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Using Critical Discourse Analysis to Raise Learners' Awareness about Power Relations in Literary Texts

The Case Study of Master One Students at the English Department of Khenchela University

Thesis Submitted to the Department of English in Fulfilment of the Requirements for the Degree of 'Doctorat es-Sciences' in Didactics of English Language

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YOUSFI Nabila

DEDICATION

This work is dedicated to:

My affectionate parents

My brothers and sister

My nieces "Darine" and "Chahd"

My two aunts and their families

All my good friends and colleagues

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Abstract

This dissertation aspires to investigate the significance and practicability of implementing Critical Discourse Analysis (CDA) to raise learners' awareness about power relations in literary texts. Due to traditional teaching practices employed by literature teachers in EFL classes, learners encounter various difficulties analyzing the writers' linguistic choices and linking them to the corresponding social and cultural entourage. To respond to this situation, an exploratory sequential mixed methods design by means of qualitative and quantitative investigation tools was implemented. A sample of 56 Master 1 students at the department of English at Khenchela University was divided equally into an experimental and control group, and a quasi- experimentation was implemented. Before conducting the experiment, an interview with seven teachers of literature and a questionnaire with the experimental group students were effectuated to gauge attitudes about the devised approach and to gain insights into learners' level and the current situation of teaching literature at the department. To furnish more reliable results, a post-experiment questionnaire was administered to the same group to investigate their attitudes regarding the experimental sessions on one hand and the integration of CDA in literature classes on the other. Three progress tests were also designed to check learners' improvement and diagnose the encountered difficulties. The results obtained from the experimental tests reveal that implementing CDA in literature classes would enhance learners' interpretive skills, especially what concerns the way lexicogrammatical features echo power and ideology in literary texts. The findings of the interview and the two questionnaires correlate highly with the experiment's results, for both teachers and learners have welcomed the integration of CDA when teaching literature, and they even provided recommendations related to time management, texts' selection, and assessment tools for teachers who wish to implement this approach in their classes.

Keywords: Critical discourse analysis, power relations, ideology, teaching literature

List of Abbreviations and Acronyms

CDA   Critical Discourse Analysis

CG   Control Group

CPQ   Course Perceptions' Questionnaire

DA   Discourse Analysis

EFL   English as a Foreign Language

EG   Experimental Group

ESL   English as a Second Language

FCDA   Feminist Critical Discourse Analysis

MCDA   Multimodal Critical Discourse Analysis

SFL   Systemic Functional Linguistics

SPSS   Statistical Package for Social Sciences

Table of Contents

General Introduction

Chapter One: Teaching Literary Texts to EFL learners

Chapter Four: Research Methodology

Chapter Five: Analysis of Research Data

Chapter Seven: A Critical Approach to Analyzing Literary Texts

<h1 style="text-align:center">General Introduction</h1>

Background of the Study

Teaching literature to EFL students has recently gained wide currency, especially among educationalists and applied linguists. This is mainly due to the peculiarity of the literary discourse on one hand and the multiple ideological, cultural, social and political dimensions embodied in those texts on the other hand. This being the case, Mckay (2000) voiced the critics' apprehension concerning the difficulty of literary texts for EFL/ESL students, claiming that since literary texts mirror some social and cultural perspectives, they might be challenging for EFL/ ESL students.

Numerous research studies have been conducted in the area of investigating challenges encountered in literature classes and the way themes and linguistic items in literary texts can be taught. These include some current researches in the field of TEFL that have considered the inclusion of linguistic theories to teach humanities. Content-based instruction, for instance, was advocated as one way to offer learners the opportunity to be involved in authentic tasks by means of drawing their attention to the social and cultural background of literary texts (Brinton et al., 2003; Peregoy & Boyle, 2005). Similarly, Schleppegrell (2004) has utilized a linguistic theory labeled Systemic Functional Linguistics (SFL) to raise learners' awareness about the significance of the lexicogrammatical choices that authors employ to construe their texts. Febriani et al. (2018) have recommended several ways of incorporating language-based theories in literature classes to improve learners' language proficiency.

One significant theory is named Critical Discourse Analysis (CDA). This branch of modern Linguistics has its origins in critical linguistics and in Halliday's (1978) Systemic Functional Linguistics; it attempts to examine the relationships existing between language, power, and ideology. It is based upon the premise that texts cannot be considered neutral

sources of information but are constantly driven by an underlying set of assumptions advanced by the author(s) of the text. Critical discourse analysis has only recently made its way into EFL instruction, and it is considered to be a common research theory that is often employed to investigate language learning and teaching (Case, 2005; Rogers, 2004).

In the Algerian context, Boutemedjet (2019) conducted research about the role of gender in Algerian EFL classes, and the way CDA can help analyze the various interactions in the target language while Amari (2015) investigated the way CDA can be useful in EFL teaching and learning. Rogti (2019) has offered a theoretical perspective about the implementation of CDA in classes of literature to enhance learners' interpretation of literary texts and to foster teaching practices. Kheladi (2019) has maintained that the traditional practices in literature classes are the main causes behind learners' negative attitude about literature and literature classes. He also clarified that Algerian teachers are fully aware of the importance of implementing learner-centered approaches to teaching literature like those practices based on language analysis, but they just find them difficult to apply. Kheladi (2013) has also claimed that most of the Algerian students are completely unaware of the workings of literary discourse, which caused an overall ill-impression about the subject. However, little research was made in the scope of using language-related approaches like CDA in teaching learners how to attribute ideological dimensions to the linguistic structures present at the level of the literary texts to which learners are exposed. Even when reference is made to CDA as a literature –teaching tool, the topic is usually treated theoretically, in a way far from any empirical proceedings.

Implications for practice demonstrate how implementing CDA can offer valuable information about the texts being analyzed as it contributes to deepen the learners' knowledge about issues of race, class, and gender…This research paper is an empirical demonstration of

the effect of incorporating CDA in literature classes to raise students' awareness about the features of power and ideology that literary texts contain.

Statement of the Problem

Understanding literary texts does not only entail good language proficiency; it also requires an in-depth analysis of the elements that reflect the writers' beliefs and assumptions. Therefore, an implementation of CDA when teaching literature can offer learners a broader picture about the literary texts under analysis. Learners in Algerian classes tend to focus on propositional content while losing sight of the ideological assumptions that underlie texts and their discursive features. In a similar vein, language teaching materials have not given sufficient attention to important social aspects of language, especially aspects of the relationship between language and power that need to be emphasized in language education. Ignoring the role of ideologies in literary texts and the way they are represented through language may even engender negative attitudes about the text and about literature as a whole.

The central problem lies in learners being unable to see the different attitudes, assumptions, and beliefs transmitted via the literary texts that they analyze in class. Besides, learners do not have the linguistic knowledge that enables them to diagnose elements related to power, ideology, and control because they are unaware of the ways language can relate to power and ideology. When analyzing literary texts, learners tend to deal with language and power as separate entities, which may culminate in ill comprehension of the studied materials. Considering previous investigations in the field of teaching literature to EFL students, this work stresses the significance of integrating Critical Discourse Analysis to teaching literature at the Department of English at Khenchela University.

Study Aim and Objectives

This work aims at spotlighting the efficacy of implementing Critical Discourse Analysis in teaching literature at the department of English, Khenchela University. It seeks to investigate

the extent to which implementing Critical Discourse Analysis in literature classes can raise learners' awareness about the different instances of ideology and power relations that literary texts incorporate.

This aim can be achieved through underlining the following objectives:

1. To check whether teachers and learners are aware about the significance of highlighting ideologies and power relations in literature classes.

2. To explore the extent to which learners' linguistic competence enables them to explain discursive choices ideologically.

3. To investigate the impact of implementing CDA on learners' interpretive skills.

4. To identify teachers' and learners' attitudes about implementing CDA when teaching literature to EFL students

Research Questions and Hypothesis

This research is guided by one main question and four secondary questions:

Main Question: To what extent does the implementation of Critical Discourse Analysis in literature classes contribute to raising students' awareness about the power relations present in literary texts?

In attempt to answer this question, four secondary questions are raised:

Q 1. To what extent are EFL teachers and learners aware about the importance of highlighting ideologies and power relations in literature classes?

Q2. To what extent are Master 1 students able to explicate the literary works' linguistic choices ideologically?

Q 3. In what way (s) does the implementation of CDA in literature classes impact learners' interpretation of ideology and power relations?

Q4. What are teachers' and learners' attitudes about implementing CDA when teaching literature to EFL students?

On the basis of these questions, this study hypothesizes that learners at the University of Khenchela are unaware of the way language functions in literary texts to convey meanings pertinent to power and ideology. Therefore, if CDA was implemented in literature classes, learners would be able to describe, interpret, and explain the different ideologies and power relations that language manifests.

Research Methodology

In the present study, an exploratory sequential mixed-methods design is utilized by means of implementing qualitative tools of data collection followed by a phase of employing quantitative investigation tools. The adoption of this design is motivated by the type of data that this research aspires to obtain as well as the nature of the questions advanced in this study.

To achieve the aims previously stated, this research makes use of the following tools:

- An interview with teachers of Literature in order to elucidate their views regarding the importance of implementing CDA in literature classes and gain insights into learners' literary competence as well as the techniques used and recommended by teachers of literature at the department of English.

- A Pre-Experiment Questionnaire with Master 1 students of English to check their attitudes about the current situations of teaching literature at the department of English and to have an overall understanding of the problems they encounter in literature classes.

- An experiment conducted on one section of master 1 students via implementing Critical DiscourseAnalysis with the experimental group and an instruction based on traditional content-based approaches with the control group. This project follows a tradition of studies that employed the pre- post- tests techniques in addition to the progress tests that aim at tracking learners' development. The pre-test is intended to

determine the students' proficiency level before the treatment while the post- test is used to yield the required data.

- A post-experiment questionnaire administered to the experimental group students in order to analyze the situation after conducting the experiment and to compare their answers to the ones voiced in the pre-experiment questionnaire.

In this study, data is collected from literature teachers and master 1 students at the Department of English at Khenchela University. This choice is motivated by the fact that master1 students are introduced to the principles of text analysis while dealing with the subject of Discourse Analysis that constitutes the fundamentals of this research. Besides, their syllabus of literature includes some literary works that tackle issues linked to power, race, and gender. Instances of these works include Joseph Conrad's *Heart of Darkness*, Charlotte Perkins Gilman's *the Yellow Wallpaper*, and Arthur Miller's *Death of a Salesman*.

