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1. The development of pragmatic competence (PC) through pragmatics stylistics (PS)

* H. Z. Woldemriam (PhD)

Abstract

The major objective of this research was to evaluate the relevance of pragmatics stylistics (PS) in the development of the pragmatic competence (PC) of students through teaching local poetry in English in a tertiary context. The paper, therefore, deals with a pragmatics stylistics model of teaching poetry interfacing the communicative language teaching (CLT) tasks so that an intriguing environment could be recreated in the ELT classroom for the students to develop their pragmatic competence. In this pragmatics stylistics model, pragmalinguistic features such as speech act verbs, deixis, modal verbs and hedging expressions were interlaced with the sociopragmatic features such as politeness and cooperativeness principles during the poetic conversation situation. Pragmatics stylistics model based interpretation of contexts and addressor and addressee relations in poetic texts were assumed to be transferable skills so that students could analyse other poems independently. The research was carried out on the basis of an experimental research design following a mixed research method. A total of 190 students (63.3%) were selected from the population of 300 students in various programs of the Department of English and Other Languages at Adama University, Ethiopia, through a systematic random sampling procedure. These students were again classified into experimental groups (95) and control groups (95). The students in the experimental group took a pragmatics stylistics module through five stylistics methods which included PS. However, the students in the comparison group took the same content with a traditional teaching method which was dominated by the lecture method.

A summary of the total mean gain score out of 20 showed an interesting result. As the mean pre-test score showed, both the control and experimental groups performed almost similarly in their pragmatics stylistics pre-test which was calculated out of 20. The experimental mean score for the pre-test, which was 11.01, was a little higher than the control mean score of 10.95. Similarly, the t-test showed that the p-value of the pre-test was 0.852, which was higher than 0.05. It also showed that the t-value of the pretest was 0.187, which was less than the t-critical value of 1.960. In both cases, it meant the result was not statistically significant. Therefore, there was no significance difference between the mean pre-test scores of the two groups. The t-test results for both pre- and post-tests for the pragmatics stylistics module showed that the t-value of the pragmatics stylistics post-test was 8.293. On the other hand, the table value of t-critical was 1.960 with 188 degree of freedom and at a significance level of 0.05. Because the t-value of 8.293 exceeded the t-critical value of 1.960 for the two-tailed test at 0.05 level of significance for 188 degree of freedom, the null hypothesis was rejected. Similarly, the t-test showed that the p-value of the post-test was 0.000, which was less than 0.05. The difference was statistically significant. Therefore, it was concluded that a pragmatics stylistics method of teaching poetry does contribute to the development of the pragmatic competence of students under EFL context. It was strongly recommended that the growth of the pragmatic competence (PC) of EFL learners could be extended through indigenous literature in English using a pragmatics stylistics approach.

*<u>Key Words</u>: **Indigenous poetry, pragmatics stylistics, pragmatic competence, pragmalinguistic factors, speech act verbs, deixis, hedging expressions, modal verbs, addressor and addressee relations, context, sociopragmatic factors, cooperative principle and politeness principle.***

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1. INTRODUCTION

1.1. Preamble

This paper deals with some core concepts in pragmatics stylistics which are relevant to understand and interpret a poetic text. Laying pragmatics in the background, theories and principles such as the 'Cooperative Principle' of Grice, 'Politeness Principle' of Leech, 'Speech Act Theory' of Searle and 'Relevance Theory' of Wilson and Sperber were interweaved to strengthen the applicability and relevance of PS for the interpretation of indigenous poetic texts. The appropriateness and relevance of pragmatics stylistics in the interpretation of speech acts and contexts in drama, novel and the short story is conspicuous. Unlike in these genres, 'natural' speech act situations may not be easy to discern in a poetic text because 'natural conversations' may not exist. However, if carefully understood, a pragmatics stylistics model can provide the tools with which we can understand and study the production and the reception of speech acts and contexts in poetry. Application of a pragmatics stylistics model helps to create situations for the development of the pragmatic competence of EFL learners who often lack practical opportunities.

1.2. Problem Statement

In some EFL contexts, indigenous poetry is not taught as a subject with the objective of developing the pragmatic competence, personal involvement, linguistic competence and cultural development of the learner. In these contexts, the prime objective of teaching and learning poetry as a subject is not SMART (specific, measurable, achievable, reliable and timely). More critical still is the challenge faced by an EFL learner of British and American poetry. Consequently, due to lack of the right methods of teaching poetry, "indigenous poetry" has been excluded.

1.3. Objective

This research aims to:
- increase the relevance of indigenous poetry through the selection of proper methods and proper poetic texts
- integrate Communicative Language Teaching (CLT) methods with indigenous poetry teaching
- develop the pragmatic competence of EFL learners of indigenous poetry

1.4. Hypothesis

A pragmatics stylistics method of teaching indigenous poetry does not contribute to the development of the pragmatic competence of students in EFL context.

1.5. Research Method: Summary

The research was carried out on the basis of an experimental research design. A total of 190 students (63.3%) were selected from the population of 300 students in various programmes of the Department of English and Other Languages at Adama University through a systematic random sampling procedure. These students were again classified into an experimental group (95) and control group (95) following a systematic sampling method. The students in the experimental group took two indigenous poems through pragmatics stylistics. Active learning methods were also integrated into the stylistic framework so that the students could vigorously dominate the learning and teaching process. However, the students in the comparison group took the same content with a traditional teaching method. Lecture notes on the elements of literature, techniques, figures of speech and literary criticism were given. The teacher (the researcher himself) often dominated the teaching and learning process. Each group was given similar pre- and post-tests designed specifically for this research purpose. Before the classroom experiment was carried out, a pilot study was conducted in seven universities in Ethiopia which included: Mekele University, Gondar University, Bahir Dar University, Jima University, Hawassa University, Haremaya University and Arba Minch University. The selection of the poems and the revision of the tests were finalised after

the pilot study was completed in these universities. Lecturers of literature in these universities critically reviewed the tests. Besides the classroom experiment, the researcher also conducted structured observations, in-depth interviews, text analyses and curriculum review to triangulate the data. The t-test analysis was made using SPSS for Windows.

2. Basic Assumptions

2.1 Pragmatics Defined

This section of the paper deals with a pragmatics stylistic model of teaching poetry which is interfaced with CLT tasks so that an intriguing environment is recreated in an ELT classroom for the students to develop pragmatic competence (PC). In this pragmatics stylistics model, pragmalinguistic features such as speech act verbs, deixis, modal verbs and hedging expressions were interlaced with sociopragmatic features such as politeness and cooperativeness princples during poetic conversation situations. The interpretation of these pragmalinguistic and sociopragmatic factors is conceptualised to equip the learners of poetry with PC. A pragmatics stylistics interpretation of contexts, addressor and addressee relations in a poetic text can be a transferable skill so that students can analyse other poems independently. An important objective of teaching and learning poetry, therefore, can be the development of the pragmatic competence of an EFL leaner. Can pragmatics stylistics create the situation for the development of pragmatic competence of the learner in an EFL context?

Laying pragmatics in the background, the basic assumptions for this section were taken from various works. Chiefly, the basic assumptions were taken from the "Cooperative Principle" of Grice, "Politeness Principle" of Leech, "Speech Act Theory" of Searle and "The Relevance Theory" of Wilson and Sperber. Each component of the pragmatic stylistic model presented below focuses on these theories and principles.

Researchers in pragmatics provide several definitions of pragmatics. For example, Levinson (1983) gives definitions of pragmatics which are relevant to pragmatics stylistics: "Pragmatics is the study of those relations between language and context that are grammaticalized, or encoded in the structure of language" (p. 9). It can be inferred from this definition that pragmatics stylistics is specifically concerned with the choice and interrelationship of language structure and principles of language use. Compared to Levinson, Crystal provides a working definition of pragmatics which can be more relevant to pragmatics stylistics. In this view, pragmatics is "The study of language from the point of view of the users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication" (2003, p.301). Crystal's definition incorporates the roles of contexts and foregrounds stylistic choices.

