

## AN APPROACH TOWARDS STYLISTICS WITH DIDACTIC VOCATION FOR TEACHING FRENCH AS FOREIGN LANGUAGE

Tilda SAYDI\*

### ABSTRACT

Currently, the didactics of French as foreign language grants a very low position to literary texts. Indeed, the literature, in other words, the literary stylistics as particularity of written style, is not at all lauded among authentic teaching documents. It is almost excluded from the methods of teaching French as foreign language, because it is not considered proper to reflect the authenticity of daily communicative interactions. Therefore, literature is considered in language teaching and learning as a device at high linguistic levels as an elitist study. By its written aspect, this didactic tool is accused of not meeting the requirements of teaching and learning the communicative skill. In this particular article, we look for an answer to the question with the fact that if we can decline these perceptions partially. It is true that the language is not taught in the same way as the literature is. Beyond all, learning the language is prerequisite to be able to learn the literature. However, it will also be necessary to think about the following fact: stylistics with vocation to teach French as foreign language could be functional and collaborative in terms of teaching approaches, in particular the communicative and action-based one.

**Key Words:** Teaching French as Foreign Language, Literature, Stylistics, Action-Based Approach, Communicative Approach.

### YABANCI DİL OLARAK FRANSIZCA ÖĞRETİMİNDE YAZINSAL METİN KULLANMA YAKLAŞIMI ÜZERİNE

#### ÖZ

Günümüzde yabancı dil olarak Fransızca eğitim-öğretiminde yazınsal metinlerin yeri azdır. Yazılı dilin birçok özelliğini taşıyan yazınsal metinlerin, yabancı dil eğitim-öğretiminde kullanılan özgün belgeler arasında yer alması tercih edilmemektedir. Günlük konuşmayı ve dilin iletişimsel özelliklerini yansıtmadığı gerekçesiyle yazınsal kaynaklar öğretim yöntemlerinin kaynakları arasında neredeyse hiç yer almamaktadır. Bu nedenle, yabancı dil eğitim-öğretiminde yazına sadece, yüksek düzeydeki elit çalışmalarda yer verilmektedir. Yazının, yazılı bir araç olma yönüyle öğreticiliği kabul edilse de, iletişim becerisi öğretimine uygun olmadığı düşünülmektedir. Çalışmamızda, bu düşüncenin kısmen de olsa vazgeçilebilir olduğu görüşünü irdeleyip, nasıl sorusunu yanıtlamaya çalışacağız. Yabancı dil öğretiminin yazın öğretiminden farklı olduğu bilinen bir gerçektir ve yazın öğrenilebilir için önce ilgili dili öğrenmek gerekir. Buradan hareketle, yazınsal metin, yabancı dil eğitim-öğretiminde, eylem-odaklı ve iletişimsel öğretim yaklaşımları göze alınarak, işlevsel ve katılımcı bir görev üstlenebilir.

**Anahtar Kelimeler:** Yabancı Dil Fransızca Öğretimi, Yazın, Biçembilim, Eylem-Odaklı Yaklaşım, İletişimsel Yaklaşım

\* Yrd. Doç. Dr., Adnan Menderes Üniversitesi, Fen Edebiyat Fakültesi, Aydın-Türkiye,  
e-posta: tildasaydi@adu.edu.tr

## 1. INTRODUCTION

In actual teaching methods concerning foreign languages, the approach called action-oriented is currently the most technically popular one even if pedagogic and didactic effect of communicative approach remains practically powerful especially for French language departments in Turkish universities. In the meantime, the textbooks for teaching French as foreign language, in principle, do not accept literary texts or extracts as authentic teaching documents. That is why they are sidelining them. Remaining idea is pedagogically reasonable as much as it reflects pedagogic intentions. Departing from this point, teaching textbooks are didactically enriched by daily dialogues, media texts, advertisements, electronic mails, newspaper's articles, social surveys and texts concerning general universal issues. Therefore, literary texts are not anymore placed among authentic document sources for teaching and learning a foreign language. It means that literary studying with literary texts is disciplinary considered apart and its linguistic interest is nevertheless significant in areas where linguistic perfectionism occurs.