Significance of the Study

This study makes some considerable contributions to the area of teaching literature in EFL classes. The results of this research paper can deepen the current understanding about what to teach in EFL classes and how to teach it. Following the theoretical and practical framework of this study, teachers and students alike would be able to tackle literary texts from a more critical perspective through considering the way structural and linguistic features disclose ideology and power relations in literary texts. Teachers can also refer to the pedagogical implications of this study to manage their time in literature classes, make good selection of literary texts, and develop students' critical and analytical skills.

Structure of the Study

The present research is divided into seven chapters; the three first are theoretical and the four others are practical.

The first chapter presents an overview of the literary discourse as well as the preeminent approaches of teaching literature. It also covers the main hindrances that learners encounter when attempting to understand some literary writings.

The second chapter focuses on CDA. It tackles its background, strategies and applications. This chapter also highlights Fairclough's model to CDA, its characteristics, and the theories influencing its principles.

The third chapter highlights elements related to power and power relations. It explicates the different types of power relations and displays the way they are illustrated in some literary works.

The fourth chapter presents the methodology followed and the tools of investigation being employed. It also provides a justification for the selected tools.

The fifth chapter focuses on the procedures of analyzing and the data obtained from the four tools of investigation. Above all, teachers' responses to the interview and pre-experiment questionnaire are analyzed in order to cast light on their attitudes towards the integration of CDA in teaching literature. Then, the results driven from the tests and the post-experiment questionnaire are presented. The data are measured statistically and displayed in the form of diagrams.

The sixth chapter aims at interpreting and discussing the findings obtained in the fifth chapter and comparing the results of each tool to those obtained from the three other investigation instruments. This chapter also demonstrates the way the findings of this research paper address the gaps that previous research papers manifested.

The last chapter provides a suggested theoretical framework for the integration of CDA in teaching and interpreting literary texts. It incorporates the main guidelines to teach literature through the lens of Critical Discourse Analysis along with a group of activities that can be used in a CDA-based class of literature.

Chapter One

Teaching Literary Texts to EFL learners

Introduction

Literature is now becoming an area that induces frustration for teachers and learners. This is presumably the reason why new methods and approaches were developed to render the process of teaching and learning less challenging. These attempts, however, are proved insufficient as teachers and learners are still complaining about the demanding nature of the subject. The first chapter delves into the different types and forms of literary texts as well as the main linguistic features pertinent to literary discourses. This chapter also covers the importance of teaching literature, the encountered challenges, as well as the main methods and approaches pertinent to teaching literature to EFL learners. It culminates in highlighting the imperfections of the previously- stated techniques calling for some new practices in literature classes.

1.1. Literature and Literary Discourse

Considering the terms "literature" and "literary discourse" as being two labels for the same idea is common misconception. In fact, literature can be taken as the broader scope wherein different types of literary discourse lie, so the latter is one component of the collective body of knowledge named "literature". Hence, they cannot be used interchangeably, especially when characteristics of different types of literary texts are highlighted. What follows is an attempt to clarify the true sense of these two terms and the way (s) they can be related.

1.1.1. Literature Defined

Unlike what most people think of literature, providing an accurate and comprehensive definition of the term is quite challenging. This is primarily due to the complex nature of the term and its variant constituents. Even the multiple literary genres that exist within this collective body of writings will just render the process of providing an all-inclusive definition

more challenging. As such, various definitions with various perspectives have been provided to touch upon the multifarious aspects of literature and literary texts.

Literature can be defined according to the prime characteristics featuring it. Since literature is all discourse, most of the elements characterizing it are discourse-related. According to Meyer (1997),

> literary works are (1) written texts; (2) are marked by careful use of language, including features such as creative metaphors, well-turned phrases, elegant syntax, rhyme, alliteration, and meter; (3) are in a literary genre (poetry, prose, fiction, or drama); (4) are read aesthetically; (5) are intended by the author to be read aesthetically; and (6) contain many weak implicatures, and are deliberately somewhat open in interpretation. (p.1)

This definition denotes that literature is an entity that constitutes any artistic writing that endorses a peculiarly aesthetic use of language. Meyer's definition also claims that literature writings are open to various interpretations of all different sorts and aspects, for it is quite impossible to share the same explanation and understanding of a particular piece of literary writing.

Harmon (2014) could distinguish two types of literature. Literature, in its broader sense, refers to any written product; i.e., the writing body as a whole whereas the narrower sense of it stands for all that appertains to aesthetic writing. This idea is intricately related to the term "literariness", which refers to any product that can be said to be a literary work. This term, according to Cuddon (1976, as cited in Harmon, 2014), refers to literature as a piece of writing that cherishes some peculiar qualities that cannot be found at the level of other ordinary writings. Doing so, Cuddon limited the scope of literary works to only five main writing genres (epic, drama, lyric, novel, short story). This point has been further explained by Hirsch (1978, p.34 as cited in Harmon, 2014, p. 2), who emphasized that " [l]iterature

includes any text worthy to be taught to students by teachers of literature, when these texts are not being taught to students in other departments of a school or university". This definition, too, is very similar to Cuddon's considering the fact that the texts studied at the level of literature departments generally belong to the five literary genres named by Cuddon, and therefore, they are all part of the narrow aesthetic literature.

Other definitions of literature and literary works have attempted to highlight the social and cultural aspects of the work regardless of the way language is being used. According to Pradopo (1994), the literary work is a product through which the features of a given epoch or social group as well as the author's attitudes towards them are transmitted in an amusing fashion. Hence, any literary work is a reflection of what takes place in the world on one hand and of the Writer's life on the other. This point makes literary and historical texts very similar in the sense that both of them introduce some realities about the world. However, history and historical texts narrate events as they are in the real world whereas literary texts are always prone to the writer's imagination. As Rodwell (2013) noted, "Historical discourse is a privileged instantiation of the human capacity to endow the experience of time with meaning, because the immediate referent (the Bedeutung) of this discourse is real, rather than imaginary, events" (p.157).

1.1.2. Genres of Literary Texts

Literary texts are made into different categories and subcategories depending on the genre to which they belong. A literary genre can be described as a classification of texts that determines their content, style, and tone (Ringo &Kashyap, 2022). Every literary text should have some criteria compatible to the aspects defining a particular genre in literature. According to their content, linguistic, and structural features, a literary text can belong to one of the four most common literary genres: Fiction, drama, poetry, and non-fiction. These four types are, in turn, categorized into smaller versions (subcategories).

The first literary genre is poetry. It is the type of literary writing that involves particular rhythmic qualities of language use. These include sound symbolism, which signifies the existence of non-arbitrary liaison between the sounds used and the meanings this combination of sounds conveys as well as phonesthetics, which represents the aesthetic effect that is created out of putting sound qualities in a specific order. This melodious effect that constitutes poetry is what makes it distinguishable from any other literary genre. Therefore, poetry gives more priority to sound combinations and speech figures than to the accuracy of grammatical structures and word choices. Poems can be classified, according to content and length, to a group of subgenres (Indeed editorial Team, 2022):

- Epic: These are long-verse stories that recount the adventures made by a heroic character or group of characters. A typical epic includes poetic and dramatic aspects along with superhuman qualities and fantastic experiences.

- Narrative: A narrative poem is also concerned with telling a story via employing poetic techniques. However, they are mostly very lengthy, and they do not necessarily include heroic tales.

- Lyric: These are characterized by being very brief and melodious. It is usually produced in order to express feelings and emotions regarding something or someone.

- Dramatic: This type includes poems that are written to be performed in front of an audience. It aims at expressing attitudes and perspectives freely and openly.

The second type of literary genres is fiction, which is regarded as the most popular type of literature writing. That is because fiction is initially designed to serve the purpose of amusement while being informative and inspiring meanwhile. Fiction concerns itself with creating stories based on the writer's imagination via employing the figurative aspects of language. Just like poetry, fiction encompasses a variety of subgenres. Authors, however, can choose to respect the requirements of a sole literary genre as they can combine two or more

genres in one literary product. The following items represent the most common ones(Indeed editorial Team, 2022):

- Historical fiction: This type of fiction invests in real historical events to tell a story that is based on history but is creatively different in terms of some minor details like the characters' names, the language used, or the setting itself.

- Mystery: Mystery writings expose readers to a series of mysterious events that are to be solved only when the novel ends. Detective novels are typical examples of this category.

- Realism and magical realism: Literary realism portrays people, places, and events the way they actually appear in realism whereas magical realism depicts reality though adding a substance of magic and fantasy.

- Romance: This subgenre is concerned with tracking how love stories evolve through time.

- Science fiction: This type of fiction relates the concept of fantasy to scientific topics like space exploration and time travelling.

- Fable: This type is produced specifically to teach life morals and values. What is specific about them is that authors' tendency to use animals or objects as the story's protagonists.

- Dystopian: A dystopian literary work portrays the world in a situation of total destruction. The themes incorporated within a dystopian work are all about poverty, wars, misery, oppression, and all sorts of calamities that can threaten people's lives on earth.

- Mythology: This fictional subgenre provides some far- from- scientific explanations about common behaviors and phenomena. Mythological works usually present their

themes using symbols that are mostly against logic like the manifestation of gods and goddesses as symbols of universal themes like love, war, friendship...

A third genre of literature writing is represented through drama. The latter is also part of fictional literature because it is based on the author's imagination. However, the events are transmitted via performance and dialogues, creating the so-called plays. Drama is unique in the sense that it takes elements from the two previously- mentioned genres: fiction and poetry. When plays are performed, characters' attributes, feelings, thoughts and attitudes are all transported via the actors' impersonations (Indeed editorial Team, 2022). Ringo and Kashyap (2022) have categorized Drama into different other subgenres as follows:

- Tragedy: Tragedies are usually associated with problems, obstacles, and emotional turmoil that the main character experiences throughout the story.

- Comedy: This subgenre's features oppose the very definition of the previous subgenre in the sense that it is overwhelmed with humorous and entertaining events. Even when serious issues come into play, they are treated in a comic fashion.

- Musical: As its name unveils, this subgenre transmits the events of a given story through depending on musical and sound-related techniques. The story is literally sung.

- Melodrama: This last subgenre invites readers to follow the journey of a protagonist to eventually reach success and find solutions to the encountered problems.

The fourth genre of literature production is nonfiction, which includes, in addition to its literary attributes, some characteristics of historical writing. That is because it is based on the embodiment of real places, peoples, and events. Therefore, an understanding of the ideas present in a fictional work can sometimes depend on the facts incorporated within a related

non-fictional writing. What is peculiar about this genre is that research should be made before the production of any text because it is not subject to authors' imagination the way the previous genres are. Three prime categories constitute the non-fictional genre. They are represented as follows (Indeed editorial Team, 2022):

- Autobiography: this sub-genre pertains to a story of one's life that is told from the firs-person point of view. Hence, the events are produced by the person who is in charge of the production process.

