'Literary' Language and the Language Classroom

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Introduction

Research in cognitive linguistics, corpus linguistics, discourse analysis, and related fields has shown that linguistic features such as alliteration, parallelism, and metaphor, once thought to be the distinguishing features of 'literary' texts, also exist in abundance in many other text types. In spite of the presence of the 'literary' all around us, communicative language pedagogy seems reluctant to bring such language into the classroom, preferring to leave it to be dealt with — if it is dealt with at all — in literature departments, by those students who have achieved a high degree of proficiency with the 'basics' of 'everyday' communication.

This paper argues that second and foreign language students must be given the tools to deal with 'literary' language from the early stages of language instruction. After beginning with a brief consideration of the definition of 'literary' language, I turn my attention to more practical matters, first by offering a set of guidelines to help the language teacher identify various 'literary' uses of language. A second set of guidelines outlines teaching strategies for incorporating work with 'literary' language in the language classroom, and the paper concludes with a consideration of some of the major issues involved in choosing classroom materials and activities.

1. Defining 'literary'[1] language : traditional attempts

Defining the nature of 'literary' language to everyone's satisfaction has proven to be impossible — hardly surprising, given that any definition would have to encompass poetry, prose fiction, and drama from the earliest works written in English through to the modern and post-modern works of the 20th century. However, the various attempts at pinning down a definition (see Bradford, 1997 ; Gill and Whedbee, 1997 ; Leech, 1969 ; Tambling, 1988, and Weber, 1996 for historical overviews) of 'literary' language have traditionally made reference to its extensive use of such rhetorical devices as alliteration,

parallelism, metaphor, and metonymy, while arguing that these features are largely absent from our 'everyday' uses of language.

Poetry has long been viewed as the prototypical 'literary' text, and the discipline of literary stylistics has long argued that we can come to a full(er) understanding of the meaning of a poem by learning the various rhetorical devices used in it. This allows us to tease out the (partially) hidden meanings within the text and understand the various ways a writer uses the resources of the language to express his or her intended meaning.

The stylistic analysis of texts is clearly associated with the traditional literature classroom, and it is no longer the preeminent approach for dealing with 'literary' works.[2] However, I will argue that language teachers and students can profit from an approach that emphasizes the thorough understanding of the various rhetorical devices available for use in English. Section 4 of this paper will discuss how the approach can be brought into the language classroom, but before going any further I should stress that I am advocating the use of principles from literary stylistics for the purpose of improving the students' overall communicative ability in English. I have no intention of making novelists or poets out of anyone, and neither do I have the intention of teaching a literature class. I do intend to make students more aware of and proficient in dealing with the enormous amount of 'literary' language that surrounds us.

It is only relatively recently that we have come to a full understanding of just how frequent the use of 'literary' language is. Thanks in large part to theoretical research in cognitive linguistics (e.g. Lakoff and Johnson, 1980, and Gibbs, 1995) as well as the increasing influence of empirically based research in corpus linguistics (e.g. Stubbs, 1996), discourse analysis (e.g. Steen, 1989; Stillar, 1998; Tannen, 1989, and Veerdaasdonk and van Reese, 1992), and literary criticism (e.g. Kreuz and Roberts, 1993; Miall and Kuiken, 1998, and Noguchi, 1991), the argument that 'literary' language is somehow separate and distinct from the language we 'normally' use is no longer tenable.[3] All of those 'literary' features at both the surface level (e.g. alliteration, assonance, and parallelism) and the semantic level (e.g. metaphor, metonymy, and irony) are to be found in the wide variety of more mundane uses we have for language. Given this prevalence, and assuming that communicative language teachers are serious about teaching the 'whole' language, there is a clear need to integrate work with 'literary' language in second and foreign language classrooms.

2. Defining 'literary' language : current practice

Two researchers closely involved with bringing 'literary' language into the language classroom are McRae (e.g. 1996) and Carter (e.g. 1996 and 1997), who both argue for the need to approach 'literary' language through the investigation of 'everyday' texts that contain examples of its use. McRae (e.g. 1996) makes a distinction between canonical works of literature (what he calls "literature with a capital 'l' ") and those texts that contain some of the similar rhetorical devices found in canonical literature ("literature with a small 'l' "). Carter (e.g. Carter and Nash, 1990 and Carter, 1995) makes a similar argument, and goes on to urge that we conceive of 'literary' and 'non-literary' language as opposite ends of a cline or continuum. At one end of the cline are the canonical and prototypically 'literary' texts of writers such as Shakespeare and the Romantic poets ; at the other end are prototypically 'non-literary' texts such as cooking recipes and technical manuals. Between these two points are a vast number of texts that will contain, to greater or lesser degrees, 'literary' language, and these 'marginally literary' texts can, and should, be adopted for use in the language classroom.