The effort while reaching the above-mentioned suggestions, known in a unanimous manner, has lasted for centuries. When we historically look backward, we can see that grammar-translation methodology, being once an absolute teaching technique, has been applied for a long time in order to teach foreign language. As literary texts were containing structural, esthetical and intellectual aspects all at once, the learners were getting a serious knowledge of vocabulary and grammar as well as a singular comprehension skill when analyzing written texts. Abandoned in 1950's, this tradition has been followed by audio-oral methodology in order to enable the learners to acquire communicational qualification. In early 1960's audio-visual method has tried to teach the language through speech acts in a realistic way and the literature has lost its privileged position. In 1980's, communicative approach has curiously embraced literary text again, not to a great extent but good enough for placing it simply among some of authentic teaching documents.

Deep inside, when the literature was the only and ideal teaching material, the learners could not properly speak and produce verbally the language; they were only getting a perfect grammar knowledge with an exceptional comprehension and discourse analysis skills mostly in written language. Using the language verbally in everyday situations; being able to communicate accurately like a native speaker does innately were furthermore a highly urgent need for learners and a target competence to edify by the teachers. For this reason, teaching approaches have radically changed. For now on, communicative and action-based approaches are more and more functional to teach a language in a natural manner. As of today, it is known that the old infertile methods disabling the acquisition of skills such as producing language acts and developing communicative linguistic skills have disappeared. As a result of insufficient learning outcomes depending of the old applications, language and literature teaching have scientifically been separated as independent disciplines.

The usual language is distant from the literary language. Teaching a language departs from teaching communicational language at different levels for many communicational purposes. That is why, compared with the didactic methods' ones, the literary sources are almost inert rather than being involved as a didactic tool in teaching a new language. Meanwhile, this situation does not mean that literary sources are without any merit in teaching and learning a new language. First of all, literary texts contain stylistics details called literary stylistics, among which take place those defined as instructive in didactic sense. In that

context and from a didactic objective, literary stylistics with didactical vocation can be useful for teaching and learning a foreign language, in our case French as foreign language in university context.

In order to analyze the main reasons for rejecting literary stylistics from foreign language classroom, it is necessary to expose different motives in detail. Then, it will be possible to see the causes and ways of how literary stylistics can be serviceable as a collaborative teaching tool in the field.

## 2. METHOD

Due to the exploratory nature of the research objectives of this article, descriptive-analytical method is chosen as a qualitative research approach.

## 3. FINDINGS

### 3.1. Why not literary texts?

The discharge of the literature from the task of teaching French as foreign language is mainly due to two reasons. First of all, learning a new language starting from stylistic-friendly text types is not considered as a convenient formula. Secondly, departing from literature in language teaching as of different levels demands a particular competence; in addition, stylistics extracts' place is vague as it is not presently a practical and wide-spread formula. Below is exposed apparently, detailed argumentation of those who gently prefer to be distant from stylistics in foreign language teaching and learning.

Literary text emerges as inappropriate to the communication and is not adaptively produced for teaching a foreign language; because this kind of text deploys linguistically a particular and differed communication depending on the instants of writing and reading which are different from each other. A second reason is the lack of spontaneity. It brings organized and contracted linguistic chains. This is opposite to a natural communicational situation. In ordinary communicational situations, verbal acts, whatever the levels are, play the primary role to build the understanding perspectives between interactants. Therewith, the fact of speaking and interacting verbally in a given language is considered as a first skill to acquire in foreign language learning. Besides, literary communication is understood as a prompt and direct dialogue exchanged between personal moods of their time and thus, it does not motivate learners' activity. Conversely, it pushes them situating themselves in inactiveness, as passive receivers. This situation is against the aims of communicative and action-based teaching approaches.

Consequently, it is noticeable that in current French teaching textbooks, literary texts do not exist especially in introductory level and are almost non-existent in intermediate levels. We should nevertheless consider a few sources like *Reflets* (2005) with a song from Jacques Brel, Forum (2000) with a poem from Baudelaire and an extract from Mme Bovary; *Tout Va Bien* (2007), *Pause-Café* (2009), for having involved some literary texts in their corpus. These textbooks have granted a place to literary extracts because this material is in accordance with the didactical issues as lexico-grammatical and/or cultural themes of related chapters. Therefore, the reason for introducing literary extracts in manuals is not at all a stylistic concern. In the manuscript of *Common European Framework of Reference for Languages* (2001), it is rarely possible to meet the word "literature". In the sections

of speaking, reading and comprehension abilities, we meet the adjective literary when explaining the competences of a language user of B2, C1 and C2 levels. We hereby mention some examples of the concerned passages:

Level C1- Speaking understanding: I can understand long and complex factual and literary texts, appreciating distinctions of style. I can understand specialized articles and longer technical instructions, even when they do not relate to my field (Idem: 36).

