1.Divide the poem into sections and assign each section to small groups of students. 2.Instruct students to analyse their assigned section for stylistic elements such as imagery, 	<ol style="list-style-type: none"> 1/Annotating 2/Using marginalia 3/Using dictionary

		<p>symbolism, figurative language, and sound devices.</p> <p>3. Have each group identify and discuss examples of these elements in their section, noting how they contribute to the overall meaning and mood of the poem.</p> <p>4. Encourage students to consider the poem's structure, rhythm, and rhyme scheme as stylistic choices that enhance its impact on the reader.</p> <p>5. Analyse individual sections or stanzas to see how the poet uses language to communicate mood, tone, and theme.</p> <p>6. Compare "Ode to a Nightingale" to other poems by John Keats or other Romantic writers to identify stylistic parallels and contrasts.</p>	<p>4/ Skimming</p> <p>5/ Scanning</p> <p>6/ Synthesising</p> <p>7/ Analysing</p> <p>8/ Dealing with figurative Language</p>
15 mn	Whole-Class Discussion	<p>1/ Gather the entire class and facilitate a group discussion on the stylistic analysis of each section. Give the groups the opportunity to present their findings and interpretations to the class.</p> <p>2/ Initiate a conversation about the overall effect of the poem's stylistic elements on the reader. Encourage students to consider how Poe's language and imagery create a feeling of anticipation, mystery, and despair.</p> <p>3/ Explore the poem's themes, such as sorrow, mourning, and the passage of time, and analyze how Poe's stylistic choices communicate these themes to the reader.</p>	<p>1/ Arguing Reasonably</p> <p>2/ Questioning</p> <p>3/ Contextualising</p> <p>4/ Evaluating</p>
10 mn	Post-reading stage	<p>1/ Invite students to respond creatively to "Ode to a Nightingale" by writing their own piece of writing inspired by Keats' work.</p> <p>2/ Encourage students to experiment with stylistic elements such as imagery, symbolism, and sound devices to create mood and meaning in their own writing.</p> <p>3/ Allow students to share their works with the class or in small groups, fostering peer feedback and discussion.</p>	<p>1/ Summarising</p> <p>2/ Paraphrasing</p>
5 mn	Conclusion	<p>1/ Summarise the key stylistic elements of "Ode to a Nightingale" discussed in the lesson.</p> <p>2/ Emphasise the importance of close reading and analysis in understanding and appreciating the stylistic nuances of literature.</p> <p>3/ Encourage students to continue exploring the works of Keats and other literary masters to</p>	

		deepen their understanding of stylistic elements in literature.	
	Assessment	1/ Assess students' understanding of the poem's stylistic elements through group discussions, written responses, and creative assignments. 2/ Evaluate students' ability to analyse and interpret the poem's themes, mood, and tone based on their engagement with the text and class discussions.	Comprehension

Sample Lesson Plan of Post- Intervention Observation Lesson

Level: Second Year LMD

Timing: 90 mns

Course: Literary Texts

Materials: Audio + printed poem

Lesson: T. S. Eliot's "The Waste Land"

Objectives: Students will be observed whether they apply some critical reading strategies.

Timing		Procedures	Critical Reading Strategies
20 mns	Pre- reading phase	<ol style="list-style-type: none"> 1. Start by providing an overview of the historical and literary context of the Modern period, focusing on the main themes of this era. 2. Give a concise overview of T.S. Eliot's life and his impact on literature. 3. Discuss the concept of modernism in literature, particularly highlighting its elements of fragmentation, disillusionment, and the experimental use of form and language. Explore the specific language and themes found in Modern poetry, such as imagery, symbolism, and various concepts. 4. Present the poem's title and the first stanza to the students. Engage them in a discussion about the significance of the title and encourage them to make predictions about the poem based on these initial lines. 	<ol style="list-style-type: none"> 1. Activating Schemata. 2. Predicting.
40 mns	Reading Stage	<ol style="list-style-type: none"> 1. Divide the poem into sections and assign each section to small groups of students. 2. Instruct students to analyse their assigned section for stylistic elements such as imagery, 	<ol style="list-style-type: none"> 1/Annotating 2/Using marginalia 3/Using dictionary