The work of Carter and McRae and several others (see, for example, Cook, 1996, and Short, 1989) has been extremely useful in increasing our awareness of the prevalence of the 'literary' register, and their research has done much to ensure that texts from the neglected end of the 'literary' spectrum are brought into the language classroom. Many of these works have also been of great pedagogical use, offering teachers ideas for designing units or even semester-long courses devoted to investigating 'literary' language. However, research has generally been less successful in offering a systematic set of guidelines for identifying 'literary' language or a systematic methodology for dealing with 'marginally literary' texts in lower-level language classrooms.

The rest of this paper attempts to address these omissions, first by establishing a framework for identifying instances of 'literary' uses of language. After establishing this framework, I provide two brief examples of original activities that demonstrate how the investigation of 'literary' language can be put into practice in lower-level language classes. The activities, based on the language awareness approach, are intended to offer a starting point for the systematic and efficient introduction of the 'literary' features of 'everyday' language into the communicative language classroom. The final section of the paper addresses a number of issues that the treatment of this important topic

raises.

3. Identifying examples of 'literary' language

As already suggested, finding examples of 'literary' language is anything but difficult. A quick look through the table of contents of two recent issues of magazines (*Harper's*, August, 1998 and *Maclean's*, August 14th, 1998) and a short walk around town taking note of shop signs and public notices yielded the following examples of (at least marginally) 'literary' uses of language :

Article Titles	Advertising Copy	Signs and Notices
Cornering Clinton	A Different Kind of Company, A Different Kind of Car	Children Are Priceless
A Leaner, Meaner GM	Impressive performance, Conservative approach	The Mug and Shot
Virtually Married	If our attaches could talk, what stories they would tell	You break it, you buy it
The Data Game		Get drunk, get high, get get AIDS

While native speakers of English will intuitively understand that these contain examples of rhetorical devices, many would probably not be able to offer systematic explanations[4] of the alliteration ('Cornering Clinton'), assonance ('A leaner, meaner GM"), parallelism (the advertising copy and the last two examples of Signs and Notices), and punning, ("The Mug and Shot," "Virtually Married," "Children are Priceless,"[5] and "The Data Game") found in them.

Detailed accounts of all the rhetorical devices we are likely to run into (in addition to a host of many that we are not) are readily available, and in the following section I offer an extremely simplified set of guidelines to help language teachers identify and explain the devices that are especially important for helping students come to grips with those texts that contain 'literary' uses of language.

3. 1. Identifying 'literary' language : guidelines

These guidelines have been adapted from works by Nash (1989 : Chapter 5) and Corbett and Connors (1999).[6] Following a common distinction, I divide the discussion into two categories, *schemes* and *tropes*. Schemes are those rhetorical devices that work on the surface level of utterances, especially in the way words are arranged or patterned ; tropes are those devices that work at the

semantic level by manipulating the meaning(s) of the utterance. I will limit myself to an explanation of one category of schemes, schemes of repetition, both because this category contains the greatest number of rhetorical devices, and because it applies to so many of the examples listed in the preceding section. I have taken a similar approach with the section on tropes, limiting coverage to one trope, punning, since it occurs with a high degree of frequency and will be of most help in the early stages of work with 'literary' language[7]

3. 2. Schemes of Repetition

The most common form of repetition is the use of parallel structures. Traditional literary stylistics makes a distinction between cases when the parallel is more or less exact :

1a. The use of (very) closely matching structures and number of words (*parison*) :[8]

● *He stated his case simply, and the court made its decision swiftly.*

● *The government argues that taxes need to be raised, while the people protest that they should be abolished.*

1b. The use of exactly matching structures and number of words (*isocolon*) :

● *Rob cooked the dinner, Stan made the dessert, and I washed the dishes.*

2. Repetition of the first word(s) of a phrase or clause in successive constructions (*anaphora*) :

● *Children are a joy, children are a comfort, and children are sometimes a real pain in the neck.*

3. Repetition of the last word(s) of a phrase or clause in successive constructions (*epistrophe*) :

● *You may not like his opinion, you may disagree with the opinion, but you have to let him express that opinion.*

4. *A combination of the first two patterns, repetition of the first and last word(s) of a phrase or clause in successive constructions (symploce)* :

● *These people are in love with their freedom and these people would do anything to protect that freedom.*

5. Repetition of a word or phrase with emphasis (*epizeusis*) :

● *And when he cries, he cries like he's never going to stop.*

● *Why, why, why do you refuse to understand ?*

6. The last word(s) of a phrase or clause becomes the first word(s) of the next phrase or clause. (*anidiplosis*) :
   ● *She was a true friend; a friend who could be counted on for anything.*