- Biography: similar to autobiographies, biographies also recount the story of a person's life from a third-person perspective. Here, the writer is not the person around which the story revolves.

- Essay: An essay is a brief piece of writing that discusses a given topic or idea according to a particular structure and after conducting extensive research. The structure of essays varies according to its purpose; it can be descriptive, narrative, expository, or argumentative.

1.1.3. Characteristics of Literary Discourse

The literary discourse has always been described as peculiar. It is true that every discourse has its distinctive features, but the literary discourse in particular remains always subject to controversy due to the ambiguity surrounding its constituents. The proof of that is that scholars in the field cannot till now agree on its defining characteristics. What follows is an overall view of the prime features that have been attributed to literary discourse by some practitioners in the field of literary studies and criticism.

Literary discourse is usually described in terms of the purpose it serves. It is this point which makes it different from any other type of discourse. According to Saakyan (1996), this purpose lies in seeking to impact the so-called "spiritual space" of the reader, which refers to the individual's characteristic traits including values, attitudes, life experience, and

aspirations. If a literary work could change any of these features, then one can claim that the discourse of this work succeeded to achieve its prime objective, which is making the reader endorse the elements that the work includes, and therefore, contribute to make the reader's "spiritual space" relatively different. When considering the Victorian novels, for instance, one can claim that they were all challenging the idea that women were created to be housewives. The discourse employed by Jane Austen in her novels was crafted in a way that defies the females' role dictated by society and renders their self-esteem more positive.

Unlike any other type of discourse, the literary discourse is characterized by its unconventional creative intertextual reality. The latter concept includes three key variables. Creativity refers to the imaginative feel that the writer of a given work pours into the written words while intertextuality signifies the way a literary work is made out of different other texts, which is also the outcome of the writer's creativity and imagination. The last concept, which appears to contradict with the two previously-stated variables, is reality. Within every work, there is tendency to project the ideas present into reality, so even if the ideas were not real, readers would always feel that they have to do with their style of life, sensations, and attitudes (Saakyan, 1996). Therefore, despite the fictitious nature of the literary discourse, there is always subtle correlation with the reader's world, and this real world is only transferred to the reader through the writer's style, imagination, and perspective. Joseph Conrad's fashion of describing the Congo River in his novella *Heart of Darkness* is completely different to how geography portrays it, but because Conrad links the place to the people dwelling it and to the issue of race, the whole country (even the continent) was depicted as hellish.

The third characteristic is linked to the way literary discourse is versatile in many aspects. It is, in fact, a composite of many other sub-discourses. Readers can easily ascertain that within a single literary work, one can come across diverse themes, genres, and ideologies. It is

impossible to find a novel that is made exclusively by means of narration; writers usually resort to description to make the image closer to the reader's mind or to dialogues to make characters' reactions more genuine. Writers can even provide explanations and arguments to implicitly convince the reader to embrace a given idea. In one literary work, readers can confront a number of perspectives that can be compatible or opposing, and each of the characters is trying, throughout the work, to advocate his/her perspectives. Plays represent a classic example of this interplay among different writing genres; despite being based on dialogues, playwrights are required each time to refer to the setting or to the characters' attire and physical appearance using some narration and description techniques (Andras, 2008; Saakyan, 1996).

The most important characteristic when referring to discourse in general and literary discourse in particular is language. Language and discourse are so-interrelated to the extent that people tend sometimes to use them interchangeably. Literary discourse is always perceived in terms of the linguistic, stylistic, and pragmatic features it incorporates. Literary discourse is, above all, characterized by its lexical density, which refers to the diverse semantic items utilized in a literary text to tackle a variety of topics. These items are not necessarily "literary" or "poetic"; they can be also scientific and discipline-related but used within a literary context. A novel, for instance, can make reference to texts of law, history, psychology…Hence, the terminology linked to these domains should also be present. The process is also referred to as "re-registration" or "register borrowing". If one considers the novels produced by Dan Brown like *Da Vinci Code* or *Origin*, one can easily detect an overdependence on the jargon pertinent to different domains like religion, art, psychology, history, and mathematics. Readers who are unfamiliar with this terminology can find difficulties understanding the gist of these works, for context alone will never suffice to provide readers with the details they need about the works.

Another meaning-related characteristic of literary discourse is the so-called "polysemy". This denotes that words and expressions in literary contexts tend to display more than one meaning, and therefore, one idea can be understood in different ways and can have more than one interpretation. This, according to Schwimmer (1985), can create ambiguity and confusion regarding the messages that writers wish to transmit, which is referred to as lexical ambiguity. "An expression or an utterance is ambiguous if it can be interpreted in more than one way. The notion of ambiguity can be applied to all levels of meaning: to expression meaning, utterance meaning and communicative meaning" (Löbner, 2013, as cited in Andraš, 2018, p.32). The proof of that is that critics never agree on one interpretation of a given piece until the author of the work makes the meaning and intentions plain. In some cases, this polysemy effect is exerted purposefully to achieve "aesthetic idiolect", which is a peculiar feature of a writer's style wherein s/he plays with some words and expressions to create appreciation of the language being used. When considering Joseph Conrad's *Heart of Darkness*, one can attribute different interpretations to the language used to qualify African and Africans. An example of that can be a reference to the "the night of first ages", which is sometimes interpreted as the Medieval Ages while it can be also understood as "the Prehistoric Ages.

The most strikingly apparent feature of literary discourse is poeticity, and as the name suggests , this feature is all about the aesthetic attributes that language offers at the level of literary texts. This particular trait of literary discourse emerges when images, predication, mental models, and rhythm are in play. It is, however, sufficient to have only two of these items to create the effect of poeticity. The latter makes the link between cognitive processes and language use, for, very often, the words being used in literary contexts help readers to draw images in their minds about the content addressed in the work (Sándor, 1989). In fact, the artistic writing is generally thought of as the outcome of manipulating some language techniques to ensure the product's aesthetic perception. Poeticity is a technical art, it is the feature that renders

literature writings artistic products. According to Shklovsky (1965, as cited in Soares, 2020, p. 98),

> Art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone *stony*. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar" to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.

These resources include similes and metaphors, language figures, syntactic arrangements, and visual figuration. It is the use of these particular linguistic items that can create different images and sensations that no other discourse can engender (Soares, 2020).

1.1.4. Types of Literary Discourse

As any genre of texts, literature comes in different discourse types. Literary discourse represents the way linguistic items are patterned within a given text and context. As demonstrated by Kinneavy's communication triangle (1983, as cited in Amaria, 2018; Literary devices, 2017), there exist three main typologies of literature writing: Expressive literature, transactional literature, and poetic literature. This categorization depends mostly on the type of communication, ideas and information disseminated in a certain piece of literary writing.

Expressive discourse is concerned with expressing the writer's emotions and experiences without attempting to discuss ideas or convince others to adopt a given stance. Therefore, this type of literary discourse concerns itself with the sensations felt by the producer of the work regardless of whether these feelings are shared among members of a given society. Expressive works are generally non-fictional, and they include blogs, memoirs, letters, diaries, and journals.

Transactional literature, which is the second type of literary discourse, denotes the literary works that are instructional by nature and aim at suggesting a given action or plan. This category is more concerned with the way messages are conveyed between participants (Reader-writer/ speaker-listener). This type of discourse makes plain one objective of using language, which is the ability to persuade. Transactional literature includes advertising, editorials, and instruction manuals. Obviously, all types of argumentative writing can be considered as part of this discourse category.

The third type of literary discourse is labeled "poetic literature". As its name suggests, this type appertains to both: language and form of literary texts, and it is considered as a creative approach to fiction. Often, any poetic discourse employs imaginative and rhythmic style, what makes it an emotionally charged discourse. Poems, plays, short stories and novels are typical examples of works belonging to the category of poetic discourse because the two common criteria among them all are imagination and language aesthetics.

1.1.5. Interpreting Literary Discourse

Interpreting literature is always considered as the ultimate objective of reading any literary text, be it a novel, a short story, a play, or a poem. This process is very important in the sense that it enables readers to make sense of the materials on which they embark. Interpreting literature, however, cannot be realized unless some stages are followed.

Before delineating the main stages of interpreting literary discourse, it is necessary to disclose what is meant by the process of literary interpretation. To interpret literature simply means trying to ascertain the meanings found at the level of any literary work as well as the purpose behind writing them in the first place. The process of interpretation involves using one's senses to take raw data then making it meaningful through relating it to previous experiences(Interpreting Literary Meaning, 2014). One can, for instance, react to a particular utterance saying that it is racist. Overall, the everyday language we use is very straightforward

and does not require the use of numerous interpretation strategies. Yet, when the language being used is relatively opaque (the way literary and political discourses are), the situation dictates the use of some special techniques of interpretation. Literary texts, for instance, suggest the existence of more than one possible meaning, which makes readers feel perplexed regarding the true intent of the writer (Hale, 1997).

To interpret literary texts, and to be able to move beyond the plot level of the text under scrutiny, readers are encouraged to ask a number of interpretive questions, most of which are of open-ended nature. The "why" and "how" questions are very appropriate as the usually question the motives behind the use of a given linguistic structure or the attitude towards the way an event or character is designed. Readers may even reflect upon their own values by asking the question: "How would I react to such a situation?" or "to what extent is the raised problem pertinent to the reader's culture?" Doing so, readers can compare and contrast norms and values of their culture to the ones found at the level of the texts they analyze. Learners can even question the significance of employing some linguistic structures like tenses, the passive form, or the interrogative sentences. Interestingly enough, no single answer is to be provided, and the interpretation of the same text may change each time one reads the work or thinks about it (Hale, 1997).

There exists a number of approaches to literature reading and interpretation. The first approach is named the biographical approach; it highlights the writers' background as well as the significant events or people in their lives. The historical approach, however, relates mostly to what actually took place the time the literary work was produced. Another approach to literary interpretation is the philosophical approach, which centers its interest on the philosophy that the writer embraces and his/her views towards human nature and society. The approach that investigates some female ideals, views, and attributes is called the feminist

approach whereas the approach that advocates the analysis of the inner self and its psychological features is referred to as the psychoanalytic approach (Tyson, 2006).

1.2. Teaching Literature in EFL Classes

The second section of the first chapter approaches the methods and techniques of teaching literature to EFL students. This part invests in the elements covered in the previous section to relate the essence of literature and literary discourse to the teaching practices that take place in EFL classrooms.