Level B2 - Reading and comprehension: I can read articles and reports concerned with contemporary problems in which the writers adopt particular attitudes or viewpoints. I can understand contemporary literary prose (Idem:36).

Level C2 - Reading: I can read with ease virtually all forms of the written language, including abstract, structurally or linguistically complex texts such as manuals, specialised articles and literary works (Idem:248).

Similarly, we notice two words related to literature, novel (Idem: 120, 5.2.2.4 and.152, 6.4.1 and.244) and literary journal (Idem: 04, 4.6.3). For that reason, we can conclude that, concerning A1, A2, B1, B2 and C1 levels, teaching methods have preferably nothing to do with literary sources.

Not to omit the information and communication technologies, it is significant that some Web sites dedicated to teaching French as foreign language, do not however ignore the added value that the literary sources can bring. We can find literature as a topic in *Franc-parler* with related authors and texts as well as *EduFLe*, *Le plaisir d'apprendre*, *Le Point du FLE* even with stylistic concern. Unless the few quoted examples, it seems clear that popular teaching approaches, except supplementary teaching instruments provided by the teachers' self-intention, are about to distrust the literature and do not want to grant a place in handbooks or textbooks.

In spite of the stated factors, with regard to providing dynamism in language classroom, which is pedagogically necessary, and respecting the fact of matching the requirements of communicative language acts, could the literature be a pioneer? The answer lies in the development of the idea that stylistics provides in fact vast linguistic equipment engendered by literary texts. This will enable us to believe in language-literature partnership for teaching and learning a foreign language. *The literary text is a language laboratory where the language is so urgently sought and studied that it is in this laboratory that the language reveals; its structures and its functioning are precisely exposed: literature not as a cultural complement but as language teaching basis states Peytard (in Morel, 2012:145-146). Accordingly, using the language for literature learning is the remaining idea mostly maintained, which means that literature will possibly have a role as teaching tool to help language learning.*

### 3.2. Why literary texts?

First and foremost, the undoubted reality is that a literature without language cannot exist. For a learner, learning a new language and a new culture through a new literature seems not at all attractive because the reading, the lexicon, the syntactic and discursive analysis would all be hardly accessible. Reading a text has normally to stimulate the pleasure, not to conduct to an obligatory duty. It is clear that the literature is not intentionally produced for pedagogical purposes but at the same time, it can help a lot. In order to build such an approach, we should first search the ways to transform the distance between literature

and language learning into closeness. To do so, the most important asset is the plasticity of literary texts and of the human brain, followed by interculturality and the fact that the language itself is already stylistic.

### 3.2.1 Plasticity

At didactical and pedagogical levels, plasticity is a quality offering teaching advantages: flexibility and modifiability. Therefore, we consider literary text in terms of plasticity, as a differential form. Plasticity, here, is an all-purpose feature of manipulability, a liberty area of heterogeneous source. The term signifies primarily aesthetic. In Greek language, *plasis/plassein* means shaping and modelling (Chantraine, 1968: 911). Its figurative sense is training and educating. As philosophical signification, according to Hegel, plasticity denotes as well subjectivity. In the *Encyclopedia*, Hegel says: *Because language is the product of thought nothing can be said in it, which is not general. What I only mean is mine, belongs to me as this particular individual; but if language only expresses the general, I cannot say what I mean* (in Stern, 1993:439). The language is so far subjective and interpretative; a language learner can use it subjectively. For Hegel, denotes Nobre (2004), the reality is the positive as a knowledge which corresponds to its object but it is an equality in itself: as far as this knowledge acts negatively against the other, as far as this knowledge has traversed the object and has eliminated the negation (*Glockner* 4, 543, *Wissenschaft der Logik; Aubier*, II, 78-79 in Nobre, 2004). For a language learner, plasticity translates studying liberally with the language, its form, its content, and its signification. According to Debono (2013), neurobiologist researcher, the plasticity engenders an exchange and a way to exceed the contradictory facts: it is a process rather than an emergent property. The plastic process tends to be more active than passive, more transcendental<sup>1</sup> or transgressive<sup>2</sup> that materialistic and more participant. This implies that the container (for us, this means structure and writing styles) and the content (for us, extract as course material) are reciprocally significant and they co-determine. The plasticity therefore concerns all levels of organization, interaction and reality. Thus, it is a qualification which helps much a language learner's learning differentiation in terms of his cognitive actions, intercultural aspect and self-management. Therefore, the learner and the text are both ready to be together in a nice picture when learning the language proceeds through literary texts.