7. Similar to above, but the dramatic tension and linear progression is stronger (climax) :
   ● *You pay seventy-five dollars for the ticket; the ticket gets you in to see the play, and the play puts you to sleep within ten minutes.*

8. The construction of clauses are inversely parallel (*chiasmus*) :
   ● *One should eat to live, not live to eat. (Moliere)*
   ● *Take care of your money now and your money will take care of you later.*
   ● *Good parents make children happy; happy children make parents good.*

9. A word is repeated in a different inflection (*polyptoton*) :
   ● *Despise the crime, not the criminal.*
   ● *I wouldn't call eating at a diner 'dining.'*

10. Repeating the first or middle consonant in adjacent words (alliteration) :
    ● *Cornering Clinton*

11. Repeating similar vowel sounds in the stressed syllables of adjacent words. The consonants surrounding the vowels are different (assonance) :
    ● *A leaner, meaner GM*

Although far from complete, this list should give some idea of several types of parallel structures that have long been recognized for their rhetorical uses. Next, I'll turn to a consideration of tropes, limiting my attention to the lesser-known, but widely used, rhetorical device of punning.

3. 3. Tropes

In this section, I will limit myself to a discussion of the trope of most help in explaining many of the examples mentioned in Section 3 : punning. The more frequently researched tropes, metaphor/simile and synecdoche/metonymy, as well as other less common devices, are treated briefly in the Appendix.

3. 3. 1. Punning.

Although punning is a much-maligned trope, its literary pedigree is beyond

reproach, with Shakespeare being one of its most famous, though by no means only, enthusiasts. The two major categories of puns involve playing with word meaning (*antanaclasis*) and playing with sound and meaning (*paronomasia*).[9]

Type 1 : A word is repeated, usually twice, in two different senses (*antanaclasis*) :

- *He's a handsome man and he makes a handsome salary.*
- *Your argument is sound, nothing but sound.* —Benjamin Franklin (quoted in Corbett and Conners, 1999 : 63).

Type 2 : A play on sound and meaning (*paronomasia*) :

- *I told my father that all I wanted was to be left a loan* (adapted from Corbett and Connors, 1999 : 63).
- *The Data Game* (from Section 3).

Closely related to Type 1 above is *syllepsis*, a trope that plays with the multiple collocations of a word (usually a verb) by using it once with a joint subject, object or adverbial phrase :

- *He's lost his youth and his money.*
- *He left the negotiations in a good mood and the company jet.*

Yet another trope, *zuegma*, differs from syllepsis in that the single word (again, usually a verb) does not fit grammatically or idiomatically with one of its joint subjects, objects or adverbial phrases :

- *Her looks and her bank account faded.*

4. Bringing 'literary' language into the classroom : sample activities

The above guidelines to some of the 'literary' devices commonly used in 'everyday' texts attempt to help teachers increase their own awareness of and ability to explain some of the most commonly used devices. In this section, I will offer two brief examples of activities that I have used to introduce students to the rhetorical devices of the 'literary' register. I hope that they might be of use to other teachers in organizing and implementing their own activities for similar work in their lower-level communicative language classes.[10]

4. 1. Raising awareness of 'literary' language.

Recent ESL/EFL research has placed a great deal of emphasis on 'consciousness raising' or 'language awareness' techniques (see especially Fotos, 1993 and 1994, and Schmidt, 1995).[11] There is no space to go into a full exploration of the approach, but simply stated, language awareness tasks

encourage students to notice the connection between the form of an utterance and the meaning(s) it conveys. This is in contrast to the more traditional communicative language approach of focusing exclusively on meaning, assuming that form will somehow take care of itself. Although much of this work centers on the grammatical system, other researchers (e.g. Rose, 1997) use language awareness techniques to work on pragmatic aspects as well, and the approach can just as easily be applied to 'literary' language. The following examples should help clarify.

4. 2.　Approaching 'literary' language through the L1.

The first stage of working with 'literary' language is simply to make students aware of the existence of a register that commonly uses a variety of rhetorical devices to 'get its message across.' One option is for the teacher to simply explain the existence of such a register while providing illustrative examples. Another option, and one that is more in line with language awareness principles, is to present activities that encourage students to discover the existence of the register for themselves while they formulate their own explanations about the characteristics of that register. In essence, this involves presenting students with texts that contain 'literary' uses of language, directing the students' attention to that language, and having them form hypotheses/explanations about exactly what elements characterize the language as 'literary'. This is no simple task, especially if the teacher is committed to avoiding lecturing on the topic, but one way of making the process less daunting is to begin with texts in the students' L1.[12] After students have been thus 'primed,' teachers can provide similar examples in the L2. Following are examples of two activities using the students' L1, Japanese, that illustrate how students can be introduced to 'literary' language through a language awareness approach.