Leech (1983) also provides a definition of pragmatics which can be relevant for the interpretation of a poetic text. In this definition, pragmatics is "the study of meaning in relation to speech situation" (p.6). He classifies pragmatics into two: 1) socio-pragmatics, which is the sociological interface of pragmatics, includes the study of "Politeness Principle" and "Cooperative Principle", 2) pragmalinguistics, which focuses on the linguistic end of pragmatics, is related to grammar (p.10). Maintaining a complimentarist view, he argues "if we approach meaning from a point of view of which combines semantics and pragmatics, the result can be satisfactory…" (p.7). He rejects the view that "…meaning in pragmatics is defined relative to a speaker or user of language, whereas meaning in semantics is defined purely as a property of expression in a given language, in abstraction from particular situations, speakers, or hearers" (p.6). In this research, it is assumed that the interpretation of contexts, addressor and addressee relations, deixis, speech act verbs, hedging expressions and modal verbs in a poetic text can create an enabling environment for development of the pragmatic competence of EFL learners.

2.2. Components of Pragmatics Stylistics Model

Pragmatics can be viewed clearly if the components are described and interpreted properly. Hereunder come the major elements of the model.

2.2.1. Context

In a pragmatics stylistics study of poetry, context plays a very important role. Even before the analysis of addressor and addressee relations in a poem, the teacher should begin with the analysis of context, because a clear understanding of context enables the learner to comprehend other features of the poem. Context does not only mean the physical and the social setting in the poem, but also a deeper understanding of the 'co-participant(s)' in a poem. How do we understand the context of the participants in the poetic text? From a pragmatics stylistics view, context in a poem might include the following culturally and linguistically relevant factors:

1. knowledge of role and status
2. knowledge of spatial and temporal location
3. knowledge of formality level
4. knowledge of the medium (code or style)
5. knowledge of appropriate subject matter
6. knowledge of appropriate province (qtd in Levinson, 1983, p. 23)

In this view, context also includes the beliefs and assumptions of the participants in their socio-psychological and cultural world; context is not only cultural, psychological and social construct, but also linguistic. It is with the knowledge of all these contextual features that the message of the poem can be understood. It is not what is said, but also how it is said that matters. Pragmatic contexts listed above, therefore, can enable a pragmatic stylist to explain the contextual meaning of speech acts in a poetic text.

2.2.2. Addressor and Addressee Relationship

Interpreting the relationship between addressor and addressee in a poetic text should ground itself on objective factors which are applicable, transferable and teachable. Pragmalinguistic factors like interpreting deixis, hedging expressions, modal verbs and speech act verbs in a poetic text can explain the obvious relations between the addressor and addressee. However, complex interrelations can be explained through sociopragmatic factors like cooperativeness and politeness principles. It is undeniable that pragmalinguistic factors can pave the way to understand sociopragmatic interrelations in a poetic text. The argument here is that complex relations can be interpreted and approached through Grice's 'Cooperative Principle' and Leech's 'Politeness Principle'. This argument relies on the conceptualisation that the poet has always some social and cultural roles to play in writing a poem. The poet is the major voice of the society he/she lives in. The poet expresses social, cultural and ideological realties and concerns. The poem is a reflection of the poet's social and ideological concerns. The reader is there as the major listener. Both bring shared social and cultural experiences through language which is a complex medium. When they cooperate to enter into these shared experiences, their hidden and complex relations can be understood through Grice's 'Cooperative Principle'. The following 'Cooperative Principle' can be used to interpret intricate relations so that the students can look into the relations between the addressor (the voice) and the addressee (the listener):

1. quality: the voice in the poem tells the truth or provable by adequate evidence

2. quantity: the voice in the poem is as informative as required

3. relation: the response is relevant to the topic of discussion

4. manner: the voice in the poem avoids ambiguity or obscurity, is direct and straightforward (Leech, 1983, p. 9).

The second sociopragmatic factor which can be employed to analyse the relationship between addressor and addressee is the politeness principle. It is the major element in the development of pragmatic competence of an EFL learner. Therefore, some principles should be employed to analyse politeness in a poetic text. Though it is either absolute or relative, politeness can include tact, generosity, approbation, modesty, agreement and sympathy (Leech, p.132)**.**

2.2.3. **Deixis**

Interpreting deixis in a poem can help understand context and participant relation. This in turn can develop the pragmalinguistic skill of an EFL learner. "The pragmatic model of understanding can apply not only to character-character discourse, but also to the way in which authors convey the message to their readers." (Leech and Short, 1981, p. 302). How does the author convey the message to the reader? One possible way of transferring the message can be building the relationship between language and context through indexicals (deixis). Levinson states that "The single most obvious way in which the relationship between language and context is reflected in the structure of languages themselves, is through the phenomenon of deixis" (p.54). Leech and Short also provide the function of deixis:

> While semantics is concerned with the representation through the language system of 'referential reality'…pragmatics is concerned with the enactment, through language, of 'situational reality'. The two 'realities' are not totally distinct of course, and in fact it is the function of elements called DEITICS...to refer directly or indirectly to elements of the situation (p.291).

Providing a sense of space, person, time and coherence, indexicals can increase the naturalness of the message in a poetic text. A sense of immediacy and flow can help one understand the context in the poem. Table-1 below (Levinson, pp. 54-96) is adapted from the work of Levinson to summarise the various functions of deixis.

Table-1: Functions of Deixis

	Type of Deixis	Function of the Deixis	Examples
1	Person Deixis	• Determine the role of participants	• 1st person = I, we • 2nd person = you • 3rd person = he, she , it • Vocative = summonses (Hey You) and Addresses (Madam)
2	Time Deixis	• Measure and reckon time • Locate events • Refer to participants	• Time markers = now, soon, recently and then • Tense markers = past, present and future
3	Place Deixis	• Specify locations in relation to speech event	• Demonstrative = proximal (this) and distal (that) • Adverbs = here and there
4	Discourse/Text Deixis	• Refer to some portion of discourse	• Utterance initial = anyway • Time deictic = last week, next week, • Place = this, that
5	Social Deixis	• Reflect, establish and determine social relations including kinship, totemic, clan relations, rank and respect	• Referent honorifics • Addressee honorifics…your honor, Mr. President • Bystander honorifics • Formality honorifics

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6	Emphatic Deixis	• Show empathy and exhibit emotional distance	• This = This is it! • That = That is it!

Levinson identifies these six types of indexicals which can enable the interpretation of a poetic text. Students can be asked, therefore, to describe and identify indexicals in the poems which might shed light on the meaning of the poem.

2.2.4. Speech Act Verbs

Philosophers and researchers of speech communication classify speech act verbs into three: 1) locutionary verbs performing the act of saying something, 2) illocutionary verbs which perform an act in saying something and, 3) perlocutionary verbs which perform an act by saying something (Leech, p.199). Since locutionary verbs can transmit discourse, they serve the ideational function of language. Illocutionary verbs, on the other hand, transmit discourse fulfilling the interpersonal communication (p.199). As far as the taxonomy of speech act verbs is concerned, diverse ideas exist. Due to context variations, a verb can appear in more than one category. The verb may assume different meanings in different contexts. Considering the challenge, the following table (developed from Leech, pp. 198-228) is adapted to illuminate pragmatic stylistic interpretation of speech act verbs in a poetic text:

Table-2: Content–Descriptive Speech Act Verbs

	Speech Act Verb	Function	Example
1	Locutionary	• perform the act of saying something • transmit message • serve the ideational function	• describe, classify
2	Illocutionary	• perform an act in saying something • transmission of message • serve the interpersonal function of language	• Assertives= state, report, announce, insist, allege, assert, forecast and predict • Directives = request, ask, beg, bid, command, recommend and demand • Commisives = promise, swear, vow, volunteer and offer • Expressives= thank, apologise, commiserate, congratulate, pardon and excuse • Rogatives= ask, inquire, query and question
3	perlocutionary	• Perform an act by saying something	• Persuade, deceive, encourage, irritate, frighten, amuse, inspire, impress, distract, bore, embarrass

2.3. Communicative Tasks

The following were communicative tasks which were designed to help understand the components of the pragmatic stylistic model:

1. On Addressor and Addressee Relations

Explain the relationship between the addressor and addressee in terms of cooperativeness and politeness principles.

2. On Indexicals

Read a poem and find examples of deictic to fill in the following circles. For the circles you cannot find examples, leave them blank. Discuss the relevance of each indexical.