Scientists have made in 2006 and 2012 researches on neuronal plasticity of human brain to clarify better second language acquisition. Their results reflect plasticity in the neuronal networks underlying second language acquisition. They indicate that with a higher level of second language proficiency, second language word processing is faster and requires shorter frontal activation (Stein and alii, 2006). Some other researchers investigated the impact of contextual constraint on the integration of novel word meanings into semantic memory. They found out that *adults read strongly or weakly constraining sentences ending in known or unknown (novel) words as scalp-recorded electrical brain activity was recorded. Word knowledge was assessed via a lexical decision task in which recently seen*

<sup>1</sup> According to Oxford Advanced learners' dictionary of current English (Hornby: 1982, p.919, Oxford: Oxford University press), transcendental means "going beyond human knowledge, known by intuition".

<sup>2</sup> According to Oxford Advanced learners' dictionary of current English (Hornby: 1982, p.919, Oxford: Oxford University press), transgress means "go beyond a limit or bound".

*known and unknown word sentence endings served as primes for semantically related, unrelated, and synonym/identical target words. This demonstrates for the first time that fast-mapped word representations can develop strong associations with semantically related word meanings and reveals a rapid neural process that can integrate information about word meanings into the mental lexicon of young adults* (Borovsky and alii, University of California San Diego, 2012). Therefore, we can see much better the advantageous effect of reading and analysing pedagogically a poem or a novel extract for an adult language learner. Provided that the teacher selects the right literary extract for the right educational and teaching project, literary text stimulates both learner's cognitive plasticity as well as his comprehension skill.

On the other hand, literary text readers are composed of various language receivers. Many types of reading exist. Readers have different potentials and intentions so that they do not have to anticipate same meanings and to get identical reading experiences. Literary text is endlessly open to everyone, namely for every single conception, semantic interpretation, structural, syntactic or lexical observation and personal suggestion concerned especially with language learners. It is a form of contextualized and availed communication. The literary text reflects not only writers' universe, but it represents another original shape of communication between the authors and their readers<sup>3</sup> (Albert and Souchon: 2000). It allows the learner to meet many opportunities to practise the foreign language. For Ricœur (1969: 88), the communication included in literary text, is a discourse. Readers play role in textual figuration as well as in configuration (in sense of arrangement) because both actions are the result of the interaction between the text and the reader. This is a way to join text, reader and author. This model is called three mimesis and is the representation of three dimensions (text, reader, author). It conceives the literary text as a communication form in which a language exists with a reference and subject. Holding a speech assumes that someone talks to someone else to tell him something on a subject. The literary text is therefore, above all, communicative. Ricœur states: "*Trough fiction and poetry, new opportunities of existing -in-world are open in everyday reality*".<sup>4</sup> "*Fiction and poetry aim a being, not under the modality of the given-being, but under the modality of to be able of being*"<sup>5</sup> (1986: 154). Thus, reading act sets the reader in an active and communicative position. We can conclude that one of the specificities of literary text providing verbal exchange, is the transmission of an information where the six functions of the communication occur, in the basis of Jakobson (1963: 209-248) as mentioned in "*Lingusitique and poétique*". So that, the language, whatever composed of an only word or a syntagmatic series of terms and expressions, keeps in its possession and disposition the eternal functions, referential, expressive, conative, poetic, phatic and metalinguistic, indicated by Jakobson who states that the language must be studied in all the variety of its functions (Op.cit, 1994:213). Accordingly, the verbal structure of a message depends on its predominant function (Idem: 214). Moreover, silence, eyes, gesture and mimics are included as paralanguage in language and

<sup>3</sup> Original citation : le texte littéraire reflète non seulement l'univers des écrivains, mais il représente encore une forme originale de communication entre les auteurs et leurs lecteurs.