4. 2. 1.　Word play in the L1 : Advertisements.

One of the most accessible text types to use at the beginning of work with 'literary' language is advertisements. Not surprisingly, the requirement of having to catch the attention and hold the interest of an audience promotes the use of a wide variety of rhetorical devices. The activities I present below are based on one of the most commonly used devices of all : punning.

A unit that focuses on such topics as shopping or consumerism offers a perfect chance for the teacher to approach the subject. I have found the use of an advertisement of a dental care product available in Japan, "*Hapica*,"[13] to be particularly useful. The name of this product is based on a rather obvious play on Japanese words : "*ha*" (teeth) and "*pica*" (bright or shiny), an apt name for

a product whose purpose is to clean and brighten your teeth. Less obviously, the first two syllables taken together, "*hap(p)i*," suggest the Japanese version of the English word "happy," giving the product the kind of positive associations that are an advertising executive's dream. The following example, broken down into six steps, will give a quick idea of how activities based on the language awareness approach can be applied :

Step 1 : At an appropriate time during a unit covering a topic such as consumerism or shopping, the teacher presents an advertisement for the product "*Hapica*" to the class.

Step 2 : The teacher asks students to explain in English why they think the product has been given this particular name.

Step 3 : As students work in pairs or groups, the teacher provides them with a small number of useful terms and expressions to help them explain (e.g. "syllable,"[14] "In Japanese, this word means/stands for . . . ," "play on words,"etc.).

   Note : Encourage students to keep a list of these terms and expressions ; they will be adding more to the list in subsequent classes.

Step 4 : After eliciting explanations from students (providing hints if necessary, of course), ask for other products or advertising copy that contains similar examples. This gives students a chance to practice the expressions and phrases they have already been given.

   Note : Although students usually seem quite capable of coming up with examples, teachers should have their own examples ready, preferably cut out from magazines or newspapers, to provide hints if students are at a loss.

Step 5 : As a follow-up, ask students to find 2 or 3 other examples of product names or advertising copy using puns. Tell them to be prepared to explain them in the next class using some of the terms or expressions covered in Step 2.

Step 6 : As an option — and a challenging one — ask students to come up with their own product names or advertising copy containing one or more puns to present in the next class.

4. 2. 2. Word play in the L1 : Slang.

Having begun the examination of one rhetorical device, punning, teachers will have to decide when, how often, and to what degree this kind of work will become part of their regular classroom routine. Although it is not necessary to

make it a part of each and every class, once introduced it is important that work with 'literary' language continues on a regular basis. One fruitful area for the continued exploration of rhetorical devices is slang. I find this theme to be especially useful, because in addition to containing many examples of the trope of punning, slang also contains many examples that work at the surface level, demonstrating the fact that 'literary' language works on both the formal and semantic levels of language. Following is an example of an activity based on Japanese slang expressions that seems to work well as a follow-up to the introductory activity above :

Step 1 : Explain that advertisements and products are not the only place that "word play" can be found. Show students a list of Japanese slang terms and ask them to explain the ways in which these terms "play with words" (see Appendix 2 for some examples).

Step 2 : After students have worked on their answers in pairs or groups, choose a representative from each group to explain one or more of the examples from the list.

Step 3 : As the students explain, review the terms and expressions previously learned (e.g. "syllable," "stands for/means") and provide them with additional ones as necessary.

Step 4 : As a follow-up exercise, students write one example for each of the categories (e.g. metaphors, grammatical coinages, English-Japanese combinations) listed in Appendix 2. All students hand in their work in the next class.

Step 5 (The following class) : Before collecting their work, choose students to explain an example from each category. Pay special attention to the degree to which the terms and expressions they were provided with are being used ; add new terms/expressions as necessary.

4. 2. 3. Moving On : Working with the L2.

Having raised student awareness of some of the most common rhetorical devices used in English, the teacher can move on to work in the L2.[15] Although space does not permit a detailed outline of another set of activities, a similar approach of 1) showing students examples of one or more aspects of 'literary' language, 2) asking them to explain how the examples 'work,' 3) asking them to either make up their own original examples along the same lines or find similar examples from other sources, and 4) providing them with the necessary metalanguage to explain themselves in English is recommended. The use of

tasks that require frequent comparison between the L1 and L2 use of similar rhetorical devices is also recommended.