1.2.1. Importance of Teaching Literature in EFL Classes

Teaching literature to EFL learners is challenging yet worth consideration. Learners should be aware that they cannot improve their linguistic and communicative skills unless they have good mastery of the language employed in various pieces of literature. EFL Teachers, likewise, consider literature a tool to increase their learners' proficiency in the language. Teaching literature is, therefore, rudimental in EFL classes as it proved significant at different levels.

Primarily, literature has a role to play in the process of language acquisition. Literature provides learners with an authentic genuine language wherein learners are supposed to handle various linguistic items and communicative functions (Duff &Maley, 1990, as cited in Sell, 2005). Learners are required to use and comprehend contexts of irony, metaphor, narration, argument and others, just the way native speakers do. Besides, teaching literature and exposing learners to various literary genres can foster learners' vocabulary repertoire and promote their oral and written proficiency. Learners can always invest in the linguistic structures and ideas present in a given work to produce a speech or a piece of writing (Babaee & Yahya, 2014).

Teaching literature is both engaging and motivating. If the teacher makes good selection of the literary piece to be taught, then learners will cherish pursuing the story's flow of events

or the author's writing style. Most of the elements embedded in a literary work (plot, characters, language, historical context and others) can induce learners' appetite to talk and write. Literary texts are engaging in the sense that learners always relate some events or characters to their personal life, especially if the characters went through similar experiences or emotional turmoil (Babaee & Yahya, 2014). According to Collie and Slater (1987), students "inhabit" the text they are reading when focusing on the happenings of the story. This is because literature deals with some universal themes like love, family, friendship … Comparing and contrasting the cultural elements found in the English work to the ones linked to the learners' culture can be also very motivating. This point has been particularly emphasized by Lazar (1993), who claims that:

> If students are familiar with literature in their own language, then studying some literature in English can provide an interesting and thought-provoking point of comparison. This may apply equally well if students come from a culture with a rich oral tradition, where the body of written literature is fairly restricted. Asking students to retell short stories from their own culture, for example, before getting them to read an authentic story in English on a similar theme, could be highly motivating. (p. 15)

Teaching literature is also culturally enriching. Being introduced to a piece of literature means maintaining an automatic contact with the cultural, social, and historical background pertinent to a given author or historical period (Floris, 2004). Therefore, teaching literature can help to raise awareness and knowledge about the peculiarities of the target culture, and therefore, assist the process of embracing that culture (Babaee & Yahya, 2014). What can be better than the novels of Charles Dickens, Thomas Hardy, or the Brontës to portray the prominent changes that took place during the Victorian era or to remark on some significant life facets of the day? Bringing to view the way British and American people exert various activities in their daily lives is particularly engaging in the sense that it fosters learners'

imagination about a culture that is, according to them, very rich, interesting, and different. Unquestionably, all different is interesting.

1.2.2. Challenges to Teaching Literature in EFL Classes

It is always significant to investigate the most common difficulties that encounter teachers of literature in EFL classes given that knowing the problems is part of the treatment. Research in EFL teaching and learning betokens the existence of various challenges that face EFL teachers in their classes of literature: Language-related, cultural, ideological, and different other challenges.

1.2.2.1. Language-Related Challenges

One major impediment of teaching literature lies in learners' low language proficiency as well as their unawareness of the lexical, grammatical, and pragmatic attributes of the literary text under study. This problem, according to instructors, can affect learners' understanding of the materials being taught and the teaching-learning process as a whole. Hussein and Al-Emami (2016) illustrate the situation through pinpointing the case of Arab learners who face difficulties when communicating in English despite obtaining excellent grades back in high school. These learners, especially those living in rural areas, get overwhelmed by the literary style found at the level of the materials they are supposed to study, mostly because of the huge discrepancy existing between the students' level and the syllabus requirements. The main challenge lies in how to make learners adjust to the nature of the texts they study, which requires much effort, time, patience, and determination.

Language-related deficiencies are natural repercussions of two main determinants: learners' disinterest in reading and teachers' infelicitous methodological practices. As for the former factor, EFL teachers usually complain about the lack of pre-service training and fear their being unqualified to teach English literature, especially as the latter requires good mastery of the language (Katz, 2001, as cited in Işıklı & Tarakçıoğlu, 2017). Most of these

teachers are barely cognizant about the new approaches to teaching literature, especially those that tend to be language-oriented. The second factor is, in turn, a natural consequence of the digital habits that the new generations have acquired. Hence, learners are becoming passive individuals who cannot savor the written products due to being less focused and less patient (Kheladi, 2013).

1.2.2.2. Cultural and Ideological Challenges

Given the fact that the process of selecting literary works itself is ideology-bound, teachers and syllabus designers usually aim at getting learners to endorse certain ideological orientations or do away with others. The challenge lies in the existence of some ideologies that go counter to learners' principles and beliefs (Doecke & Yandell, 2019). The Arab countries in particular usually consider the western literature as a menacing factor and a vehicle of cultural colonization that might shake learners' national and religious identity. The teacher remains in two minds regarding whether to appeal to learners' native culture or to adapt to the objectives of using multicultural literature in the curriculum (questioning the prevailing ideologies, developing tolerance towards the other culture, raising awareness about social discrimination, and promoting social and individual transformation (Cai, 2002, as cited in Hussein & Al-Emami, 2016). As such, teachers resort to highlighting issues linked to the work's plot or literary style instead of focusing on the work's social, cultural, and ideological background.

Another challenge lies in altering learners' negative attitudes about the other through making them value the principles embodied in the multicultural literature to which they are exposed and benefit from those cultural components (Kuider & Driss, 2019). Meanwhile, teachers and learners alike should not allow the thoughts and ideologies promoted in a given work to invade their minds, which requires deep and critical reading of the work. This being the case, teachers find themselves facing a new challenge that constitutes in finding methods

and approaches to teach literature critically and do away with the traditional parrot learning to be able to compare and contrast the cultural and ideological elements found in those texts to the ones linked to their culture. Teachers are also required to push learners to manifest ideologies that are similar or different from the writer's stance without being stigmatic or culturally biased. This necessitates that teachers make their viewpoints implicit until learners make their interpretations (Dar & al., 2010).

1.2.2.3. Other Miscellaneous Challenges

In addition to the two previously-stated challenges, authors (Guerroudj, 2015; Kheladi, 2013) have named other elements that can make the process of teaching and learning literature an insurmountable hurdle. These challenges include the following elements:

- The lack of sources at the university's library (especially those of interest to learners): most of the books of literature that can be found at the level of Algerian universities are very outdated and are not related in any way to learners' needs and interests, especially in literature classes.

- The insufficient time dedicated to literature classes: Most universities dedicate 90mns to 120 mns per week to classes of literature; this amount of time will never be sufficient for learners to experiment with a variety of texts, analyze and interpret them, and even evaluate the quality of content these texts present.

- Teachers' inability to do appropriate selection of the content to be introduced to learners, especially when considering learners' linguistic and thinking level: This is generally due to teachers' marginalization of issues related to the didactics of literature. Besides, the huge sum of teaching hours attributed to teachers makes the process of text selection very challenging.

- The texts' considerable length: Teachers of literature do not generally take the aspect of length into regard while learners consider this point a hurdle, especially if they were not the type of learners who read literature very frequently.

1.2.4. Approaches to Teaching Literature to EFL learners

Myriads of approaches can be implemented in EFL classrooms to teach literature and literary texts. Deciding to employ a given approach depends on factors that are mostly linked to the students' level and interest, the teachers' preferences, or to the contents and objectives of the course itself. Ling and Eng (2016) have distinguished six prime approaches to teaching literature in EFL classes. These approaches are classified into three categories: The cultural model (which encompasses the information-based approach), the language model (includes the language-based approach, the stylistic approach, and the paraphrastic approach), and the personal- growth model (it incorporates the moral-philosophical approach and the personal response approach).

Figure1.

Models and Approaches to Teaching Literature in EFL Classes (Ling & Eng, 2016)
´ ´ ´).
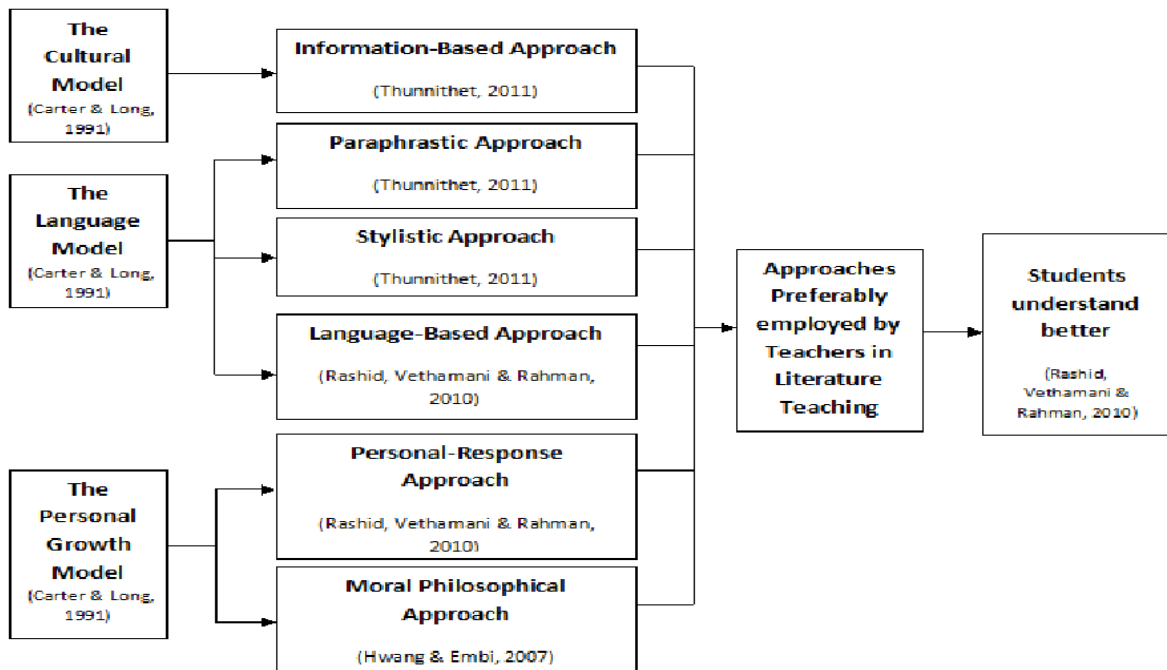
1.2.3.1. Language-Based Approach

This approach allows learners to focus on both: The language being employed and the content conveyed through it. However, it caters more for how language is used than for the information and facts presented by the writer, which, according to this approach, are of a secondary concern (Lazar, 1993). This approach requires that learners have good mastery of the target language and its culture, which is why language-based approaches are not very common in EFL classrooms. To be able to study literature through a language-oriented approach, EFL learners should be aware of the peculiarities pertinent to the literary discourse as well as the way a literary text can be deconstructed into smaller linguistic chunks (Al Sabiri & Kaymakamoğlu, 2019). Therefore, the main objective of this approach is to assist the description, analysis, interpretation, and evaluation of a literary text through employing learners' knowledge about language workings.