<sup>4</sup> Original citation : par la fiction, par la poésie, des nouvelles possibilités d'être-au-monde sont ouvertes dans la réalité quotidienne.

<sup>5</sup> Original citation : fiction et poésie visent l'être, non pas sous la modalité de l'être-donné, mais sous la modalité de pouvoir être.

communication conception. For Larthomas (1990:83), *a little girl who removes her tongue out towards her mother, defines totally what she could say in all words, verbally*.<sup>6</sup> That is why, stylistics is not the language we use but the way we use the language. Accordingly, it is possible to notice that literary text contains an enormous linguistic and communicative potential and is equipped with several stylistic concern. It is always promising to contain some interests corresponding with language learners' levels and needs.

### 3.2.2 Intercultural

In a literary text, readers can envisage many cultural aspects related to times, countries and persons. *Intercultural facts are integrated in a foreign language classroom via literary text. Cultural exchanges as knowing, understanding and respecting other cultures, observing ideas, believes, attitudes, traditions, are the events allowing the learner to compare and see differences and similarities between cultures. The learner is enriched and encouraged to promote the diversity of cultures. Currently, "in an intercultural approach, it is a central objective of language education to promote the favourable development of the learner's whole personality and sense of identity in response to the enriching experience of otherness in language and culture. It must be left to teachers and the learners themselves to reintegrate the many parts into a healthily developing whole"* (Council of Europe, 2001: 1). In that sense, it is by means of literary text that representations and intercultural transfers are transported<sup>7</sup> (Brahim, 2013:81).

As a consequence, studying with literary extract in order to adopt language skills provides also intercultural education. It is a linguistico-cultural practise. Even the names of persons and places in a novel or poem, teach the learners. As stated by Porcher (1997:19), *tasty, attractive and interesting representations reflected by a foreign language are functions of this originality (authenticity). In this practice, intercultural fact, in other words focussing on the otherness, is an ordinary existential process which is obvious and immediate*.<sup>8</sup> *In our university context*<sup>9</sup>, *the potential absence of intercultural approach in teachers' (as mediators) strategies, diminishes the chances to develop the intercultural skill of the learners. The teachers are weekly equipped to promote an intercultural didactics when teaching French as foreign language. Introducing literary text in teaching-learning process can compensate this lack and provides some functionality.*

### 3.2.3 Stylistics as language

*Stylistics is classically situated in the context of literary studies. Literary texts use normally a special language whose functioning can change from author to author, from manuscript to manuscript. It means that there is no limit in classifying stylistics as styles could be*

<sup>6</sup> Original citation : Une petite fille qui tire la langue à sa mère, définit totalement ce qu'elle pourrait dire en tous termes, de vive voix.

<sup>7</sup> Original citation : (...) il nous semble que l'enseignement du français par le texte littéraire dans les départements de langue et littérature françaises importe du moment que c'est par le texte littéraire que transitent les représentations et les transferts interculturels.

<sup>8</sup> Original citation: Les représentations d'une langue étrangère comme appétissante, attractive, intéressante (comme on dit pédagogiquement le plus souvent) sont des fonctions de cet enracinement originaire pour lequel l'interculturel, c'est-à-dire la centration sur l'altérité, est un processus existentiel ordinaire, qui va de soi, immédiat.

<sup>9</sup> French language&literature department, Adnan Menderes University (Turkey).