For continuity, extend the exploration of the 'literary' uses of language first with advertisements and then with slang in English. Sources for the former are abundant and readily available. For work with slang in English, teachers are referred to work done by Eble (1993) for examples and explanations similar to work done in Japanese by Yonekawa (1996).

It is important to remember that the main point of these activities is to examine the various ways a language has to express meaning(s) ; discussion of the issue addressed earlier in this paper about the extent to which these devices can be considered 'literary' does not need to be brought up in a communicative language classroom. The purpose of activities based on the language awareness approach is to make students more conscious of some of the rhetorical devices used in English, while increasing their ability to talk about and explain how the devices work. The examples provided are only a beginning ; teachers who want to make the investigation of the 'literary' features of language a regular part of their courses will have to resolve a whole host of issues before doing so. In the following section I examine some of these issues, especially those related to choosing texts and activities for classroom use.

5. Choosing texts : guidelines and issues

The above sample activities have been provided in the attempt to help teachers better understand some of the possibilities for dealing with 'literary' language through a language awareness approach. Individual teachers should of course adapt or expand on the suggestions as they see fit. In this section, I offer a set of guidelines, broken down into 8 categories, intended to help teachers make sure that whatever pedagogical choices they finally do make are carefully considered and sufficiently motivated. There are many complex issues involved in making 'literary' language a part of a communicative language class, and the following section attempts to outline some of the major ones.

5. 1. Source/Mode.
Newspapers and magazines offer a rich source of 'literary' uses of language and are readily available, authentic, up-to-date texts that are easy to display and use in the classroom. Since a single issue contains a variety of text types (e.g. editorials, ads, and feature stories) on a variety of topics (e.g. sports, music, and world events), they offer advantages in terms of capturing student interest and

maintaining their motivation (see below for more on interest/motivation).

However, exclusive reliance on these sources misrepresents the linguistic reality of the existence of a wide-range of other kinds of texts that contain 'literary' language, and completely ignores the importance of oral texts (e.g. songs and radio and television programs). Teachers will have their personal and pedagogical preferences, and while achieving a perfect balance between source and mode is perhaps an unrealistic goal, an effort should be made to provide a balanced mixture of both.

5.2. Schemes and Tropes.

Once again, personal and pedagogical preferences may lead teachers to favor either figurative language (i.e. tropes) or confine their investigation of 'literary' language to the syntactic level (i.e. schemes). Teachers should strive for a balance between these two categories as well.

5.3. The Cultural Dimension.

Just as canonical works of literature can be read (at least partially) for insight into the ideas, beliefs and values of the author's culture, so, too, can the more marginally 'literary' texts. Indeed, teachers need to be especially aware that many marginally 'literary' texts — advertisements come particularly to mind — are likely to present problems for students because of the frequency with which they demand knowledge of events and people in popular (or sometimes 'high') culture. Identifying and explaining these allusions is often time consuming, and teachers must decide whether or not the effort is worth the gain.

For example, an article title referred to earlier, "The Data Game," makes reference to a popular American television show of the 1960s and 1970s, "The Dating Game." Detailed explanations of the show and attempts to communicate the particular place it occupies in the popular culture of North America are not necessary. However, students need enough information to decode the text, and they should be aware that much of what they will encounter in the 'popular press' and other mass media will make reference to cultural icons and artifacts that they are unlikely to know. Teachers should resist the temptation to avoid texts that rely on such cultural background knowledge, but they will often find themselves having to make a compromise between limits on the amount of available teaching time and the purpose(s) of a given course. A simple question teachers should keep in mind is the degree to which explicating a specific allusion contributes not only to the understanding of the text under considera-

tion, but whether or not students are likely to be able to use their new-found knowledge in dealing with other texts in the future.[16]

5. 4. The Ideological Dimension.

That language is anything but an innocent, neutral reflection of the 'real' world is hardly controversial anymore. Work by critical discourse analysts such as Bell and Garrett (1998), Fairclough (e.g. 1995), Hodge and Kress (1979), Simpson (1993), and van Dijk (e.g. 1998) has explicated the great many ways that language has of promoting and legitimizing certain political and ideological positions while it neutralizes or devalues others. A well-known example of this dimension of language is the generic use of the pronoun "he," a use which reflects and promotes a masculinist perspective at the expense of the feminist. In addition to gender, language reflects, legitimizes and promotes ethnic, class, and political and ideological positions as well, and given that no text is ideologically or politically neutral, these issues should be dealt with as they arise.

5. 5. Length of Texts.

As readers have no doubt noticed, all the examples of 'literary' language mentioned in this paper are short in the extreme. One advantage of such material is motivational : students who undertake a close reading of the titles of magazine articles will feel the satisfaction that comes from having completed a task.