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Fig-1: Deictic Tasks
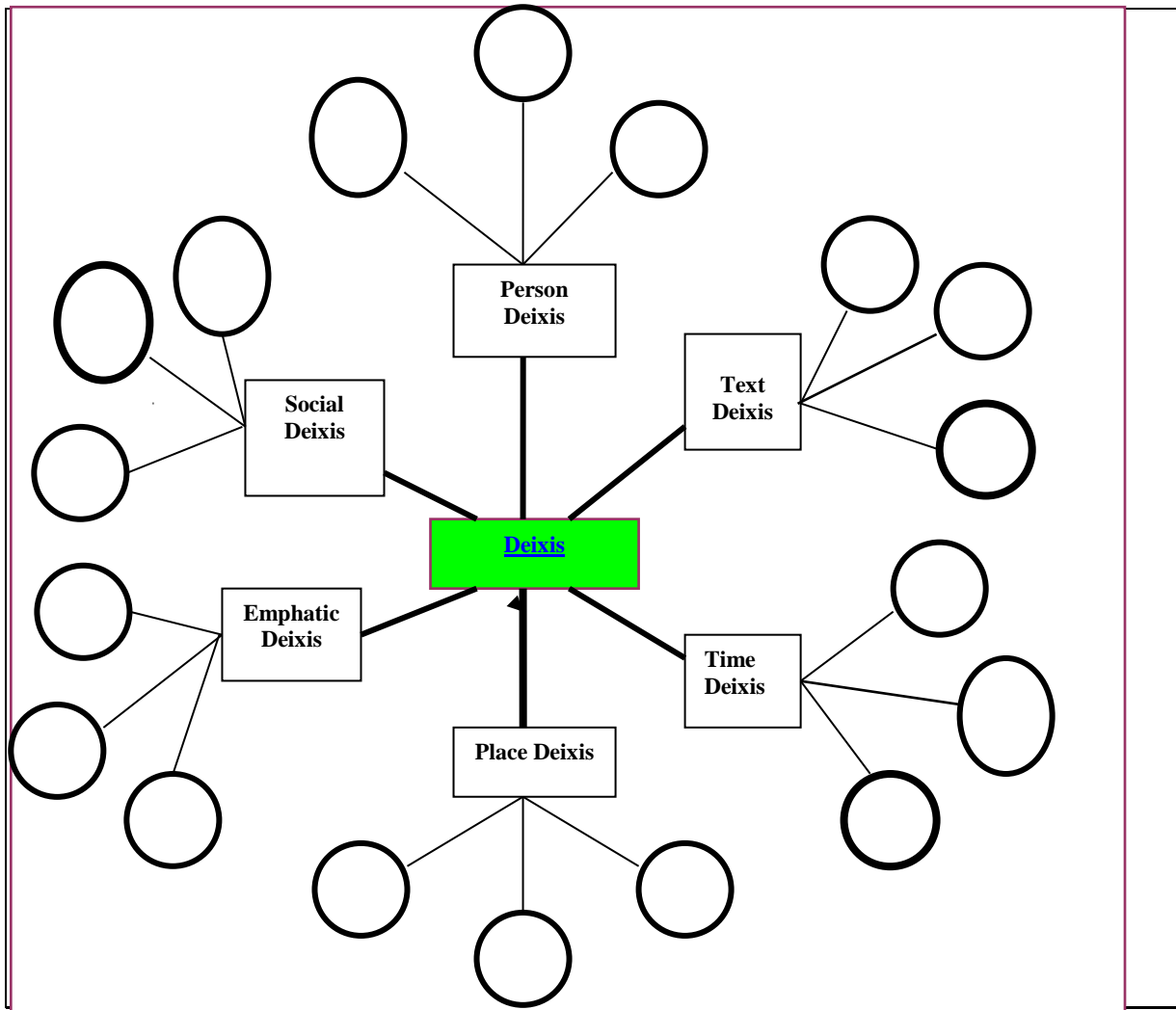
3. On Speech Act Verbs

1. List locutionary verbs in the poem and describe their function.

2. List perlocutionary verbs in the poem and describe their function.

3. Which type of verb dominates the poem?

4. Read the poem and find examples of **illocutionary verbs** to complete the following circles. For those circles you cannot find examples, leave them blank.

Fig-2: Task on Illocutionary Verbs
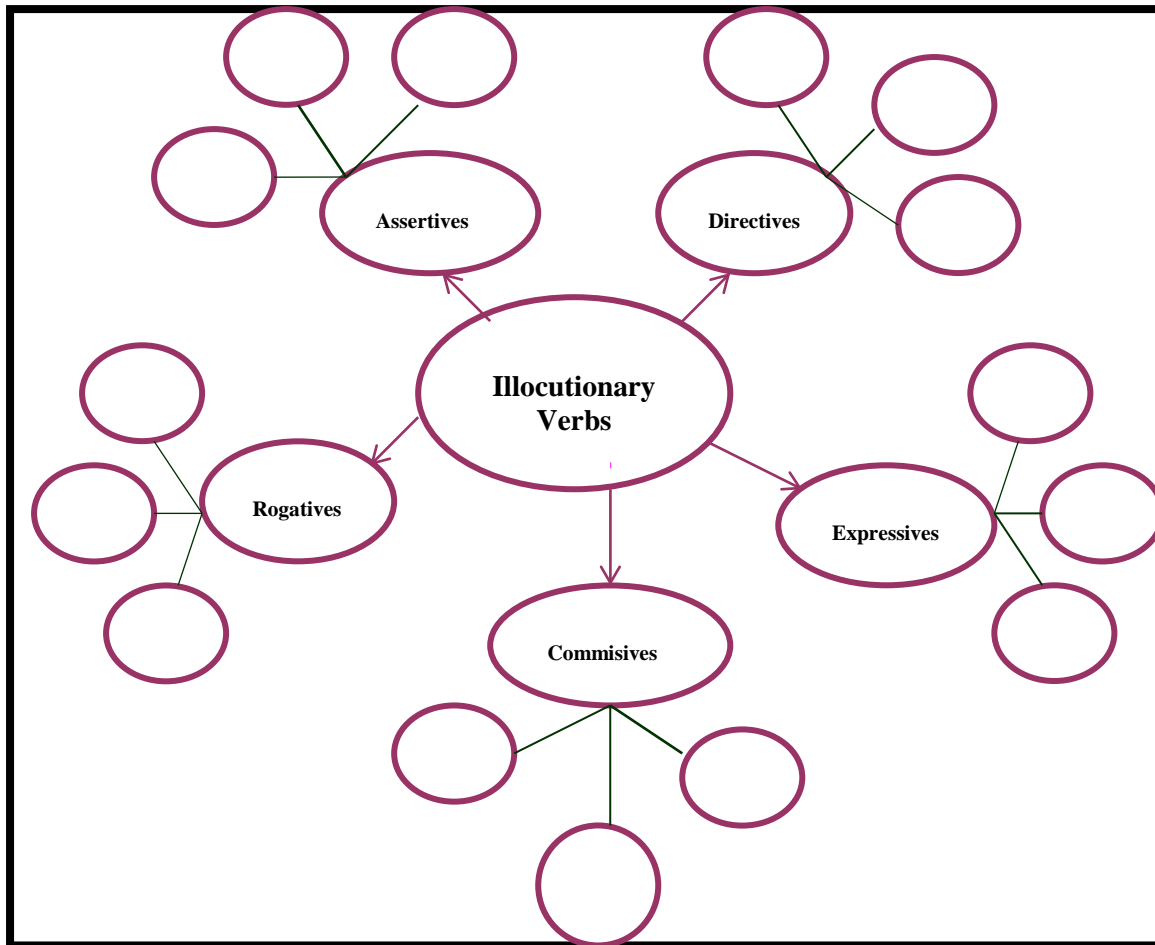
Both the pragmalinguistic and sociopragmatic tasks above were designed to recreate an enabling environment for the development of the pragmatic competence of the learner.

3. Pragmatics Stylistics and Pragmatic Competence

3.1. Preamble

This section deals with a pragmatics stylistics presentation of poetry. A pragmatics stylistics model was designed so as to avail a platform for the application of communicative language teaching tasks so that an intriguing environment is created in the ELT classroom for the students to develop their pragmatic competence. In this pragmatics stylistic model, pragmalinguistic features such as speech act verbs, deixis, modal verbs and hedging expressions were interlaced with sociopragmatic principles of politeness and cooperativeness. The interpretation of these pragmalinguistic and sociopragmatic factors was conceptualised to equip the learners of poetry with pragmatic competence. A pragmatics stylistics interpretation of contexts, addressor and addressee relations in a poetic text can be a transferable skill so that students can analyse other poems independently.