*endlessly various, varied and creative. The main raison of this diversity is that the subject, the content and the goal of a literary text are no-how preliminarily imposed. Because of that, as a written text type, the literature differs from other texts produced on purpose. For example, newspaper articles, an advertisement, an informational notice, a letter, an educational textbook, the lyrics of a song, are all intentionally produced on purpose. Indeed, they can probably exploit the stylistics in order to influence the receivers of the settled message. However, they never procure an infinite area of language acts as literary stylistics itself does. Literary stylistics is never-ending; its effect is neither previously measurable nor calculable.*

The use of such a rich source for language learning is in fact reasonable and practical (see extensionally part 3 of the article). In this perspective, studying stylistics pedagogically for language learning does not signify analysing and commenting about structural issues. The pedagogical purpose concentrates on language, communication and linguistic familiarisation. Besides, it is known that the best way to be familiarized with a language is to be exposed to that language regularly in verbal and written forms. As our students in the university are not socialized directly in French society, they never had and have the chance to hear French as much as it is necessary. That is why French stylistics with didactic vocation will help a lot learning French as foreign language. As a matter of fact, even during literature courses, nobody wants to speak about language difficulties. Everyone considers everything as understood in an unrealistic way. A propos, *none of the papers actually tackles the language learning aspect head on: what the reader is left with, is the feeling that language learning issues are assumed to have been resolved, rather than the feeling that there are issues that need to be tackled on ongoing basis in L2 contexts. (...) What is focused on, are issues in stylistics analysis and what seems to be implied is that language learning issues do not exist* (Paran, 2008: 486 in Desbois, 2009: 23). However, literature is made by language. They are connected to each other. Incidentally, in her master thesis, Desbois (2009) maintains the idea that literature is a being of language and stylistic analysis gives a meticulous attention to the vocabulary transporting the content and perlocutory effect of the text. She states that stylistic study reveals that there is no hazard in literature: vocabulary choice and organizational choice are conditioning the communicated message. Stylistic analysis allows the attachment of language and literature studies to each other since the literarily comes from the language. The signification and the form are never disassociated. Stylistic approach must invite the learners to be sensible to the text and to the perlocutory effects as well as to observe carefully how the text is organised macro structurally (general organisation of the text: theme declined and paragraphs' structure) and microstructurally (paradigmatical choice and syntagmatic organization of words). We just agree that the functioning of the foreign language is not something to be mysterious, coincidental and incomprehensible for the students. Therefore, stylistic approach brings familiarity even complicity between the learner and the language.

### **3.3. Didactic stylistics**

The superposition of stylistics and language learning, need to have characteristics in terms of learners profile, methodology and textual choice. These crucial specificities are indispensable for teaching and learning process related to students' level and needs. They should be considered by the teacher. Otherwise, the process would be inefficient and use-



less as the technique would be tiring and sterile. In that case, the learners would dislike foreign language learning. Here are clues to eliminate eventual risks.

### 3.3.1 Learners

As the recommended level of the learners who will deal with literary text in order to acquire new competences in foreign language, B1 can be the beginning level. Learners will be more and more comfortable progressively at B2 and C1 levels. Complexity and simplicity are both elements to discover in literary texts because, as mentioned previously, language possibilities are endless in literary texts. Adults and young adults, in particular university students of language departments, who are already familiar with the literature, are the appropriated persons who will be able to practice the stylistics technique. This technique does not seem suitable for children who do not have sufficient anterior knowledge and accumulation of intellectual challenge unless the literature of youth is opted by the teacher. Either for learning foreign language for special concerns as different business or commercial areas, the technique would not specially fit the learners' needs and objectives. The most available learner type is naturally, students of language and literature, didactics of foreign languages, communication sciences, traductology and social sciences departments.

### 3.3.2 Texts

Reminding the fact that the objective of using literary text in foreign language classroom for didactic purposes remains first of all on pedagogical intention, the text to use in the classroom must be compulsorily chosen in eclectic manner. Arbitrary text choice must be excluded from teaching with stylistics approach. In that objective, a principal pedagogical and didactic set of criteria will lead foreign language teacher: intercultural, size, content, methodology, evaluability and feed-back.

### Intercultural

Literary texts are worldwide existing and translated. Classic or anonymous literary texts are communally known. Their universal taste and appreciation is indubitable. At B1 and B2 levels, this type of texts will present intercultural appeal for the students. Regarding university students, a classic novel with facilitated language and translated into the mother tongue of the reader and studied within earlier scholar years, will be ideal as a starting point. The text will have the following advantages. The students would already have known the subject and the context where the novel is situated. They probably would have visioned a cinematographic or broadcasted version. They mostly would have a general idea of it. In the worst situation, they would, at least, have known the title and the author's name. For example, in our context, French as foreign language students are in question and they all know somehow Victor Hugo and *Les Misérables*, Flaubert and *Mme. Bovary*, Balsac and *Le Père Goriot*, Emile Zola and *Germinal*, Molière and *L'Avare*. Examples are multiple. Being familiar with author's name, title of the masterpiece and content, will surely approach learners to the extract. The use of the whole text will not suit the limited didactic objectives. So that, the best way is to have a suitable extract in accordance with the type of the text chosen by the teacher and with skills to acquire along with learning outcomes expected from the analysis of the extract. Moreover, as extract style, theatrical texts and poems correspond generally to intercultural criteria. Theatrical texts contain particularly