Also, since the kind of work I am advocating with 'literary' language is meant to be incorporated into a pre-existing language program, keeping the texts short makes it possible to make them a part of virtually any lesson, tailor made for the specific unit, theme or topic under consideration.

Having said this, however, I would not want to argue in favor of a steady diet of such 'minimalist' texts. Teachers must be sure to vary the length of texts they use, and students should be expected to be able to handle both long and short texts. One obvious approach is to gradually work up to increasingly longer texts to the extent that the syllabus allows.

5. 6. The Level of Complexity.

Even 'minimalist' texts can vary from the simple and straightforward to the extremely complex and opaque — especially from the students' perspective. For example, the article mentioned in Section 3, 'Cornering Clinton,' seems straightforward enough, but non-native speakers dealing with a secondary, probably unknown sense of the word "corner," as well as the feature of

alliteration, may find it to be anything but 'simple.'

5. 7. Level of Interest.

Choosing material that fits in with pedagogical aims and is at the same time stimulating to students is a perenniel issue teachers need to address. There is no sure-fire method that can guarantee student interest will be maintained over an extended period of time, but striving to strike a balance in the following areas can go a long way towards achieving that goal :

5. 7. 1. Level of difficulty.

The need of students to work with texts they can manage with relative ease should be balanced with frequent attempts to challenge them. Language teachers should guard against the tendency to teach down to their students and make sure that they don't confuse the students' lack of proficiency with the target language with a general lack of intellectual capability or curiosity.

5. 7. 2. Variety of text types.

It may be true that "familiarity breeds contempt," but it is also probably true that endless variety can breed confusion. Since 'literary' language exists in such abundance, teachers need to have some kind of thread that ties the texts they bring into class together.

There are two obvious approaches that immediately come to mind. The first is to focus on a particular rhetorical device, say punning, and bring in a number of different texts that contain it. When the teacher feels students have dealt with a sufficient number of examples, the class can move on to the consideration of another rhetorical device. Alternatively, teachers might want to start with multiple examples of a single text type, (e.g. magazine article titles) and determine what rhetorical devices are used in them.

The disadvantage of these approaches is that they assume a course whose goal is the thorough (and perhaps exclusive) investigation of 'literary' language. In this paper, the use of the "language awareness approach" I have been advocating is based on the very different assumption that work on 'literary' language will be one component of a more general communicative language syllabus.

5. 7. 3. Variety of Tasks.

Students should be expected to complete a variety of different tasks, but as mentioned immediately above, there needs to be order to the variety. It may help to set up a series of 'binary' opposites to ensure that such a balance is reached. Some useful opposites include tasks which work on : a) receptive vs. productive skills ; b) examining differences between 'literary' and 'non-literary'

uses of language, and c) comparing 'literary' language in the L1 and L2.

5. 8. Authenticity of texts.

The advantages of using authentic texts are by now well known (for an interesting counter-argument, see Thornborough, 1997). However, there is often the temptation (as there was in this paper) to present just enough text to make the teacher's point, which means that both linguistic and non-linguistic (e.g. pictures and layout) co-text ends up on the cutting room floor. A pared-down version of a text may be enough to illustrate a point to an audience of native speakers, but it may very well create problems for the non-native speaker. Having said this, however, it should be stressed that 'semi-authentic'[17] texts are by no means without their pedagogical merits. A reasonable goal is to maximize the use of authentic texts and minimize the use of the non-authentic.

Concluding Comments

The final section of this paper attempts to provide teachers with a framework for deciding on the kinds of texts and activities they will use to investigate the nature of 'literary' language. This section — and indeed much of the entire paper — also attempts to bring some order to the complex, yet extremely rewarding, task of doing a better job dealing with 'literary' language in the classroom. All the standard provisos that teachers should not feel the need to stick too closely to suggestions made, as well as the hope that they will always be on the alert for ways to refine and improve on them, certainly apply.

NOTES

1) I hope my reason for using the inverted commas is already clear : empirical evidence proves that the term 'literary' is, at the very least, misleading, since putatively 'literary' uses can be found in a great variety of texts. I will use the term, however, to emphasize the point that the approach of literary stylistics can be put to good use in the language classroom.

2) There is no space to go into literary stylistics' fall from grace, but for a view especially hostile to the approach, see Fish (1980).

3) That 'literary' language has traditionally been called "marked," "foregrounded," and even "deviant" shows just how separate and distinct it has been viewed to be.

4) The parallel with the trouble that most native speakers have explaining a point of grammar is obvious. Lacking explicit awareness of the language system and at least some 'technical vocabulary' (i.e. metalanguage), explanations are likely to be halting at best.