In the millennial culture where technology has made 'soft-touch' communication a breakthrough, language should be devoid of its 'tough and rough' war lexicon to cope with this progress. Softness in language communication can be made through developing the pragmatic competence of the learner. Can pragmatics stylistics create the situation for the development of pragmatic competence of the leaner in an EFL context?

To create pragmatic awareness, a pragmatics stylistics interpretation was made using Tsegaye Gebremedhin's 'Home-Coming Son' and Fekade Azeze's "Merry X-Mas". These poems by Indigenous poets were selected with the objective of creating situations in the ELT classroom so that EFL learners can test and develop their pragmatic competence. The poems were selected considering the theme, length, cultural context and stylistic relevance. It is not only what the poets are saying, but also how they are saying it which is relevant.

3.2. A Pragmatics Stylistic Analysis of Fekade Azeze's "Merry X-Mas"

3.2.1. Context in Poem
In an EFL context, one of the challenges is the students' failure to use context dependent language properly. A good knowledge of grammar and great command of vocabulary are still dependent on good knowledge of context. The other major challenge is to choose suitable language in different contexts. Pragmatics helps us to match the language with its context. Though research shows that pragmatic competence is not teachable, classroom awareness can be facilitated so that students can be empowered to use context dependent language properly. To create pragmatic awareness, an experiment was conducted at the levels of context, addressor and addressee relations, deixis and speech act verbs. The experiment was to test and empower the pragmatic competence of EFL learners.

A pragmatics stylistics analysis of context cannot depend only on the spatial and temporal locations of the participants. It must include awareness of role and status, formality levels, choice of style, subject matter and the wider physical environment. With this concept of context in pragmatics, the following questions were made clear to the experimental class:

TASK
1. Do the addressor and addressee in "Merry X-Mas" know their role and status?
2. Is there any story line in the poem? When and where does the story take place?
3. Comment on the formality level of the language and choice of style in the poem.
4. Do the participants know the subject matter? Do they know each other?
5. Do they use language properly?

A. Knowledge of Role and Status

Fekade Azeze's "Merry X-Mas" presents the views of an African child towards the European children in modern civilisation. The African child sends a X-Mas and New Year best wishes card written in his blood to the European children. His best wish card states his status. His major roles include 'frolicking in his African village', 'playing with real war weapons' and 'traversing in the African hilly and mountainous terrain'. His hardship experiences in the hilly land of Africa place him in a less modern society and under an inferior social, economic and technological status compared to the modern European children. With great respect, the child sends a New Year and Christmas card. Clearly, the child is cognisant of the time, role and status.

B. Knowledge of Spatial and Temporal Setting in "Merry X-Mas"
Knowledge of the time and place which the participants are in can aid the placement of proper words in their proper contexts. The African child has chosen appropriate time to send his best wishes. Best wish vocabularies for the occasion are selected. The spatial location of the European children is also made vivid as the poet refers to 'snow', 'festive season', 'warmth', 'gardens', 'saloons' and 'toys'. Reference is also made to the African village which is hilly and mountainous and

describes the spatial location of the African child. As the child unfolds in the lines below, he plays with real guns:

> As I traverse mountains
> Leap over the hills
> With TANKS and MACHINE-GUNS
> And write these best wishes to you
> In BLOOD

C. Knowledge of Choice of Style

The poet's command of diction is visible in his description of the African as well as the European child. Describing the African child and his struggle for survival and presenting the European children in their festive occasion, the poet has demonstrated his knowledge of choosing the best words and placing them in their best places. Lexical items such as 'merry', 'enjoy', 'gambol', 'play', 'prance', 'hop up' and 'dance' describe the festivity European children experience. On the other side, linguistic items such as 'leap', 'tanks', 'blood', 'machine guns', 'mountains' and 'hill' are properly selected and placed to describe the economic and social context of the African child. Best wish words are chosen which express the poet's knowledge of style.

D. Knowledge of Subject Matter and Province

The poet contrasts the lives of the African and European children. The African child knows the war games of the European children. They play with 'toy-guns', 'toy-tanks', 'water-pistols' and 'water-bullets'. The poet also knows that the African child plays with real guns and tanks. The African land is hilly and mountainous. In the wider African and European contexts, the African child knows the difference in modernization. All in all, knowledge of role and status, style, and subject matter can facilitate proper usage of language pertaining to the context.

3.2.2. Addressor and Addressee Relations in "Merry X-Mas"

The relationship between the African child (the addressor) and the European children (the addressees) can be explained following pragmalinguistic indicators which include deixis, speech act verb, addressor and addressee relations. On the other side, sociopragmatic indicators in the poem explain politeness and cooperativeness between the African child and the European children. The following is a sociopragmatic interpretation of politeness and cooperativeness:

A. Politeness in "Merry X-Mass"

The table below presents the interpretation of politeness in the poem following Leech's politeness maxims:

Table-3: Politeness Maxims

POLITENESS MAXIM	REASONS FOR POLITENESS
Tact	The African child sends best wishes written in blood. Blood signifies maximum cost to the African child.
Generosity	As the child bleeds, he minimises his benefit. He covers the expenses for buying and sending the card.
Approbation	The African child praises the greatness of the European civilisation.
Modesty	The child exposes the difficulties of life to the African child. Minimises self-praise.
Agreement	The African child seems jealous of the European. There is no response from the European side.
Sympathy	The European children do not respond to the best wishes. No sympathy is shown in the poem.

The interpretation of politeness maxims above shows that the African child is extremely polite and respectful. Analysis of politeness is also believed to help the interpretation of the poem.

B. Cooperativeness in "Merry X-Mas"

The table below presents a brief interpretation of the cooperativeness principle which sustains conversation in the poem:

Table-4: Cooperativeness Principle

COOPERATIVENESS MAXIM	REASONS FOR COOPERATIVENESS
Quality	The African child tells the truth. War machines, guns, mountains and hills signify the African reality.
Quantity	The African child cooperates and provides sufficient information about the situation of the African children in general.
Relation	The European children do not respond promptly to the best wishes of the African child. His situation requires immediacy of their moral and material support.
Manner	The African child is direct while describing his situation. He sends the wishes with due respect.

Interpretation of cooperativeness, as exemplified in the table above, during a conversation situation can prove critical in understanding the meaning of the poem.

C. Analysis of Deixis in "Merry X-Mas"

The table below shows some examples of indexicals in the poem and their functions.

Table-5: Indexicals in "Merry X-Mas"

TYPE OF DEIXIS	EXAMPLE	FUNCTION
Person Deixis	You	Refers to the European children
	They	Refers to the African children
	I	Represents the child
	Your	The European children's
Time	-	-
Place	Up and down	Refers to the African hills, mountains and terrains
Discourse/Text	-	-
Social	Your (mother) Your (parents)	Shows polite address and belongingness
Emphatic	These	Gives great emphasis to the best wishes the child sends

As indicated in the table above, context is made clear through person, place, social and emphatic indexical. The interpretation should support the student while describing the characters involved in the place and the time of conversation.

3.2.3. Speech Act Verbs in "Merry X-Mas"

After explaining the difference between locutionary, illocutionary and perlocutionary verbs, students were asked to classify the verbs in the poem. The table below shows the classification:

Table-6: Speech Act Verbs n "Merry X-Mas"

TYPE OF SPEECH ACT VERB	EXAMPLE	FUNCTION
Locutionary	- merry	• perform the act of saying something • transmit message
Illocutionary	- summon - write	• perform an act in saying something
Perlocutionary	- enjoy - dance - play - leap - prance - frolic - hop	• perform an act by saying something

The interpretation of speech act verbs was done to understand the doer of the action, the actions in poetic conversation. Understanding the doer and the actions clears the understating of the meaning. With classroom experimentation of context, addressor and addressee relations, deixis and speech act verbs, students formed a group of two to practise making and responding to formal requests. The following situations were given to them:

TASK
1. Ask your friend to lend you Emily Bronte's "Wuthering Heights".
2. Request your class mate to lend you some money.
3. Ask your classmate to give you a lift to Nazareth Town.
4. Ask your faculty dean to give you a letter of recommendation.
5. Ask your poetry teacher to have coffee break with you.