		<p>symbolism, figurative language, and sound devices.</p> <p>3. Have each group identify and discuss examples of these elements in their section, noting how they contribute to the overall meaning and mood of the poem.</p> <p>4. Encourage students to consider the poem's structure, rhythm, and rhyme scheme as stylistic choices that enhance its impact on the reader.</p> <p>5. Analyse individual sections or stanzas to see how the poet uses language to communicate mood, tone, and theme.</p>	<p>4/ Skimming</p> <p>5/ Scanning</p> <p>6 Synthesising</p> <p>7/ Analysing</p> <p>8/ Dealing with figurative Language</p>
15 mn	Whole-Class Discussion	<p>1. Bring the whole class together to discuss the stylistic analysis of each section. Encourage groups to share their findings and interpretations with the rest of the class.</p> <p>2. Lead a discussion on how the poem's stylistic elements collectively affect the reader.</p> <p>3. Dive into the poem's themes and explore how Eliot's stylistic choices effectively convey these themes to the reader.</p>	<p>1/ Arguing Reasonably</p> <p>2/ Questioning</p> <p>3/ Contextualising</p> <p>4/ Evaluating</p>
10 mn	Post-reading stage	<p>1/ Invite students to respond creatively to "The Waste Land" by writing their own piece of writing inspired by Eliot's work.</p> <p>2/ Encourage students to experiment with stylistic elements such as imagery, symbolism, and sound devices to create mood and meaning in their own writing.</p> <p>3/ Allow students to share their works with the class or in small groups, fostering peer feedback and discussion.</p>	<p>1/ Summarising</p> <p>2/ Paraphrasing</p>
5 mn	Conclusion	<p>1/ Summarise the key stylistic elements of "The Waste Land" that were discussed in the lesson.</p> <p>2/ highlight the significance of close reading and analysis in understanding and appreciating the stylistic nuances of literature.</p> <p>3/ Encourage students to continue exploring the works of Eliot and other literary masters to deepen their understanding of stylistic elements in literature.</p>	
	Assessment	<p>1/ Assess students' understanding of the poem's stylistic elements through group discussions, written responses, and creative assignments.</p> <p>2/ Evaluate students' ability to analyse and interpret the poem's themes, mood, and tone</p>	Comprehension

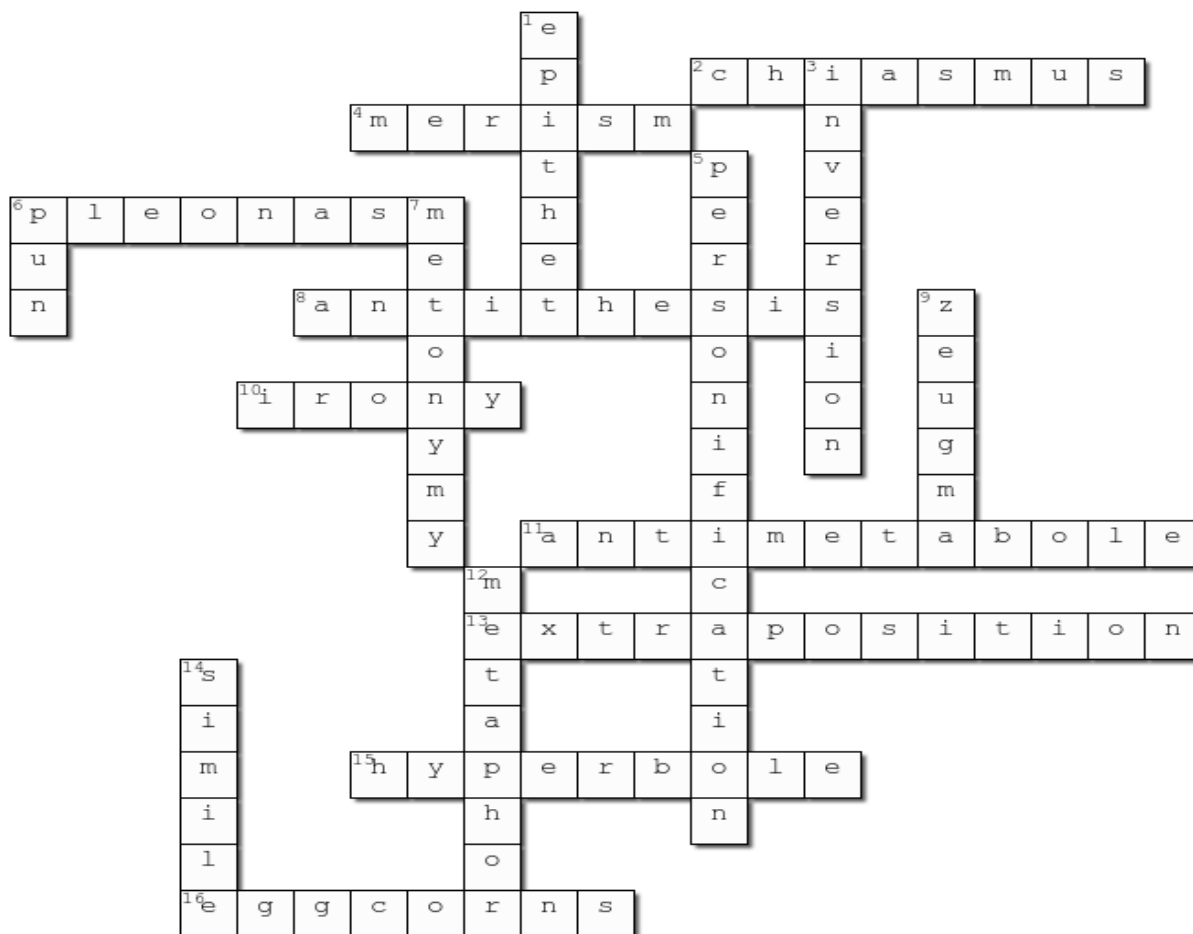
		based on their engagement with the text and class discussions.	
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Appendix I