5) A banner hanging outside of a motel advertising that children can stay for no charge.

6) I will include the technical, and almost absurdly arcane, terms used in literary stylistics

such as *zuegma* and *polyptoton* to enable interested readers to look up the terms for a more detailed explanation. By no means am I suggesting that students should be expected to add these words to either their passive, much less active, store of vocabulary !

7) See Appendix for a slightly more detailed, though still highly selective, presentation of other rhetorical devices. Obviously, for a truly comprehensive account, reference should be made to sources already named.

8) Nash (1989 : 113) calls this "one of the commonest and most powerful" rhetorical devices.

9) It is the second type that is held in especially low regard, while many would hardly consider the first to be a pun at all.

10) The classes for which I originally developed this framework are designated as 'Intermediate Oral Communication' classes, but it can easily be adapted to differing proficiencies and class types.

11) I prefer and will use the term 'language awareness.' I feel 'consciousness raising' has too many other overtones and associations with other fields (e.g. psychology).

12) I have increasingly come to believe in a 'judicious use of the L1' policy. Denying students the use of a resource that can help them understand the target language strikes me as inefficient and potentially damaging to motivation.

13) The idea for using this particular example came from an article by Maynard (1996) on the semiotics of Japanese advertising.

14) I prefer "syllable" to the more technically accurate "mora" because it can carry over when English texts are used.

15) Although I am convinced that starting off with work in the L1 offers big advantages, teachers who disagree in principle can certainly begin directly with work in the L2.

16) The notion behind what might be called the 'applicability of instructed background knowledge' is no different than the idea that learners will benefit most from exposure to high-frequency vocabulary and grammatical structures. In both cases, pedagogical weight is given to what they are most likely to frequently encounter.

17) I limit the term 'semi-authentic' to include only authentic texts that have been edited ; I see no reason to bring in 'home made' texts when the 'real things' exist in such abundance.

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APPENDIX 1 : Schemes and Tropes (cont'd)

In Section 2 of the paper I limited myself to a small number of examples of schemes hoping that they would be sufficient to illustrate my main points. The following section contains a (somewhat) more complete list and short description of other schemes and tropes that teachers will find useful. For a more complete consideration, readers are encouraged to consult the sources mentioned throughout.

A. Schemes of Balance

Contrasting ideas using parallel structures (antithesis) :

● *My belly is full, but my pockets are empty.*

B. Schemes of Unusual Word Order

The usual word order is inverted (*anastrophe*) :

● *Never have I heard of such a thing.*

C. Schemes of Omission

i. Omitting the conjunctions between clauses (*asyndeton*) :[1]

● *I came, I saw, I bought (translated from a Japanese commercial for an electronics shop).*

b. Tropes

1. Metaphor/Simile.[2] Although sometimes treated separately, both of these tropes refer to the comparison of one thing in terms of another, usually to establish points of similarity. If the comparison is implicit (e.g."My boss is a tyrant"), you have a metaphor ; if the comparison is explicit (e.g."My boss is like a tyrant"), you have a simile. In either case, your boss is seen as sharing the stereotypical attributes of a tyrant : ruthlessness, cruelty, lack of empathy and human emotion, etc.

2. Metonymy/Synecdoche[3] These two tropes are also very closely related and often very difficult to distinguish. First, it is helpful to remember that a metaphor/simile involves a comparison between two separate entities, whereas metonymy/synecdoche describes a single entity. In the case of metonymy,[4] this is done either by establishing a type to token relationship, or by substituting an attribute of the entity for the entity itself. In the case of synechdoche, the part stands for the whole :

Synecdoche :

● *All hands(=people) on deck !*

●*I live four doors(= houses) down from the police station.*

Metonymy :

●The White House (= *U. S. government) announced the 1998 budget this evening.*

3. **Oxymoron.** Juxtaposing apparently mutually exclusive or contradictory terms :

●*That was a brilliantly stupid thing to say.*

●*She is completely honest and straightforward. No one can stand her.*

Note : An oxymoron usually follows one of the following patterns :

      a) adverb + adjective   b) adjective + noun

      c) adjective + adjective   d) noun + noun

4. **Periphrasis.** Using a well-known proper name to stand for the qualities associated with it :

●He's no Alec Guiness, but his performance is passable enough.

APPENDIX 2 : Japanese Slang

The work of the Japanese sociolinguist Akihiko Yonekawa provides numerous examples and detailed explanations of the structure of various Japanese slang expressions. I present students with a list such as the following, using examples from his *Gendai wakamono kotoba kou* (1996), and ask them to explain how the expressions are 'put together.' Following the list is a 'teacher's guide' that explains both the meaning and the structure of the expressions.