3.3. A Pragmatics Stylistics Interpretation of Tsegaye's 'Home-Coming Son'

On the basis of its cultural content, theme, relevance and length, Tsegaye Gebremedhin's "Home-Coming Son" was selected for the explanation of the pragmatic stylistic model. Like most negritude poetry, Tsegaye's 'Home-Coming Son' has 'exile' and 'return' as its major message. In this poem, an unholy and prodigal son returns to Africa to the land of harmony, spirits and natural beauty, rhythm, naked beauty, the songs of nature and birds. The son is acquainted with the culture and the norms of the land. The land is administered by rituals. To make the prodigal son's home-coming joyous, the spirits of the dead, the gentle blowing of winds and birds with rich sonorous songs of nature receive him boisterously. As the voyager comes to the friends galore, he is no more a fringe of civilisation. To fit into the community, however, his movement should not be gawky. He should be ready to live a frugal life. He asks the son to belong rather than be a stranger. He should be able to own up his culture. His future home will be sturdy, cozy and comfortable if he cooperates in respecting the local culture and wisdom.

"Home-Coming Son" is interpreted following four components of the pragmatic stylistic model which includes the interpretation of context, addressor and addressee relations, deixis and speech act verbs. Interpretation is made so as to increase the learning opportunities of EFL learners of poetry.

3.3.1. Context in "Home-Coming Son"

Context in poetry can be interpreted looking into factors such as knowledge of role and status, spatial and temporal location, formality level, medium (code or style), appropriate subject matter and appropriate province. In "Home-Coming Son", a physical location is presented through the lexical collocation of 'nature' which includes 'land', 'rainbow', 'moon', 'mother land', 'valleys', 'mountains', 'jungles', 'soil', 'home', 'fresh breeze' 'dust' and 'motherland'. Since it is a poem of return and exile, the physical location is made clear using this collocation of nature. These words glorify Mother Nature which is ready to give the voyager motherly comfort and protection. Nature here is described as benevolent and munificent. A frolic movement towards the land makes the son's resettlement less difficult. While presenting nature, the poet avoids fulsome lexical items. The lexical item "walk" reiterates several times so that the reader can imagine the contexts of the son's journey to his native country from abroad. The son is walking all the way through the poem. He is told to walk rhythmically not to transgress the harmony of the land. Walking rhythmically, he has to build totemic relations with his ancestral kins and brothers. The land is also made colourful using lexical collocation of colour which includes words such as 'rainbow', 'black', 'dark' and 'ebony'. It is the land of the rainbow and ebony.

Context is presented using the lexical collocation referring to kinship words such as 'your father', 'prodigal son', 'brother', 'lost-son', 'family', 'spirits', 'stranger', 'unholy stranger', 'forgotten stranger', 'ancestral spirits' and 'tribal warriors'. The prodigal son travels home to his own people. Included are not only the living, but also the dead. Reference is not only made to the parents, family and ancestors, but also to the body parts. The collocation referring to body parts includes: 'heart', 'bare foot', 'naked body', 'naked skin', 'bodies', 'nostrils' , 'bones' and 'body'. The collocation of these words glorifies the image of the people in this ritualistic culture.

There are some formality levels for the son to qualify for reintegrating smoothly with the culture. The son has to walk rhythmically and safely in this totemic and ritualistic land. He requires the ability to live in indigenous culture and nature. At a superficial level he should be able to merge with the tribal surroundings. This will lead to a conflict as he has to step down from the elevated culture of civilised society and be one with nature. It is only a deep understanding which can allow a person to find comfort in being natural as opposed to being cultural. Knowledge of the culture enables the son to address his people with reverence. Knowledge of province is essential to communicate effectively in this tribal community. The son is told to observe these rules of the community. Knowledge of subject matter is an element of context in this poem. The poem works on the various levels which show its complexity. Dominantly, the poem celebrates the beauty of Africa, 'the land of eight harmony', 'the canvas of God's master stroke' where even birds and winds are born with the capability to speak. Like a committed lover, the gentle breeze caresses the naked body. The poem endeavors to build confidence in blackness and a sense of pride in black beauty. To this effect, the poet advises the prodigal son to 'walk tall', 'walk naked', 'walk proud', 'feel part of the work of art' and 'let the roots of your mother land caress you'. Precaution should be taken not to break the rhythm of the land. Mild instructions are given to the returnee because the 'silence of the valleys' can trigger off great fear in him and the 'chest of the jungles' and the 'colossus bodies of mountains' may place him in conflict with the rhythm of nature.

Accordingly, the unholy son should prepare himself psychologically and physically not to make even a minor gaffe. He should look carefully where he walks to avoid any impending danger, let himself to be caressed by the motherland, let Africa kiss his naked body and he should listen to the spirits of the dead/ancestors. If the rhythm is not followed, finding a root becomes fruitless:

> But watch, watch where you walk forgotten stranger
> This is the very depth of your roots: Black

Where the tom-tom of your father vibrated…
Let the roots of your motherland caress your body
Let the naked skin absorb the home-skin and shine ebony.

In the poem, Africa is delineated as the land of rituals: 'the land of the eight harmony' , 'spirits', 'tom-toms', 'mountains' and 'jungle'. A clear understanding of the culture, the geography and the mystical language of birds and winds is essential for easy settlement in the mystic land. The bare infinitives used to address the stranger create an informal tone and a friendly, positive attitude in the poem besides producing an informal context of conversation between the poet and the newcomer. The voyager, though unheard, is warmly received and cordially requested to build an unshakable pride in blackness and race. Pride in blackness, the major concept in Negritude poetry, is the land mark of the poem. Generally, context in the poem is made vivid with the collocation of kinship words, color, parts of body and nature. The persona also has knowledge of role and status, spatial and temporal location, formality level and appropriate subject matter. The son gains appropriate knowledge of the local culture at the end.

3.3.2. Addressor and Addressee Relation in "Home-Coming Son"

The relationship between the addressor, who is the poet in this poem, and the addressee, the son, is analysed following Leech's "Politeness Principle" and Grice's "Cooperative Principle". For the analysis of the first part of the poem, the "Politeness Principle" is used and for the second part the "Cooperative Principle" appears to be more relevant in understanding the relationship between the poet and the son.

A. 'Politeness Principle' in "Home-Coming Son"

In the opening part of the poem, the addressor and addressee do not have a close relationship. In the beginning, the poet addresses the son as 'unholy', 'forgotten' and 'stranger'. Since the rules of the land are many and only after observing these rules, the newcomer can move freely. As presented in the table below, all politeness maxims are not maintained so as to sustain effective communication between the participants of the discourse:

Table -7: Addressor and Addressee Relation in "Home-Coming Son"

	Major Maxim	Sub Maxim(as in Leech 132)	Addressor and Addressee relations in the first part of the poem
1	Tact Maxim	(A) Minimise Cost To Other; [(B)Maximise Benefit To Other]	Cost to the son is maximised.
2	Generosity Maxim	(A)Minimise Benefit To Self; [(B)Maximise Cost To Self-]	Benefit to the son is reduced.
3	Approbation Maxim	(A)Minimise Dispraise Of Other; [(B)Maximise Praise Of Other]	Praise of the local culture is maximised. The son is described as 'unholy', 'forgotten' and 'stranger'.
4	Modesty Maxim	(A) Minimise Praise Of Self; [(B)Maximise Dispraise Of Self]	The son is not praised in the first part of the poem.
5	Agreement Maxim	(A)Minimise Disagreement Between Self And Other; [(B)Maximise Agreement Between Self And Other]	Disagreement is created at the outset.
6	Sympathy Maxim	(A) Minimise Antipathy Between Self And Other; [(B)Maximise Sympathy Between Self And Other]	The addressor is not sympathetic to the son. The addressor tells the son to behave as per the local culture.

Disagreement is created because the son doesn't know the law of the land and the local culture in the first part of the poem. He is emphatically advised to "look where you walk unholy stranger…

watch, watch where you walk forgotten stranger/Out of your foreign outfit''. These are pieces of strong advice in imperatives given to the son because the land has its own rhythms. The son has to observe all these principles of the land to assimilate in the culture. To respect the law, the son is strongly advised: "**This is** the land of the eight harmony/ This **is** the canvas of God's master stroke/ **This is** the very depth of your roots: Black." Initially the addressor is not sympathetic and advises the son that the rules of the land should be respected to move and live freely in the community. In fact, the son is told twelve times to walk observing the rules.