As any approach to teaching, language-based approaches have their high and low points. According to Carter (2007), they are advantageous in the sense that they raise learners' awareness about the discursive aspects of a text, which helps to trigger learners' autonomy and ability to deal with different genres of literary texts. The flip side of this approach, however, lies in its being frustrating for learners due to the full dependence on language while marginalizing learners' feelings and experiences as well as the social, historical, and cultural dimensions of the work (Lazar, 2009).

1.2.3.2. Paraphrastic Approach

The main objective behind implementing the paraphrastic approach in literature teaching is to help learners comprehend the literary texts through simplifying their language. To do so, students are asked to reword the text or translate it to another language (Ling & Eng, 2016). Hence, the prime interest of this approach lies in the surface structure rather than the deep meaning of the text, which makes this approach a variant of the language model (Divsar,

2014). The Activities linked to the implementation of this approach include retelling a story or a poem using simpler language, asking learners to translate some passages to their native language, and reading the paraphrased notes provided by the teacher or the textbook(Hwang & Embi, 2007).

Taking into account the objectives and principles of the paraphrastic approach, one can easily detect its weak and strong points. Despite the fact that this approach renders the linguistic structures of the original text less complex, it is very teacher-centered and does not fuel learners' interest about the subject (Hwang & Embi, 2007, as cited in Ling & Eng, 2016). According to Rosli (1995, as cited in Hwang & Embi, 2007), this approach is more convenient for beginners, for it helps to establish overall assumptions about a given literary work and its author.

1.2.3.3. The Stylistic Approach

The stylistic approach to teaching literature is another language-based paradigm that has proven to be of high practicability in EFL classes. The stylistic approach appeared in the 1970s to account for the characteristics of the literary language and to raise learners' sensitivity to literature and literary works. It is particularly interested in the unconventional syntactic structures that can be found at the level of some literary genres like poetry (Van, 2009, as cited in Bobkina & Dominguez, 2014). This approach dictates the implementation of stylistics as a study that recommends doing linguistic analysis in order to comprehend the way messages are transmitted in a text. Therefore, stylistics enables students to detect the functions of linguistic forms that convey those messages. The stylistic approach is also one way to compare and contrast the writers' styles as well as the functions present in different types of texts (Lazar, 1993). As Maley (1989) suggested, this approach's prime interest is the text itself and the linguistic elements construing it; other interpretive issues (social, cultural, historical…) are of secondary consideration.

This approach too has some advantages and disadvantages when being used in EFL classes. As to the former, the stylistic approach can help the instructor to design a purposeful teaching strategy to guide learners through the analysis of literary texts and help them produce critical essays about the texts they analyze (Tahmasebi, 2019). The disadvantages of using the stylistic approach in EFL classes are not numerous; they include learners' propensity to find difficulties understanding the literary discourse, for not all learners are prepared to analyze a literary text stylistically. Besides, stylistics is usually accused of being very subjective. As Barry (1988) argues, "Stylistics is beset by a lack of logic and consistency in argument which continues to undermine its claim to be more 'objective' and 'scientific' than the older forms of criticism which it looks down upon as 'impressionistic'" (p. 175).

1.2.3.4. Information-Based Approach

This approach is one way of delineating facts and information about a given literary work. It is based on the premise that teachers ought to be the sole input provider. The information-based approach refers to literature as "aesthetically patterned artifact endowed with the knowledge potentials philosophy, culture, morality, and humanities" (Ganakumaran, 2007, p. 2, as cited in Rashid et al., 2010, p. 90). Therefore, literature is considered only a collective body of information and a mere tool to transfer knowledge related to society, history, culture, politics... It is an approach that aims at teaching about literature not teaching the literary texts themselves (Rashid et al., 2010).

The advantages and disadvantages of information-based approaches when teaching literature to EFL learners are immense. This approach is praised for allowing learners to delve into the various meanings of the literary terms, approaches, and ideas. It helps them to discuss and write about literature using the appropriate terminology (Al Sabiri & Kaymakamoğlu, 2019). However, and despite being the most favored approach to EFL teachers, Information-based teaching is only appropriate for learners with low linguistic proficiency. This being the

case, teachers are required to do the whole job for learners, which renders the approach teacher-centered par excellence (Mustakim et al., 2018).

1.2.3.5. Moral-Philosophical Approach

The moral-philosophical approach suggests that the teacher integrates some morals and values in the lessons being presented. The learners' main task is to explore the morals that a literary text incorporates like honesty, independence, and respect (Atek et al., 2021). Doing so, learners can adapt quickly to the principles and values of the target culture. This approach helps also to shape learners' character, especially because its ultimate goal is to make learners distinguish between what is right and what is wrong regardless of their linguistic proficiency (Atek et al., 2021).

Incorporating this approach in literature teaching has its positive and negative aspects. The moral-philosophical approach can make the whole learning process very meaningful as it helps to raise their awareness of the values present in a given text. That is presumably why it is the most favored approach among students (Atek et al., 2021). However, the application of this approach tends to be very challenging, especially in cases when students lack critical thinking skills. Therefore, this approach is inappropriate for weaker students (Al Sabiri & Kaymakamoğlu, 2019).

1.2.3.6. Personal Response Approach

Personal -response approach is based on some purely personal assumptions. It dictates that learners analyze literary texts using their feelings, opinions, and personal experiences. This approach attaches great importance to the reader's role and contributions. Accordingly, reader-response approach implies that any literary product is open to interpretations giving the fact that each learner experiences the content of the work in their own fashion (Ningrum, 2018). The activities that EFL teachers can implement using the personal response approach include asking learners to relate a literary content to their daily life experiences, asking them

to compare a given literary text to another, or even encouraging them to comment on each other's responses to a text (Divsar, 2014).

The application of this approach in EFL classes has prompted a number of benefits and challenges. As for the former, the reader-response approach allows learners to feel more independent when reading a text, which can contribute in fueling their passion about the text and the course as a whole. This can also help to improve learners' writing because they will write about something that is related to them. Besides, this approach promotes learners' critical and creative thinking skills (Ningrum, 2018). The challenges that this approach can engender reside in its being very judgmental, and hence, learners can barely comprehend what the writer intends to transmit. Besides, learners can feel uncertain while analyzing a text due to the lack of clear steps and procedures to do so (Tucker, 2000).

1.2.4. Criteria of Selecting Literary Texts

One significant stage of designing a lesson of literature for EFL learners is selecting the texts that suit the underlined objectives of the course. Doing so necessitates that teachers have a working knowledge of their learners' level and interest as well as some background related to the didactics of literature. McRae (1997, p. 49) also states that "careful text selection is fundamental to the successful use of any kind of representational materials". Bibby (2014) has suggested four main criteria that teachers need to consider when deciding to use a given literary text: language, length, interest and familiarity.

Table 1

Checklist for Choosing Literary Texts (Lazar, 1993, p. 47)

Type of Course	Type of Students	Other Texts –Related Factors
Level of students. Students ,, reason for learning English. Kind of English required. Lenth/intensity of course.	Age Intellectual maturity Emotional understanding Interest/hobbies Cultural background Linguistic proficiency Literary background	Availability Length of text Exploitability

Any text that a teacher decides to use ought to be of interest to his learners. Scholars (Swaffar et al., 1991 as cited in Khan & Alasmari, 2018) suggest that the text should be linked to the learners' social and cultural milieu; the closer the text is, the more interesting it will be. This criterion poses some challenges for teachers because they encounter different groups with different mentalities, interests, and ambitions. Accordingly, the selected texts should convey some universal themes and orientations so as to appeal to the majority of the targeted population (Bibby, 2014).

Due to the challenges that EFL learners face in terms of using background knowledge and processing individual words, teachers are usually recommended to use shorter texts. It is quite impossible to use literary works in EFL classes the way they are used in classes wherein English is the first language. This being the case, longer texts (like novels for instance) can be only used when scaffolded or taught in a slower way (Bibby, 2014).

The unknown lexis and the intricate syntax have always constituted an acute issue for EFL teachers and learners, especially in literature classes. The selected literary text should fit the rest of the syllabus in terms of grammar, vocabulary, discourse... (Amaria, 2018).When provided with authentic texts, most EFL learners can neither identify the meaning of

individual words nor infer what word sets like idioms and collocations stand for, especially if the topics tackled require specific terminology. The situation is worsened when the unfamiliar lexis is combined with complex syntactical structures like the sentences that appear with multiple clauses. Therefore, teachers should select the texts that correspond to their learners' linguistic competence (Bibby, 2014). This does not mean that teachers should avoid authentic materials; authenticity is highly recommended, but some texts are just more appropriate than others are.

The last aspect that teachers need to take into account before selecting a literary work is familiarity and the need for schemata building. Teachers of literature are supposed to bridge the gap between the learners' social environment and the novel's background. This is because "Selecting teaching materials requires matching the material against the context in order to find the best possible fit that reflects the aims and objectives of the teaching program" (Haniya, 2019, p. 17). Before introducing learners to T.S. Eliot's *Wasteland*, for instance, learners should be made aware of the geographical and the meteorological aspects of the work. Learners cannot also study George Orwell's *Animal Farm* if they are not familiar with the happenings of the early twentieth century. Teachers need to know where learners are located geographically, historically, culturally, cognitively, and more significantly, linguistically (Bibby, 2014).

1.2.5. Literary Competence

Literary competence has been widely discussed in the area of second language teaching, and various definitions have been provided. Brumfit and Carter (1986, p.18 as cited in Hapsari, 2016), for instance, refer to literary competence as "an interesting combination of linguistic, socio-cultural, historical, and semiotic awareness". This indicates that a mere understanding of the linguistic properties of the texts being selected will never asset the process of analyzing literature as a complex body of different interrelated elements. Similarly,

Prahaladaiah (2018), and despite admitting the difficulty of attributing an appropriate definition for literary competence, has stated that the term implies one's ability to manifest knowledge about literature as well as the ability to do literary criticism and respond to literary and non-literary works. Therefore, Prahaladaiah (2018) extends the definition of the term to include one's ability to exploit knowledge about literature in other domains like literary criticism and in the understanding of the world as a whole. Hence, literary competence includes the understanding of the linguistic and ideational elements of the texts, the context in which the text appears, and the evaluation and the use of these pieces of information. Therefore, a comprehensive definition of literary competence ought to consider three elements that are conceived as the main components of this concept: Knowledge about literature and the disciplines to which it relates, ability to decode the multiple meanings present at the level of literary texts and linking them to other products, and ability to shape attitudes in regard to either the ideas being raised in these texts or even the author's style of writing.