Name: _____

Stylistics

Complete the crossword puzzle below



Created using the Crossword Maker on TheTeachersCorner.net

Cross

2. 'Ask not what your country can do for you; ask what you can do for your country.' - John F. Kennedy (**chiasmus**)
4. 'They searched high and low.' (**merism**)
6. 'She whispered softly.' 'She climbed up to the roof above' (**pleonasm**)
8. 'It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epo (**antithesis**)
10. 'The weather is lovely,' said the woman, as it poured rain outside. (**irony**)
11. Eat to live, not live to eat.' (**antimetabole**)
13. 'The cat, with its sleek fur and bright green eyes, chased the mouse.' (**extraposition**)
15. 'I'm so hungry, I could eat a horse!' (**hyperbole**)
16. 'For all intensive purposes' instead of 'For all intents and purposes' (**eggcorns**)

Down

1. Richard the Lionheart (**epithet**)
3. 'Into the forest deep rode the brave knight.' (**inversion**)
5. 'The flowers nodded their heads in the gentle breeze.' 'The wind whispered secrets through the trees.' (**personification**)
6. 'I'm reading a book on anti-gravity. It's impossible to put down!' (**pun**)
7. 'The pen is mightier than the sword.' (**metonymy**)
9. 'She broke his car and his spirit.' (**zeugma**)
12. 'Life is a journey... the world is a stage... time is a thief' (**metaphor**)
14. 'His smile was like sunshine on a cloudy day.' (**simile**)

ملخص

الهدف الرئيسي من هذه الدراسة هو دراسة أثر تدريس النصوص الأدبية باستخدام المنهج الأسلوبي على مهارات القراءة النقدية للغة الإنجليزية كلغة أجنبية لدى طلاب جامعة عباس لغرور-خنشلة خلال العام الدراسي 2022-2023. تفترض الباحثة أن لتطبيق المنهج الأسلوبي تأثير كبير على قدرات القراءة الناقدة لدى الطلاب. لاختبار هذه الفرضية والإجابة على أسئلة البحث، تم اختيار تصميم بحث شبه تجريبي، باستخدام نهج متعدد الأساليب يجمع بين الأدوات الكمية والنوعية لضمان نتائج موثوقة وصحيحة. من بين 158 طالبًا في السنة الثانية، تم تخصيص مجموعتين للباحث، حيث تتكون كل مجموعة من 39 طالبًا. قامت الباحثة بنفسها بتقسيم الطلاب إلى مجموعتين ضابطة وتجريبية. بعد إجراء اختبار قبلي، تم تنفيذ تدخل لمدة 9 أسابيع، حيث تم تدريس المجموعة التجريبية أنواعًا أدبية مختلفة باستخدام المنهج الأسلوبي، بينما تلقت المجموعة الضابطة تعليمات تقليدية حول نفس الأنواع الأدبية. ثم تم قياس مهارات القراءة لدى الطلاب قبل وبعد العلاج لمقارنة أدائهم. بالإضافة إلى ذلك، تم استخدام قائمة مرجعية للملاحظة لتقييم مهارات القراءة النقدية الأخرى القائمة على السلوك. وبعد الانتهاء من المداخلة، قامت الباحثة بتطبيق استبانة للتعرف على اتجاهات الطلاب نحو أهمية استخدام المنهج الأسلوبي في تدريس الأدب. كما أجرى الباحث مقابلات مع المعلمين للتعرف على اتجاهاتهم نحو تطبيق الأسلوبية في تدريس النصوص الأدبية. وفي مرحلة تحليل البيانات استخدمت الباحثة الحزمة الإحصائية للعلوم الاجتماعية لحساب المتوسط الحسابي والانحراف المعياري واختبار (ت) وارتباط بيرسون للبيانات المجمعة. أشارت النتائج التي تم الحصول عليها إلى وجود فرق كبير في مهارات القراءة الناقدة لدى الطلاب بين المجموعتين الضابطة والتجريبية. علاوة على ذلك، كشف تحليل استبيان مواقف الطلاب أن لديهم اتجاهات إيجابية نحو تطبيق المنهج الأسلوبي. وفي الختام كان لاعتماد المنهج الأسلوبي في تدريس النصوص الأدبية أثر إيجابي على مهارات القراءة الناقدة لدى الطلبة.

الكلمات المفتاحية: المنهج الأسلوبي، القراءة النقدية، النصوص الأدبية، الاتجاهات.