A. 'Cooperative Principle' in "Home-Coming Son"

In the last stanza of the poem, the relationship between the poet and the son has changed positively. The tone accompanies this positive change. The son in the second half of the poem is addressed respectfully as 'son' and 'brother'. At the end of the discourse, the newcomer who has been addressed as 'unholy' and 'forgotten stranger' is addressed as a 'brother':

> Watch, and out of your foreign outfit brother
> Feel part of the work of art
> Walk in laughter, walk in rhythm, walk tall
> Walk free, walk naked.
> Let the roots of your motherland caress your body
> Let the naked skin absorb the home-skin and shine ebony.

The addressee is not an unholy, lost and forgotten son. His home coming is appreciated. It is because the poet has provided the son with genuine information about what is expected of him in the local culture. Nakedness, openness, integrity, laughter and carefulness are expected of the son. In this part of the poem, the poet has become more informative, relevant and direct. It is the poet's adherence to the 'Cooperative Principle' which qualifies quality, quantity, relation and manner that the assimilation of the son in the culture has become possible at the end of the poem. True assimilation of the son has resulted due to the son's cooperation in accepting the rules of the culture. Like a wise son of Africa, the son has changed himself to enter the culture. He is wise because he does not attempt to change the culture.

3.3.3. Deixis in 'Homing-Coming Son'

Deixis makes the context in the poem understandable and participants interpretable in the poem. A teacher can help students form a group of five and ask them to locate all indexicals in the poem. Each student can refer to the poem and find out the relevance of each indexical. Following is an example of such an interpretation.

Table-8: Deixis in 'Homing-Coming Son'

	Type of Deixis	Function of the Deixis	Examples
1	Person Deixis	Determine the role of the prodigal son who is coming home from exile.	• 1st person = 0 • 2nd person = you (4) , (you) look , (you) feel (2), (you)walk (12), (you) let (4), (you) caress, watch (you), listen (you, 26 times repeated) • 3rd person = it • Vocative = 0
2	Time Deixis	Measure and reckon time, locate events and refer to participants	• Time markers = 0 • Tense markers = present tense (all imperative verbs); past tense (brought, vibrated, hummed, suspended; future (0).
3	Place Deixis	Specify locations in relation to speech event. Place reference is made to land, rainbow, moon, mother land(2), valleys, mountains, jungles, soil, home, dust	• Demonstrative = proximal (This (3 times)) and distal (0) • Adverbs = Where (3)

		motherland	
4	Discourse/Text Deixis	Refer to some portion of discourse	• Utterance initial =0 • Time deictic = 0 • Place = this, where, out of, out, in (3), to
5	Social Deixis	Reflect, establish and determine social relations including kinship, totemic, clan relations, rank and respect. Kinship reference is made to your father, prodigal son, brother, their lost son, family, tribal warriors, spirits, stranger, unholy stranger, forgotten stranger, ancestral spirits	• Referent honorifics=0 • Addressee Honorifics = Your (foreign outfit(2), mother land, bare foot, naked body, roots, father, suspended family name, tribal warriors, nostrils, motherland, body), unholy stranger(2), home-coming son, forgotten stranger and prodigal son • Bystander honorifics=they, their • Formality honorifics =0
6	Emphatic Deixis	Show empathy and exhibit emotional distance. It is used to give advice emphatically.	• This = 1. This is the land of the eight harmony. • This is the very depth of your roots: Black • This is the canvas of God's master stroke. • That = 0

The indexicals in the table above can be used back and forth to describe addressor and addressee relations and interpret the context of the poem.

3.3.4. Speech Act Verbs in the Poem

In order to grasp speech act verbs in the poem, students were told to form groups and locate and clarify all speech act verbs and their relevance in the poem. As the poem is the return of the native, a speech act verb 'walk' reiterates 12 times in the poem. In this return, the prodigal son is advised to 'walk' cautiously to adapt to the rhythmic beauty of the African land. His gait, outgoing and gregarious manner will enable him to live in the land. He is requested to 'walk in peace, walk in laughter and walk in rhythm'. Expressing advice, the verb "walk" collocates with freedom, nakedness, pride and being tall. Major reference is also made to the voyager's three sense organs : 1) **hearing** through speech act verbs like 'hear', 'whisper' and 'listen', 2) **feeling** through 'feel', 'caress', 'kiss', 'floats' and 'absorb' , 3) **seeing** as in 'look', and 'watch'. The other two illocutionary verbs are 'let', a rogative verb, which appears four times and 'welcome', a commissive verb, which occurs twice. The addressor uses the verb 'let' to make an offer of pieces of advice to the son. Compared to the collocation of reasoning, the verbs of emotion are many, as it is the land of ritualistic culture**.**

Tsegaye's statements are loaded and charged with a strong feeling for his native land. Most of his statements, with which he makes germane remarks, are short, simple and plain. Pieces of advice are given to the unholy voyager to walk with a proud gait. The germane remarks and the advice are made in imperative verbs:

> Out of your foreign outfit unholy stranger
> Feel part of the great work of art
> Walk in peace, walk alone, walk tall,
> Walk free, walk naked
> Let the feelers of your mother land
> Caress your bare foot
> Let Her breath kiss your naked body.

These imperative verbs, devoid of the pronoun 'you', act as the subjects of the statements and are not loaded with command and restrictions, but with freedom of movement. As long as he adheres to the rules of the land, the returnee is free to walk on the bounteous mother land, which is

foregrounded by a capital letter - 'Her', assuming a godly position. In many of the statements, the psychological subject remains personal pronoun in most places of the poem. At times, however, the poem employs inanimate objects with human attributes of speech as in:

> They welcome you home, home. In the song of birds
> You hear your suspended family name
> The winds whisper the golden names of
> Your tribal warriors

Nature here is endowed with spoken words: 'the winds can whisper/the golden names of your tribal warriors'.

Tasks

After the brainstorming exercises in small groups are over, students are given the following tasks to attempt independently as a homework:

1. Describe the relationship between the addressor and addressee in the poem in terms of the politeness principle.
2. Describe the relationship between the addressor and addressee in the poem in terms of the cooperative principle.
3. Analyse the relevance of context in the poem.
4. Explain the poet's choice of action verbs in the poem.
5. Describe the poet's use of hedging expressions in the poem.
6. Interpret the relevance of modal verbs in the poem.
7. How did you use context during group discussion?

These communicative tasks are recommended so that an enabling environment can be created for the development of the pragmatic competence of EFL learners of poetry.

As is shown, one prime objective of teaching and learning poetry can be the creation of options and venues for the development of the pragmatic competence (PC) of EFL learners of poetry. A pragmatic stylistic model of teaching poetry coupled with CLT tasks creates an intriguing and enabling environment in EFL classrooms for the students to develop pragmatic competence. EFL settings provide negligible avenues for pragmatic competence awareness. To maximise these avenues, using a pragmatic stylistic model, pragmalinguistic features such as the speech act verbs, deixis, modal verbs and hedging expressions can be entwined with sociopragmatic features such as politeness and cooperativeness in EFL poetry classroom settings. Interpretation of these pragmalinguistic and sociopragmatic factors is conceptualised to equip the learners of poetry with PC. Pragmatic stylistic interpretation of contexts and addressor and addressee relations in a poetic text can be a transferable skill so that students can analyse other poems independently. Safely, pragmatics stylistics can create the contexts and maximise learning venues for the development of pragmatic competence of the leaner in an EFL context.

4. The Pedagogic Relevance of Pragmatics Stylistics

4.1. Developing Pragmatic Competence

A cognitive stylistics practice can equip students with the ability to use language creatively. The ability to think in images, remember cultural metaphors, recreate figures of speech, reinvent images and write simple and short poems can be taught with the support of cognitive stylistics. Students can sparingly use figures of speech, rhyme, alliteration and rhythm while writing poems. Proper and further training and guidance can promote creative writing. Creativity can be gained from experience and training.

However, a student who is trained to be a creative writer may fail to use language to communicate pragmatically in a social context. Therefore, in order to test students who were taught in formalist, functional and cognitive stylistics, a different test was needed to test and develop their pragmatic competence. This section presents a pragmatics stylistics and pragmatic competence experiment and raises questions like:

1. Can we teach an EFL learner how to address, request, inform, persuade or ask a fellow classmate appropriately?
2. Can we teach pragmatic competence at all?
3. Can pragmatics stylistics help the students transfer the pragmatic competence from L_1 to an EFL scenario?
4. How do we use poetry to train students' pragmatic competence?