Figure 2

Components of Literary competence (Minguez, 2014, p.37)

Since literary competence is becoming imperative in EFL classes, several researches were conducted to ascertain the significance of this component and the extent to which EFL learners are literarily competent. Afifuddin (2016) revealed that only few learners could demonstrate their literary competence and get involved in critical readings of the presented texts. His research also shows that incorporating activities that fuel the spirit of discussion among learners and incite self-reflections can be one way of improving learners' literary competence. Similarly, Gomez-Rodriguez (2018) has suggested that the most appropriate way to develop EFL learners' literary competence is the incorporation of some critical thinking tasks in the syllabus of literature. These activities include uncovering themes and conflicts through analyzing implicit meaning, trying to identify assumptions about content through studying the texts' titles, and inferring meaning through analyzing literary language (symbols and images in particular).

EFL learners are required to develop literary competence in their classes for different reasons. Above all, literary competence allows them to know how a literary text should be read and understood. This factor helps learners to use the techniques they find in the literary texts they encounter in the texts they produce. Besides, this component is necessary for teachers and learners alike as it provides clear steps, guidelines, and techniques on how to analyze a literary text. Another argument advocates the idea that literary competence enables students to recognize then decode the different linguistic and aesthetic characteristics of texts and the way they correspond to a given literary genre (novel, play, poem…) or literary trend (romanticism, classism, realism…). Simply put, this learning caliber would aid the process of interpreting literature, using literary terminology, appreciating the value of every literary genre, and feeling more comfortable with expressing personal opinions (Paduraru, 2010).

Conclusion

In closing, one can ascertain that teaching literature in EFL classes is a challenging process, especially at the linguistic and cultural levels. Despite the numerous endeavors to find new approaches and practices of literature teaching, literary texts still pose difficulties for EFL learners and teachers. On this ground, this chapter has attempted to demonstrate the way literature and language are intricately related and how important is the inclusion of some language-related theories when teaching literature in EFL classes. Since CDA represents a classic example of those language-oriented approaches, the coming chapter is wholly devoted to an overview of the basic principles underlying CDA, and the way the latter can help analyzing different linguistic choices.

<center>**Chapter Two**</center>

<center>**Critical Discourse Analysis: An Approach to Text Analysis**</center>

Introduction

In order to conceive the way linguistic patterns function in different contexts, learners need to employ a language-based approach that enables disintegrating a text into its significant segments. Therefore, CDA emerged as an approach that aims to demonstrate the relationship between language and other social, cultural, and political spheres. This chapter gives an account of the multiple definitions attributed to this approach as well as a background that highlights the main linguists who laid the foundations of CDA as a text-analysis theory. Besides, the second chapter covers the theories influencing the appearance of CDA together with the preeminent principles, models, and trends of this approach. It also explores the different ways CDA can be used in educational settings, especially apropos of implementing this approach in EFL classes.

2.1.An Overview of Discourse

There is a big difference between the job of grammarians and that of discourse practitioners. Grammarians focus on examining the language on the surface structure; hence, sentence analysis is the primary focus of the grammatical study of language. However, the desire to examine language beyond the sentence level led to the birth of discourse. The term discourse has been defined variously by different scholars.

Linguists found many difficulties giving an exact definition of the term discourse, and they viewed it from many perspectives. According to Fairclough (2013), discourse means portraying parts of the universe, such as the material world processes, interaction, structure, and the mental world of ideas, feelings, and beliefs. It means that people can only conceptualize the term discourse; understanding discourse entails knowing the individuals

<center>37</center>

who use that discourse. The study of the discourse of a given society provides a complete view of a given group's identity, values, and lifestyle.

The interactional sociolinguistics study, which is the study of people's language use in face-to-face interaction, provides another definition. It views discourse as a social interaction in which language facilitates the emergence and negotiation of meaning (Kamalu & Osisanwo, 2015). The definition indicates that discourse aims to uncover the social meaning addressed in a particular context among individuals. Since language use is the primary source of cultural and social interaction among people, then it can effectively influence and build the social environment.

Another comprehensive definition was provided by Crystal. Crystal (1992) defined discourse as " the continuous stretch of (especially spoken language) longer than a sentence often constituting a coherent unit such as a sermon, arguments, jokes, or narratives" (as cited in Osoba & Sobola, 2014, p.1). This definition proves the notion that discourse is more than a set of well-structured and organized sentences put together in harmony; in contrast, it is a coordinated stretch that entails a social meaning addressed to a particular group of individuals. The study of discourse aims to provide researchers with the way language is used in its context and its appropriate social position. Therefore, researchers have appointed a set of features that characterize any discourse.

In the frame of discourse analysis, cohesive tools are one of the essential aspects to approach any sort of texts. The term was introduced by Halliday and Hassan in their book *cohesion in English* in 1975. The authors stated that "the concept of cohesion is semantic one; it refers to relations of meaning within the text, and that defined it a text" (Halliday& Hassan, 1979, p.4). The definition suggests that a cohesive text establishes the interconnection between the constituent components of the text (words, sentences, and paragraphs) through the employment of cohesive devices (e.g., moreover, but, and therefore) that bind sentences

together to accomplish the logical flow of ideas. Hence, it provides unity to texts and establishes their overall semantic structure.

The second feature of discourse is cohesion. Discourse studies have widely addressed the notion of coherence as an essential feature of practical discourse. In 1976, coherence was acknowledged as a standard for analyzing a text beyond the sentence level. Researchers argue that discourse does not comprise unrelated sentences but rather coherent and organized sentences. Schegloff (1990) claimed that the concept of coherence in conversation is frequently used in a way that implies understanding to refer to the topical relationship of subsequent utterances; they should be about the same thing or related things.

2.2. Background of Critical Discourse

Critical discourse analysis is a language-based approach that emerged to establish a relationship between language, power, and ideology. The very origins of this approach backdate to the 1970's that witnessed the breakthrough of a discipline labelled "Critical Linguistics". Before this period, linguists' interests centred merely on the formal attributes of language and language usage instead of language use. Even with the appearance of the pragmatic and sociolinguistic research, the primary unit of analysis was still the sentence and its components, and the focus was still language change and language variation in lieu of considering matters of power and social hierarchy (Wodak , 2001).

During the 1970's, the term "critical linguistics" has been made to use when linguists started to highlight issues like the role of language in social institutions as well as the different relationships between language, power, and ideology. The works of Hodge and Kress (1979) and Fowler et al (1979) mark the primary manifestations of Critical linguistics. These authors attempted to demonstrate the direct liaison between discourse and social meaning through applying Halliday's systemic-functional and social-semiotic linguistics (as cited in Blommaert & Bulcaen, 2000).

Critical Discourse Analysis was first initiated as an approach in Fairclough's Language and Power (1989) wherein an explicit analysis of power relations in Britain has been made (as cited in Blommaert & Bulcaen, 2000). Kress (1990) claimed that CDA is different from any other linguistic approach and stated its defining characteristics. The CDA paradigm became more transparent with the contributions of Fairclough and Wodak (1997) who established ten fundamental principles of this approach (as cited in Wodak & Meyer, 2009).

Critical discourse analysis developed during the 1990's to include different disciplines and to be applied in various domains, especially as numerous linguists and practitioners moved the approach from theory to practice. Works of Fowler (1991, 1996), for instance, expose how Chomskyan and Hallidayan linguistic theories can uncover ideologies and orientations present in different types of texts. Similarly, Chouliariki and Fairclough (1999) expounded how contemporary cultural and social change can be demonstrated using Critical discourse analysis. Media discourse was Van Dijk's (1998) field of interest as he attempted to bring to light the features pertinent to discourses of racism, prejudice, and discrimination. Wodak (1996), however, maintained that theories in the domains of philosophy and literary criticism could be very relevant. She referred to some works of social philosophers like Foucault, Habermas, and Bakhtin to explain the multidisciplinary nature of CDA. Van Leeuwen, in turn, tried to incorporate CDA in the field of film and television production and advanced further to consider the role of CDA in Educational Settings (as cited in Wodak & Meyer, 2009).

2.3. Definition of Critical Discourse Analysis

The definitions attributed to CDA are manifold; most of which vary according to the field wherein CDA is employed or according to the linguist's interest and focus. Before attempting to provide a comprehensive definition of CDA, an understanding of its comprising concepts is paramount.

The term "critical" is the one that differentiates Critical Discourse Analysis from Discourse Analysis, for it refers to the fact that the intentions of critical discourse analysts are not inert. The term maintains that the main aim of this approach is to unmask power relationships, prejudice, and discrimination of all kinds. When asked about the meaning of this word, Ruth Wodak (as cited in Kendall, 2007) postulates that "critical" denotes challenging all kinds of dogmatism reductionism, and questioning every discursive aspect. This implies that readers ought to be skeptical about any reading material in order to be able to unveil all sorts of bias existing within the texts under consideration.

The word "discourse" is critical to CDA. According to CDA, discourse stands for any idea that can be transmitted through a text, be it written or spoken. Therefore, doing CDA necessitates an examination of the writer's word choice to bring to light the nature of the underlying discourse (Fairclough, 2000). Van Dijk (as cited in Van Dijk, 2003, p.19) has claimed a rather brief definition of the word when considering it "a class of genres defined by a social domain". This indicates that the overall purpose and structure of a given discourse is dictated by the domain and the institution within which the discourse is produced, which makes the political discourse, for instance, different from the scientific, literary or educational discourse. An all-comprising definition within CDA would consider discourse as a form of social practice wherein a relationship is drawn between the social event (a wedding, a lecture…), the social institution (a school, a prison…), and the social structure (the type of the text produced) (Fairclough & Wodak, 1997).

Considering the formerly advanced definitions of the two preeminent notions of CDA, linguistics and scholars alike have provided various definitions of CDA, each according to their field of interest. Attempting to pinpoint the ideological role and orientation that CDA assumes, Van Dijk (2001) argues that:

Critical Discourse Analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by a text and talk in the social and political context. […] [C]ritical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality. (p. 352)

Van Dijk's definition delineates the intricate relationship between discourse and ideology through demonstrating that any text or talk is a carrier of some sort of social power, and it is up to critical discourse analysts to unveil forms of power and injustice perpetuated through discourse.