daily interaction forms; therefore they offer repetitive communicative aspects of the language which will be acquired by the learners.

The capabilities can be observed from outside but they are fundamentally felt, experienced, on the mode of the certainty, indicates Ricœur (2005). Intercultural features furnish a feeling of success, as the students are not lost in enigmas. From the stated pedagogical point of view, this approach will help to build academically self-management and a positive self-esteem. Those elements might usually lack in the academic self-confidence of some of our students. Interculturality stimulates learners' motivation and productivity; avoid contradictions between students and teacher. Moreover, this is necessary in order to enable a pedagogic language course and prevent an annoying, irritating, frustrating teaching-learning ambiance. Language and culture didactology has abandoned a glotto-centree (totally focused on language only) vision of education for integrating in teaching and learning, cultural aspects, designate Billiez (2002) and Castellotti (2001), researchers in foreign languages and culture teaching.

### **Size**

As general tendency, the extract must be short (a page of A1). Preferably, pre-information given by the teacher about the whole story, particularly the settlement of the context where the dialogues, information and descriptions occur, is necessary. If the relations between protagonists are not clear enough, the teacher has to give additional explanation before starting analysing the extract. As literary texts stylistic is often complex, the teacher will decide, with eclectic approach, how to extract a text from a manuscript. Preferably, the organization of paragraphs, syntactic form of the sentences and the lexicon will be simple, and semi-simple for the level of B1 and B2, native-speaker degree for the level of B2 and C1, complex or extra-complex for C1 and C2 levels. Linguistic barriers are often complicating and frustrating the interaction, even less the communication, as a quick and certain understanding. Oral or written, any language production process in foreign language, contains a share of stress. Oxford (1990) mentions that a certain dose of anxiety can stimulate language learning but a great anxiety can prevent it and creates feelings of powerlessness, frustration, anxiety, instability and physical disorders. Excess of anxiety breaks psychologically the learning and prevents the learner from attempting the adventure. For the success of the learning, says Oxford (*idem*), it is necessary to venture moderately by guessing the meaning or trying to speak clearly, even when making mistakes. We must not forget that a reasonable dose of difficulty will incite learners to the research and to find the right comprehension and production formulas. A reasonable quantity of stress will help out to hold the knowledge in mind, to reuse it and to lead finally to linguistic acquisition performance. As far as students' language level progress, the length of the extract can evolve.

### **Content and Methodology**

The content of the extract should be communicative, thematically suitable for foreign language learners, coherent and instructive. Contemporary or classic theatrical extracts are composed of short sentences in interrogative, injunctive, exclamatory or informational forms. They reflect direct and indirect speech acts and are interactional. It is as well possible to extract such passages from novels. Themes should be universal in order to evoke empathy between humans because cultures may change from people to people but feelings,

morality and psychological needs do not. Additionally, as a comprehension and anticipation tool, coherence is a must for an extract. Within and inside the same extract, the subject and protagonists should remain the same ones; otherwise learners risk being mentally confused. Finally, content should be instructive as it reflects grammatical, syntagmatic, semantic aspects and historical-cultural interest.