To address these questions, the pragmatic stylistic experiment was guided by the following null hypothesis:

HYPOTHESIS: **A pragmatics stylistics method of teaching poetry does not contribute to the development of the pragmatic competence of students in an EFL context.**

In order to test the hypothesis above, the following procedures were followed:

Procedures
While testing the relationship between pragmatics stylistics and pragmatic competence, students were given training on the following core components of pragmatics stylistics using Tsegaye's **"Home-Coming Son"** and Fekade A.'s **"Merry X-Mas".**

A. Context
- Knowledge of role and status
- Knowledge of temporal and spatial setting
- Knowledge of choice of style
- Knowledge of subject matter

B. Addressor and addressee relation
- Understanding politeness principles such as tact, generosity, approbation, modesty, agreement and sympathy
- Integrating cooperativeness principles such as quality, quantity, relation and manner

C. **Deixis types** including person, time, text, social and emphatic deixis
D. **Speech act verbs** including locutionary**,** illocutionary and perloctionary verbs.

These pragmalinguistic and sociopragmatic features were sufficiently delivered. Sufficient exercises were given using the poems and stylistics method. Small groups were also formed to appropriately make requests, apologies and regrets. Contexts were created for asking and giving directions, providing opinions, agreeing and disagreeing politely in formal and informal conversation situations. During class sessions, each group was given practical situations from their own cultural and academic contexts. Each activity of the group was recorded as part of the continuous assessment frame work. In turn, the continuous assessment results were used to validate the pre- and post-test.

Pre- and post-tests were given before and after the experiment. The test was divided into the following six sections:
1. Interpreting contexts in two poems

2. Analysing the addressor and addressee relations in two poems
3. Identifying the relevance of deixis in the poems
4. Analysing   the functions of speech act verbs
5. Giving discourse completion tests
6. Writing and making polite requests

The contents used for setting the pre-test were repeated while constructing the post-test. The major focus of the test was mainly to find out the result of the discourse completion test and writing polite requests. The following situations were given to students:

1. You are a first year student in the English Department of Adama University. You forgot to do the assignment for your "Fundamentals of Literature" course. Your teacher whom you have known only for a single semester asks for the assignment. Apologise for the delay in submission.
2. You are now window shopping in the Adama branch of Ambassador Store. You see a beautiful suit and want to have a closer look at it. Ask the salesperson to show you the suit.
3. You are studying in your room and you hear loud music coming from another student's room downstairs. You don't know the student. Ask him to turn the volume down.
4. You are now attending your poetry class. Your teacher lectures very fast. You do not follow what he is saying, so ask him to say it again.
5. You are queuing at the canteen for breakfast. Since you have a mid term exam in a few minutes, ask the student in front of you to let you take the breakfast first.

The following answers frequently reappeared in the answer sheets of the students in the experimental class:

1. I'm sorry, sir, I forgot the deadline for the assignment. May I bring it by tomorrow?
2. Excuse me, dear, could you show me this suit, please? It looks great.
3. I am awfully sorry to ask, but could you please reduce the volume? I am reading for the final exam.
4. I am awfully sorry to ask,
5. but could you please lecture a bit more slowly?
6. Excuse me, dear, may I take breakfast first? I have a mid term exam in a few minutes.
7. Excuse me, Ziad, may I come to your room to study poetry with you tonight? I know you are very good at poetry.

There were other appropriate choices to respond to the respective discourse completion tests given above. These are just few selections.

The test result shows that those students who were given sufficient training in politeness and cooperativeness principles, context analysis, addressor and addressee relations chose more appropriate expressions to make apologies and requests. They transferred polite expressions from their L_1 to L_2 contexts. Compared to the control group, they grasped the expressions of politeness in English. On the other hand, students in the control group confused the main difference between polite and less polite expressions in English. These, however, do not signify that they are impolite. Their pragmatic failure is choice of proper expressions in English. The classroom continuous assessment tests and exercises show that they know polite expressions in their mother tongue.

The tests included situations for making polite requests as stated above. The following are sample expressions often repeatedly used by the students in the control group:

1. Sorry sir, can I bring the assignment next time?
2. Can you show me the suit?
3. Reduce the volume. I am reading.
4. Can you lecture a bit more slowly? I cannot understand you now.
5. Can you let me go first to take my breakfast?

6. Can I come to your room to study poetry together?

The final section of the test included six situations for making requests. Students were free to supply their own answers. The following sample responses given under (a) were supplied by the experimental class, whereas all the responses under (b) were given by the students in the control group. The situations were the following:

1. Ask you friend to lend you the course outline for poetry.
    a. Excuse me dear, may I borrow the course outline for poetry, please?
    b. Hello guy, can you give me the course outline for poetry?
2. Ask your classmate to lend you a pen.
    a. Would you please lend me your pen?
    b. Can you give me your pen?
3. Ask your classmate to give you a lift to Adama Hospital.
    a. Excuse me sir, could you provide me a lift to Adama Hospital?
    b. Can you drive me to Adama Hospital?
4. Ask your friend to lend you some money.
    a. I am awfully sorry to ask, but would you lend me some money now?
    b. Could you lend me some money now?
5. Ask the head of the department to give you a letter of recommendation.
    a. Could you please give me a letter of recommendation, please?
    b. Can you give me a letter of recommendation?
6. Ask your closest friend to buy you a cup of coffee.
    a. Could you buy me a cup of coffee, please?
    b. Buy me a cup of coffee.

Many of the requests made by the students in the experimental class included expressions which are more formal and polite. As indicated above, the experimental class quite often used more elaborate and contextually appropriate requests. However, this does not imply that students in the control group who chose less formal expressions stated above were impolite or informal. The only difference was choice of modal verbs and hedging expressions in English. Therefore, all were aware of the contexts. They know they have to respect seniors or fellow classmates. It can, however, be concluded that pragmatics stylistics can greatly help students to transfer politeness expressions from L_1 situations to EFL contexts. Pragmatic competence is greatly shaped by socio-cultural background. Pragmatics stylistics training triggers the hidden knowledge to use proper expressions in proper social contexts.

4.2. T-Test Result Summary for Pragmatic Stylistics Tests

The pragmatics stylistics tests were conducted to find out the pedagogic relevance of pragmatics stylistics in teaching indigenous poetry in English and the relationship between the method and the development of pragmatic competence. Two poems were taught to the experimental class following active learning and the pragmatics stylistics method. Each group was tested, which was scored out of 20 (There were four other tests out of 80%). The bar graph and the table below present a summary of the t-test results for the pre- and post-tests result for the pragmatics stylistics module.
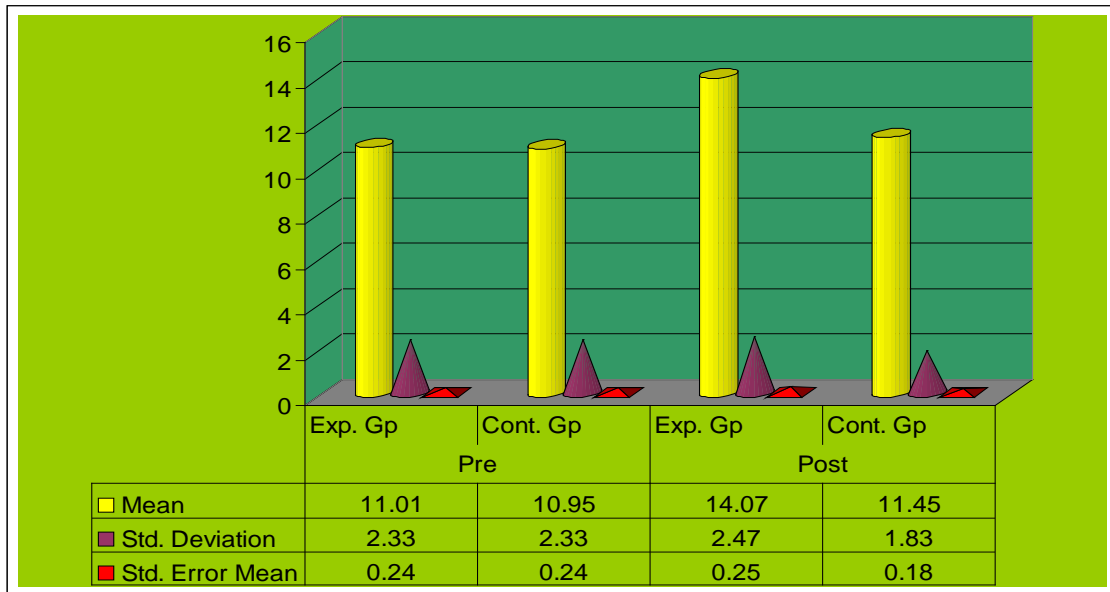
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Fig-4 Pragmatics Stylistics Pre- and Post-Test