CDA has been defined in four main ways; the first of which relates this discipline to its main functions and objectives claiming that CDA's main goal is to change the status quo and uncover the way language contributes to establishing social practices. Other definitions approached CDA with reference to post-structuralism, particularly in what concerns post-structuralist feminism and the Foucaultian work. Fairclough, however, made a distinction between CDA and the Foucaultian theories by stating that the former is more textually based while the latter lacks an in-depth textual analysis. A third definition considers the relationship between CDA and other disciplines like SFL, critical linguistics, and interactional sociolinguistics. Another category defined CDA according to the main stages that ought to be followed in order to analyze a text critically. Authors belonging to this category seem to agree on the three-tiered framework that was suggested by Fairclough, especially as it takes into account the micro and macro levels of analysis (Rogers, 2011).

2.4. Principles of Critical Discourse Analysis

Crucial to the study of Critical Discourse Analysis is the understanding of the basic principles underpinning this approach. In so doing, aims of doing a Critical discourse analysis

as well the difference between CDA and other sociological and pragmatic approaches can be revealed.

CDA is a problem-oriented approach. Unlike any other discourse analysis approach, one distinct CDA principle is the unprecedented interest in inequality and dominance. This indicates that CDA's main motive and interest is to press social issues by dint of analyzing discourse (Van Dijk, 1993). CDA is not a paradigm- based approach; any theoretical approach can be convenient if it serves the analysis of social issues like racism, sexism, and colonialism (Van Dijk, 1995). CDA's practitioners do not only aim at exposing and understanding problems pertinent to power relations in society but also attempt to find solutions to those problems (Wodak & Meyer, 2009). They play the role of social and political scientists, social critics, and even activists. The only difference between those scientists and critical discourse analysts is that the latter's endeavors exceed the immediate issues of the day to consider more general insights and provide some long-term analyses of intrinsic causes, conditions and consequences of these issues (Van Dijk, 1993).

This focus on social issues necessitates a true multidisciplinarity, and CDA is an integrative approach par excellence. Some Linguistic theories like Semiotics and SFL are usually combined with social, political, and cultural approaches to meet the underlined objectives of doing CDA (Van Dijk, 1995). Considering the fact that theories and methods being employed when doing CDA are only selected to meet some sociopolitical goals does not undermine the significance of the theoretical descriptions and disciplines being utilized. Rather, the understanding of dominance and power relationships can be only accomplished through the implementation of some highly sophisticated theories (Van Dijk, 1993).

Compared to any other discourse-analysis approach, it is quite impossible to have a distant or a neutral position when doing CDA. Van Dijk (1995) argues that CDA cannot be

described as a school or discipline of discourse analysis. Conversely, "it is an explicitly critical approach, position, or stance of studying text and talk" (p. 17). CDA is the only approach wherein an explicit sociopolitical stance ought to be taken. Since one aim of doing CDA is to change the status quo, critical discourse analysts tend to express solidarity with the social groups that undergo forms of prejudice or injustice (Van Dijk,1993). This is generally accomplished via demonstrating an adversarial stance against groups or people who abuse their power (Van Dijk, 1995). This makes CDA open to interpretations and prone to bias and subjectivity. Van Dijk (2001) mentions that "CDA does not deny but explicitly defines and defends its own sociopolitical position. That is, CDA is biased – and proud of it" (p. 96).

The fourth principle indicates that discourses are inherently ideological. Since discourse constitutes society and culture, the characteristics of any social group as well as its cultural and political attitudes should be manifest in discourses produced by that social group. Critical discourse analysts, henceforth, are duty-bound for explaining how power relations are exerted through discourse and how every linguistic element contributes to uncovering issues about society, culture, and power relations. Any discourse, be it political, historical, literary…does an ideological work, and ideologies are produced through discourse. However, and in order to unmask the existing ideologies within discourse, it is not enough to analyze texts; the discursive practice (social factors affecting the production and the interpretation of texts) should be taken into consideration (Elsharkawy, 2011).

2.5.Theories Influencing CDA

The multidisciplinarity of CDA suggests that a number of theories have inspired CDA practitioners and contributed to the emergence and development of this approach. Those theories are basically linguistic, sociological, or political.

2.5.1. Marxism

The impact of the Marxist philosophy on CDA is momentous. The economic and political writings of Karl Marx have prompted thematic and methodological development of contemporary CDA by different routes. At the outset, Marxism advocates the view that discourse is a form of social practice and that a thorough understanding of language and its patters postulates a consideration of some social and cultural factors. Its ultimate objective is to unmask all displays of inequality and ideological control in discourse (Miao & Mu, 2016).

CDA has adopted some economic views that Marxism endorses. Despite declining the so-called economic determinism that holds that any facet of human existence is determined by economic factors, CDA promotes the idea that the social world is conditioned by oppression and injustice (Rogers et al., 2005). Some advocates of CDA are influenced by the Marxist critique of the capitalist exploitation of the working class (Amerian & Esmaili, 2015).

Even Some CDA concepts have been inspired from the Marxist philosophy. The concept of "ideology", for instance, emerged in *The German Ideology* wherein Marx and Engels (as cited in Amerian & Esmaili, 2015, p. 1037*)* defines ideology as *"*the production of ideas, of conceptions, of consciousness". This indicates that ideology is, in principle, an inclusive term that relates to the way human beings conceive ideas about different domains like politics, law, religion… Marx's Influential terminology also includes terms like hybridisation of discursive practices, technologisation of discourse and conversationalisation of public discourse (Amerian & Esmaili, 2015*)*.

2.5.2. Hegemony

When trying to consider how language contributes to producing and reproducing asymmetrical power relations between different social classes, critical discourse analysts draw on a Gramscian theory labeled "hegemony". Hegemony is a term coined by the Italian

philosopher and politician Antonio Gramsci to refer to the situation when the minds of the dominated are so manipulated that they accept dominance and work out of their own free will, complying with the interests and ideals of the powerful. Therefore, the primary aim of the dominant discourse is to legitimize this consensus of the idea of being dominated (as cited in Van Dijk, 1993).

Analyzing ideology dictates studying an intricately related concept: Hegemony (Gramscism). Fairclough (1995) argues that the Gramscian concept of hegemony is prolific in language /ideology's studies, especially in terms of power analysis. The concept of hegemony is used to refer to the forms of authority across the economic, cultural, political and ideological fields of a society. Hegemony represents the relationships of dominance that are expressed in discourse by agreement rather than force. In other words, the characteristics of dominance can be found at the level of every text or discourse. Even if the text is produced by the working class, symptoms of the upper lass attributes can be diagnosed because those characteristics are considered as common sense. Taking into account the concept of hegemony, Gramsci (as cited in Faiclough, 1995, p.76) defines ideology as "a conception of the world that is implicitly manifest in art, in law, in economic activity and in the manifestations of individual and collective life".

2.5.3. Systemic Functional Linguistics

Systemic Functional Linguistics is an approach to discourse analysis that enables analyzing the writer's lexicogrammatical choices in a text. This approach was developed by M. K. Halliday during the 1960's to clarify the relationships existing between language and context. According to SFL practitioners, any lexical or grammatical choice made by writers ought to be meaningful; a choice that corresponds to the context of the text being produced. An informal context, for instance, requires the use of some informal terminology and structure (O'Donnell, 2012).

To do a systemic functional analysis of a text, one has to proceed through three main stages of meaning making; they are explained as follows:

The first stage is labeled "ideational analysis". Doing ideational analysis allows identifying the existing events, the participants, and the circumstances pertinent to those events. To do so, one has to analyze some linguistic structures like Processes (verbs), subjects and objects (the participants), and adverbials (circumstances). Analyzing verbs, for instance, can enable readers to comprehend the purpose behind writing a given piece. Material processes (action verbs) can indicate that the writer is narrating or is putting emphasis on particular events while relational processes (linking verbs) can rather indicate the descriptive feel of the text.

Table 2

Types of Processes according to Systemic Functional Linguistics (Babaii & Ansary, 2005, p.4)

Process type	Category meaning	Participants
Material:	'Doing'	Actor, Goal
Action	Doing	'Behaver'
Event	'Happening	
Behavioral:	'Behaving'	
Mental:	'Sensing'	
Perception	'Seeing'	Senser
Affection	'Feeling'	Phenomenon
Cognition	'Thinking'	
verbal:	'Saying'	Sayer, target
Relational:	'Being'	Token, value
Attribution	'Attributing'	Carrier, attribute
Identification	'Identifying'	Identified, identifier
Existential:	'Existing'	Existent

The second stage within the phase of description is named "interpersonal metafunction". According to this metafunction, analysts are required to perpetuate (maintain) reader-writer or

speaker-listener relationships. The main linguistic patterns that help to carry out an interpersonal analysis are mode, modality, and personal pronouns. Mode refers to the types of sentences being employed, modality relates to language structures that can reveal one's attitude and points of view like adjectives, adverbs, and modal verbs.

The last step within Fairclough's descriptive phase is the so-called "textual analysis". It helps to explore meanings that contribute to making a text a coherent entity. In order to discern the textual metafunction in texts, one should consider thematization and cohesive ties (de Oliveira, 2015).

SFL and CDA are intricately related. Critical discourse analysts inspired some of their substantial theoretical positions from SFL. This includes the fact that language is a tool to shape human experiences, and that variation in register mirrors the divisions of labor in societies. Besides, critical discourse analysts made use of SFL descriptions in their analyses (Matthiessen, 2012). Implementing SFL when doing a critical discourse analysis of a text can appear in two modes. The first claims the existence of a given ideology like racism, religious intolerance, sectarianism or the like. Then, those ideological issues are tracked through the different linguistic and structural levels of the text. The second mode, however, is a down-top analysis that dictates that the textual and linguistic patterns should be the onset and the starting point of the analysis through which an inference of the existing ideologies is to be made (Mohammed, 2016).

2.5.4. Intertextuality

In order to analyze any discursive event (conversation, interview, newspaper article…,), an understanding of the term "intertextuality" is necessary. Intertextuality is a concept devised by Julia Kristeva, a Bulgarian –French linguist and literary critic, in the late 1960s to imply that any text is intrinsically shaped by elements of other texts. According to Kristeva (1986, p.

269), intertextuality is "the insertion of history (society) in a text and of this text into history". This indicates that any text reaps the benefits of some past texts and meanwhile reacts to those past products. In so doing, any text contributes to social change by means of influencing subsequent texts (Fairclough, 1992; Allen, 2000). Kristeva's intertextuality is influenced by Bakhtin's dialogism and de Saussure's structuralism. Bakhtin argues that every text is dialogical by nature given that it establishes its meaning from previous texts. Kristeva, however, indicates that the meaning of a particular text can be only identified if one makes reference to the horizontal axis, which connects the author and reader of a text and a vertical axis which relates a text to other texts (Allen, 2000).