According to Desbois, (2009: 34), the stylistic analysis in foreign language classroom should not take the form of a lecture on the style of the text or of a particular linguistic phenomena. It should activate the learners. To this end, the teacher should adopt a methodology. For the first step, silent individual readings of the extract, explicitation trials of the main ideas, production of summary and imagination of a convenient title are suitable as preparatory tasks. Secondly, the extract will be read again in the classroom; vocabulary will be analysed as denotation, annotation and connotation; thirdly, answers will be given to comprehension questions prepared by the teacher. In the second phase, the students and/or the teacher may prepare grammatical exercises. Verbal modes can be correctly modified; indirect speech can be transformed in direct speech or vice-versa. The sentences can be modified in singular or plural forms. Finding out synonyms and antonyms will also help to develop semantically various phrases. Discussion on how meanings change with grammatical or syntactic transformations will be as well interesting. To develop written expression skill, the students can create an ending to the extract, which is a cognitive practise to agitate imagination, creativity and activation of installed and newly installing knowledge. Finally, a translation study from foreign language into mother tongue will also promote comparative learning strategies concerning a learner group linguistically homogeneous. It is important to realize the steps easily, stage by stage, following methodological order. Even if the required duration can change from the characteristics of learner group, each step will take at least two courses, each of 45-50 minutes on average.

#### **Evaluability and indirect feed-back**

The effects of the teaching/learning process in each of its phases constitute the phenomenon of feedback (Poltorak: 2011). Poltorak distinguishes two major types of feedback: traditional feedback, exchanges face-to-face, teacher-learner and the electronic feedback, exchanges teacher-learner through the electronic media (Idem: 36). Additionally, along with the performance in classroom, it can be suitable to see the productivity due to the technique for measuring how the learners take advantage from using stylistics in language learning, by intermediary of formative evaluation. Provided that the practises are diversified, renewed and adopted by the learners, they can be introduced in formal evaluations. A new extract can be a rich source of performance measurement in the field of grammar, comprehension and production. This kind of formative evaluation will situate the learner in a secure position as he/she is already used to study with similar applications in classroom. Results will/can give reliable indirect feedback. Inserting such practices in evaluations will help the students to get used with analysing the language and the discourse, in a methodological way. The learner will also self-appropriate some learning strategies.

#### **4. CONCLUSION**

Every single language act, written or verbal, is the fruit of stylistics. Sometimes, an only simple word can say a lot. The perlocutory effect it procures comes from a successful lexi-

cal selection among infinite number of others. Otherwise, production of style figures by the human brain, as metaphor, anaphor, cataphor, metonym, personification, oxymoron, synecdoche and irony would not be so influent in human intercommunication and would not reflect signs of a healthy mental and cognitive capacity, even more, cleverness and intelligence. We do not have to look for literary effects far away in artistic pieces of work. They are spent in everyday communications. As far as a spent word is solidly contextualized in the addressee's perception, it can have the power to express pages and pages. When learning a new language, the language we try to use and the ways we try to utilize it, are both assembled in literature: a gargantuan kit of manipulation tools for manoeuvring foreign language teaching and learning.

Traditionally, there are two main reasons to refuse using literature for foreign language teaching. Firstly, literary text reflects an image: this kind of text is stabilizing the learner into a passive receiver position. Secondly, literary text is preventing the learner from being communicative and productive. In fact, arguments deserve to be right bearing in mind that pretended ideas have their source in archaic teaching applications such as grammar-translation tactic as a unique, indispensable and obligatory teaching-learning tool. This is especially obvious when studying with texts of rhetoric marvels inhibiting the learners into intercommunicational passivity and verbal unproductiveness. Nevertheless, as of today, foreign language teachers, didacticians and pedagogues do not expect from the learners having utopian linguistic abilities. Anyhow, teaching and learning approaches storing innovative methods and techniques are always complementary. All area where language and communication reside, is subject to teach and learn the language in an interdisciplinary manner. Kinds of stylistics are one of many elements of the field. As evidence, within textbooks of teaching French as foreign language, literary text extracts still have a place, modestly but more or less constantly.

Stylistics with didactic vocation becomes profitable in foreign language education thanks to its plasticity enabling the teacher to adopt an eclectic approach, to act freely when defining his/her pedagogic goal and teaching project. Eclecticism allows the discovery of new horizons in terms of teaching material but also helps the learners to recognize cultural details. In other words, learners get an intercultural skill via extracts mixed with art, history, sociology, psychology, politics, and native speakers' life.

Eclectic stylistics approach needs to deal with adult or young adult learners with an intermediary foreign language level. The approach should be methodologically and regularly applied as exercise-activity-practice in classroom. It will take finally the form of formative evaluation comforting the learners, without forgetting that joint-venture of various approaches occupy researchers in order to pursue greater achievements in foreign language teaching and learning.

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