	Pre		Post	
	Exp. Gp	Cont. Gp	Exp. Gp	Cont. Gp
Mean	11.01	10.95	14.07	11.45
Std. Deviation	2.33	2.33	2.47	1.83
Std. Error Mean	0.24	0.24	0.25	0.18

Table-9 Pragmatics Stylistics Pre- and Post-Test

		Levene's Test for Equality of Variances		T-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	T	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Pre	Equal variances assumed	.102	.750	.187	188	.852	.06316	.33858	-.60475	.73107
	Equal variances not assumed			.187	187.999	.852	.06316	.33858	-.60475	.73107
Post	Equal variances assumed	5.954	.016	8.293	188	.000	2.62105	.31605	1.99758	3.24452
	Equal variances not assumed			8.293	173.596	.000	2.62105	.31605	1.99725	3.24486

The graph above shows the mean test score for sample groups, standard deviation and standard error mean. As the mean pre-test score shows in the graph, both the control and experimental groups performed almost similarly in their pragmatics stylistics pre-test which was calculated out of 20. The experimental mean score for the pre-test, which is 11.01, is a little higher than the control mean score of 10.95. Similarly, Table-1 shows that the p-value of the pre-test is 0.852, which is higher than 0.05. It also shows that the t-value of the pre-test is 0.187, which is less than the t-critical value of 1.960. In both cases, it means the result is not statistically significant. Therefore, there is no significance difference between the mean pre-test scores of the two groups.

The table above also summarises the t-test results for post-tests for the pragmatics stylistics module. The t-value of the pragmatics stylistics post-test as presented in Table-1 above is 8.293. On the other hand, the table value of t-critical is 1.960 with 188 degree of freedom and at a significance level of 0.05. Because the t-value of 8.293 exceeds the t-critical value of 1.960 for two-tailed test at 0.05 level of significance for 188 degree of freedom, the null hypothesis is rejected. Similarly, Table-18 shows that the p-value of the post-test is 0.000, which is less than 0.05. The difference is statistically significant. Therefore, it can be concluded that **a pragmatic stylistic method of teaching**

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poetry does contribute to the development of the pragmatic competence of students under EFL context.

5. Conclusions and Practical Implications

5.1. Conclusions

The major purpose of this research was to find out the pedagogic relevance of pragmatics stylistics practices in teaching indigenous poetry in English in a tertiary context. The study was pursued with the credence that indigenous literature in English can be brought to the tertiary scholarship, research and advanced learning in the context where canonical literature has been dominating research and higher learning. With these objectives in mind, in this research process, the conclusions below were reached:

1. On the Relevance of Literature in EFL Context

In this research process, it was learnt that literature develops personality and enriches our understanding of the world. Teaching literature is also regarded as a valuable and authentic means for cultural development, language enrichment and personal involvement. Equally relevant functions of teaching literature include: basis for language usage and use, advancement of intercultural competence, acquisition of literary refinement, development of social sensitivity, provision of linguistic and cross-cultural explanations and development of a feeling for language. **Most significant of all, poetry can be taught to enhance pragmatic competence.**

2. On Active Learning Methods and Learning Poetry

The research shows that active learning methods such as storytelling, pair discussion, reflection, presentation and role plays were highly favoured learning methods in poetry learning class. The experimental group concluded that these methods were highly applicable in understanding poetry in the context where pragmatic competence was the centre of discussion. . The group, on the other hand, reflected that active learning methods such as field work, quizzes, and microteaching and spider diagrams were found to be less effective in poetry learning.

3. On the Relevance of Active Learning Methods

It can be concluded that the students in the experimental group performed much better than the students in the control group due to the introduction of stylistic methodology which created a smooth integration of active learning methods such as storytelling, pair discussion, reflection, presentation, role play, debate, cooperative learning, homework, creative writing, cooperative teaching and drawing pictures. Due to these active learning methods, students in the experimental group were actively involved in the teaching and learning process unlike the students in the control group where the lecture method was predominant. **It can be concluded that students' active involvement in the teaching of poetry contributed to the success of the students ultimately in the development of their own pragmatic competence.**

4. On the Hypothesis

A pragmatic stylistic method of teaching indigenous poetry does not contribute to the development of the pragmatic competence of students in an EFL context.

The t-value of the pragmatics stylistics posttest is 8.293. On the other hand, the table value of t-critical is 1.96 with 188 degree of freedom and at a significance level of 0.05. Because the t-value of 8.293 exceeds the t-critical value of 1.96 for the two-tailed test at 0.05 level of significance for 188 degree of freedom, the null hypothesis is rejected. The t-test analysis also shows that the p-value of the post-test is 0.000 which is less than 0.05. In both cases, the hypothesis is rejected. Therefore, it

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can be concluded that a pragmatic stylistic method of teaching poetry does add to the development of the pragmatic competence of students under EFL context.

5.2. Practical Implications of the Research

Feasible, affordable and timely recommendations should rely on sound research results to improve the situation of ELT in the indigenous context. This is mainly because sound conclusions made on the basis of reliable data will lead to sustainable and effective results. The results will have practical implications. While making the implications here under, the beneficiaries are assumed to be responsible for the implementation of the results of the research. It is a shared responsibility of ELT curriculum and syllabus designers, text writers, ELT researchers, language policy makers, teachers and students to put the findings into operation. It is their collaborative effort that can advance the betterment of the teaching of English and literature in English in Ethiopia. With these beneficiaries in mind, the research will have the following practical implications in the indigenous ELT setting:

1. **Introducing indigenous poetry in English at all levels of ELT in higher education contexts is pedagogically relevant.** Short poems, short stories, novels and drama can be integrated into other language texts at all levels of English education. While selecting these indigenous literary texts, however, the linguistic level of the students, the pedagogical objective of the course, the length and complexity of the text and genre representation will be intensively studied. Along with the European and American texts, more linguistically complex indigenous texts will be introduced at a higher level (tertiary). The course instructor will have the right competence and know appropriate methodology to properly deliver the texts. At the tertiary level, the inclusion of **"Indigenous Poetry in English"** as part of the course is recommended.

2. **The methodology dilemma of literature teaching can be resolved through pragmatics stylistics**. Since pragmatics stylistics is informed by the growth of applied linguistics, a pragmatics stylistics methodology of teaching poetry is more objective, systematic and comprehensive. Besides teaching pragmatic competence through poetry, pragmatics stylistics methodology opens doors to integrate active learning methods which can facilitate communicative language teaching. Bridging literature and linguistics, pragmatics stylistics promotes independent language learning. The pragmatics stylistics tools used to interpret a particular literary text are transferable to interpret other texts. Therefore, since pragmatics stylistics methods and competencies are transferable skills, the teacher can solve the methodology dilemma. Pragmatics stylistics method is a heuristic method for the students and teachers in EFL contexts. The researcher recommends the use of language based approach (stylistics) while teaching literature in EFL contexts.

3. **Integration of active learning methods and pragmatics stylistics practices has practical implications.** Integrating pragmatic stylistic trends and active learning methods provides the teacher with the skill to practise student-centered language and poetry teaching. Active learning methods such as story telling, pair discussion, reflection, presentation, role play, debate, cooperative learning, homework, creative writing, cooperative teaching and drawing pictures increase the involvement of the students. They can help the teacher reduce the use of traditional methods in poetry classes.

4. **The growth of the pragmatic competence (PC) of EFL learners can be extended through indigenous literature in English using the pragmatics stylistics approach.** The indigenous literature can be informed by the local cultural address forms, indigenous manners of expression, local turn-taking procedures and culturally acceptable gesture forms. Ideas from a poem which exemplify proper manners of expression can be dramatised in the classroom. Short poems with related examples can be changed into pictures and drama to facilitate the growth of PC. Indigenous literature provides access to transfer culturally acceptable expressions and non-verbal communication styles from L_1 to L_2 contexts much better than exotic literature.

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Therefore, teachers are recommended to use pragmatics stylistics along with other active learning methods while teaching literature for the development of pragmatic competence in EFL context.

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