Japanese Slang

Look at this list of Japanese slang expressions. What do they mean ? Can you explain them to a person who doesn't speak Japanese ?

1. アメリカン	バーコード
2. チャリ通	ドチキン
3. うりツー	チキン肌
4. あひるごはん	ウッキー
5. ローソる	オケる
こまりング	サークラー
ヤバッチク	根性レス

Japanese Slang : Teacher's Notes

1. **Metaphoric expressions**

アメリカン *('Amerikan')* From the expression 'American coffee,' used to refer to thin or weak coffee, here used to refer to someone with thinning hair.

バーコード *('Baakoodo')* Reference to the pattern found on the bar codes of various goods. The slang use refers to someone with thinning hair, thought to have a similar look.

2. **Abbreviated Forms**[5)]

チャリ通 *('charitsuu')* A shortened form of the expression *'charinko tsuugaku,'* a combination of the slang term for bicycle *(charinko)* and the compound meaning commuting or traveling to school *(tsuugaku)*. Both parts of the compound have been abbreviated.

ドチキン *('dochikin')* From the name of the fast-food chain *'Kentakki Furaido Chikin.'* The beginning of the term is abbreviated.

3. **Mixed Forms**: English and Japanese

うりツー*('uritsuu')* From the Japanese expression *'urifutatsu'* meaning '(to be) exactly alike.' The second part of the compound *'futatsu,'* meaning 'two,' is replaced by its English equivalent transliterated into the kana alphabet, ツー(=*tsuu*).

チキン肌*('chikin hada')* From the Japanese expression *'tori hada,'* (=chicken skin), meaning '(to give someone) the goosebumps.' The Japanese word for chicken (=*'tori'*) is replaced by the English equivalent transliterated into kana, *'chikin.'*

4. **Combined Forms**

あひるごはん*('ahirugohan')* A new coinage from a combination and abbreviation of the words *'asa'* (=morning) + *'hiru'* (=afternoon) + *'gohan'* (=meal). Clearly based on the coinage of 'brunch' in English.

ウッキー*('ukkii')* A coinage based on the combined and abbreviated forms of *'ureshii'* (= happy) + *'rakkii'* (=lucky), used to emphasize the feeling of happiness or satisfaction coming from some bit of good luck.

5. **Grammatical Coinages**

ローソる*(rousoru)*. Based on the name of the convenience store Lawson's (=*'rousonzu'*), the word is made into and used as a verb with the addition of the verb ending *'-ru.'*

オケる *(okeru)*. Based on an abbreviated form of 'karaoke', the word is made into a verb as above.

こまりング *('komaringu')* Based on the verb 'komarimasu' ('to have trouble, ' 'to be in a bind'), the present continuous tense of the English verb system is added (' . . *ingu'*= '. . . ing) to express the present state of 'having trouble,' or 'being in a bind.'

サークラー*('saakuraa')*. Based on the word for a school circle (*'saakuru'*), the expression adds the kana version of the English suffix '-er' to denote a person who does something (e.g. 'swimm<u>er</u>, ' 'hik<u>er</u>'). In this case, a person who invests a lot of himself or herself in a variety of circle activities—rather than school work.

ヤバチック*('yabachikku')* From the Japanese word *'yabai'* (=to mean, spell trouble), adding a suffix (tic) From Enslish.

根性レス*('konjouresu')* From the Japanese word *'konjo'* (=(to have) a fighting spirit, guts, spine) and the kana version of the English suffix '-less,' giving the meaning 'to have no guts/fighting spirit, etc.'

NOTES TO APPENDIX

1) An interesting question for writing teachers : under what circumstances would you allow such 'asyndeton' ? If it was good enough for Matthew Arnold (quoted in Corbett and Conners, 1999 : 51), should it be good enough for our students ?

2) These tropes are extremely complex and can hardly be fully covered here. An enormous body of research has been devoted to both, and readers are strongly urged to look into the work of Lakoff and Johnson (1980) and Gibbs (1995) for a fine-tuned and thorough consideration that proves just how pervasive these tropes are in our language system.

3) The line between synecdoche and metonymy can become extremely fuzzy. See Nash (1989, p23) and Lakoff and Turner (1980, Chapter 8) for a more thorough consideration.

4) Nash (1989 : 122) calls it "a subtler and much more productive trope (which) substitutes the token for the type ; substitutes, that is, a particular instance, property, characteristic or

association, for the general principle or function".

5) These are without doubt the most frequent type of slang term in Japanese, and there is great (though systematic) variation in terms of which part of the word is abbreviated or deleted.