Intertextuality is a foremost focus in CDA and discourse studies. CDA has recourse to intertextuality as a way to analyze the relationships existing between different texts, genres, and discourses (Wodak & Meyer, 2009). It is quite challenging to devise a given method to analyze intertextuality in texts, especially because the latter is considered as a complex phenomenon when producing or interpreting texts. Still, a number of approaches proposed considering some explicit linguistic markers like the direct quotations or the introductory verbs to introduce a given argument or viewpoint. This type of intertextuality is referred to by Fairclough as "manifest intertextuality". The other type of intertextuality is named "constitutive intertextuality" or "interdiscursivity", which is rather less explicit as it represents the different fields and subject-matters associated with a given genre. According to Fairclough, analyzing intertextuality is an interpretative process par excellence, for it relies tremendously on one's assumptions and attitudes. Intertextuality is important to CDA because it enables to uncover some power relations and points of struggle among the texts being employed. After all, every text can be an argument (Wang, 2011; Sheyholislami, 2015).

2.6.Methodology of CDA

Various attempts have been made to systemize the process of doing CDA. Despite the fact that those ventures differ in technical focus, they all proceed from the microanalysis of texts using linguistic and semiotic tools to the macro analysis level that stresses social and cultural considerations. Another common feature among all the models created is considering the relationship between language and society as being dialectical; i.e., language is affected by society and society is molded by language. In what follows, a summary is formulated to describe the prime analysis items in CDA as well as the main principles underlying the three most acknowledged models of this approach (Wang, 2011).

2.6.1. Elements to be Considered When Doing CDA

What makes CDA distinguishable to any other language-based approach is that it considers language a mere tool to achieve social purposes (creating or maintaining new relationships, arousing particular feelings in the listener/reader, or even settling conflicts). When doing CDA using whatever model, there are always some elements that need to be highlighted and explained critically. According to Luo (2022), these elements include the following:

- **Vocabulary items:** Words and expressions in all types and genres of texts can be always attributed ideological meanings. Hence, it is required when using CDA to read these elements according to whether they can identify the degree of formality, bear positive and negative connotations, or have any metaphorical meanings. It is very common that every piece of writing, there is tendency to represent the self positively and the other negatively. Hence, analyzing these connotations can disclose who-according to the writer- belongs to the in-group and who belongs to the out-group as well as the characteristics featuring each. Readers can even question the existence of euphemisms in a given text and explain their use ideologically (Cummings et al., 2020).

- **Grammar:** Every structural issue in a text should be described, interpreted, and explained. These include elements of transitivity (how the elements of a given sentence like the subject, verb, and object relate to each other), the nature of the verbs present (the tense and meaning of these verbs should be highlighted; one should recognize whether the employed verbs are linked to action, description, cognitive and mental processes….). Since the sentence structure (passive or active) can always have some ideological interpretations, it should be also analyzed thoroughly, especially if passivation becomes a recurrent aspect in the text. Sentence structure includes also its mode (type); the inclusion of imperative or interrogative sentences in a particular text is generally done purposefully, and it serves the overall meaning of a text (Luo, 2022).

- **Structure:** The way a piece of writing (be it a paragraph, an essay, or a story) is construed can also reveal the intended meanings of a text. The reader is required each time to question the reasons why an element or idea is placed first or last, for putting elements in a given order can reveal the significance of these ideas according to the writer, which is one way to uncover his/ her perspective regarding the topic being discussed. Therefore, the structure that a given writer adopts can help to create emphasis on some elements and discard others, and it is always up to the reader to recognize the importance of each of these elements. In a narrative text, however, the textual structure that the author follows can help readers understand the way events are linked to each other and how these events can contribute to convey the message of the narrative (Luo, 2022).

- **Genre:** One cannot proceed in the analysis of a text if genre-related elements were not taken into regard. Each genre is characterized by some distinct conventions and communicative purposes that if considered would establish new patterns of text analysis and interpretation. The analysis of political speeches is completely dissimilar to the analysis of newspaper articles, which is, in turn, different from the analysis of narratives or poems. Genre

conventions include the communication participants (the producer and receiver of the message and the nature of relationships bounding them), the communication channel (writing or speech), the message itself (the idea being discussed), the background surrounding the production of the work (place and time), and also the purpose behind the production of the communicative piece (arguing, informing, describing…)(Cummings et al., 2020).

- **Non-verbal Aspects:** Sometimes, especially when dealing with the spoken discourse, there are some non-verbal elements that need to be handled the way verbal attributes are considered. When analyzing a dialogue or a movie, for instance, aspects like gestures and body language can reveal meanings that grammar and vocabulary items simply fail to transmit. Reactions and sensations, in particular, are generally transmitted through body language because they are uncontrollable, and therefore, they display the real situation and intentions of the participant. It is worthy here to note that these non-verbal elements are culture-based; their significance depends on the social and cultural setting wherein they are introduced. Shaking the head, which is known to indicate refusal or disagreement can mean the reverse in some countries. The sound features can be also very revealing; pauses and pause fillers, for instance, can imply the degree of hesitation felt by the speaker, and the interjections employed help identify the types of feelings that can be associated with the speaker's talk. Similarly, the movie's soundtracks are utilized to create particular sensation that the work's director wishes to leave in the audience. Non-verbal aspects also include colors, shapes, signs and symbols; each of these elements should be interpreted according to the context in which it appears (Luo, 2022) .

- **Conversational Codes:** These elements represent how people interact in conversations, dialogues, or discussions and the strategies they employ to proceed through any of the acts being mentioned. Analyzing turn-taking and interruptions, for instance, can foreshadow who dominates the talk, and therefore, who is more ideologically powerful than

the other. The powerful participant tends to take longer time talking and also makes lots of interruptions just to indicate that the other's contribution is not as significant as his, and therefore, it should be put to an end. These codes do not just unveil the amount of power the participants possess or the nature of relationships existing between them, but also the social roles and cultural conventions advocated by the participants and their social groups. In Arab and Muslim societies, males' discursive contributions usually dominate women's talk just because the patriarchal societies to which they belong promote these gender roles and attributes.

It is worthy to mention that identifying these steps represents just one phase of doing a critical discourse analysis of a text. There are other stages preceding and following this step to ensure a comprehensive understanding of the text under scrutiny. Before selecting, analyzing, and interpreting the linguistic elements that appear ideological or that can contribute to diagnosing the areas of power relations in a text, the analyst should make good selection of the text itself through examining whether the available texts relate in any way to a given social problem. What follows is a thorough analysis of the above-mentioned linguistic items. The third stage, however, is concerned with linking these linguistic items to the broader social and cultural background of the text as well as the production and reception procedures. The last stage dictates that analysts suggest solutions to the problem being raised taking into account the way this problem was manifested through language (Cummings et al., 2020).

2.6.2. Fairclough's Model

The dialectical approach to CDA is a model concocted by the linguist Norman Fairclough to frame the process of doing CDA. According to Fairclough, the analysis of any text should investigate the way language is socially shaped and socially shaping. He referred to the objective of this approach as "a contribution to the general raising of consciousness of exploitative social relations, through focusing upon language"(1989, p. 4). Fairclough

employed the term 'mediation' to designate the indirect relationship between language and society, stating that discourse is merely an intermediate that helps to disclose social norms, beliefs, and conventions (Wang, 2011). To do so, Fairclough suggested Halliday's Systemic Functional Linguistics to evidence how every text contributes to demonstrate some social and cultural aspects. The ideational function of language, for instance, establishes systems of knowledge; the interpersonal function constitutes social identity; and the textual function constitutes discourse. Fairclough maintains that all the three functions exist concurrently in any text although one of them may override (Fairclough, 1995; Wang, 2011).

Concretizing the aforesaid theoretical dimensions, Fairclough generated an analytical framework that calls forth the concepts of intertextuality, interdiscursivity and hegemony (Fairclough, 1995). According to Fairclough, any discursive event (the text, the discursive practice (including the production and interpretation of texts) and the social practice) can be attributed three dimensions. That being so, Fairclough based his framework on three prime integrants—description, interpretation and explanation (Fairclough, 1995; Wang, 2011). The descriptive stage is meant to analyze vocabulary, grammar, the sound system, as well as cohesion organization beyond the sentence level. To do so, employing Halliday's SFL is necessary. The interpretive stage, commonly known as the discursive practice, seeks to identify the relationship between the text and the discursive process (the process of production and interpretation) through analyzing elements like speech acts and intertextuality. The explanatory stage, also called the socio-cultural practice, involves the analysis of the relevant economic, social, and cultural factors (Sheyholislami, 2015).

Figure 3

Fairclough's Model of CDA (Fairclough, 1995, p. 98)
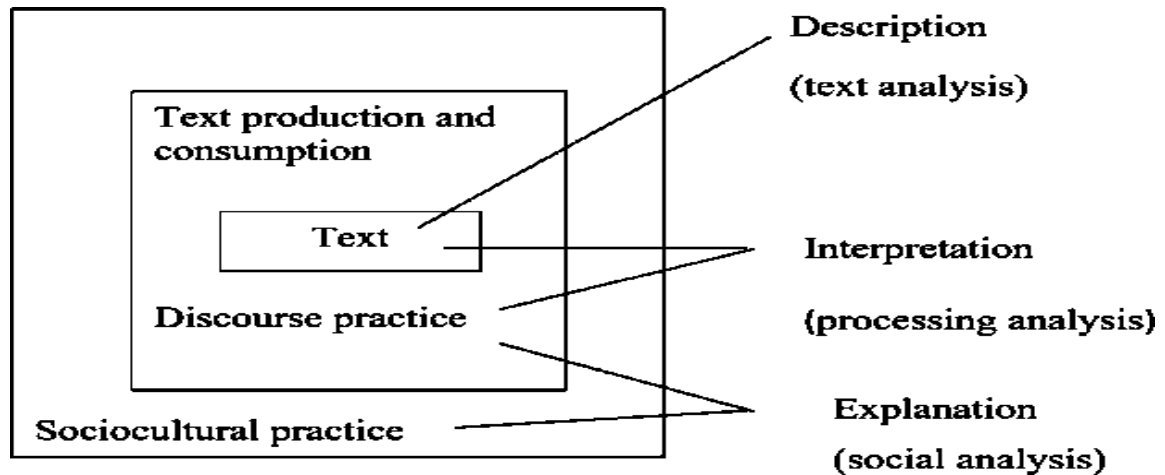
2.6.3. Wodak's Model

Wodak's model to CDA is also linguistically based. Wodak considers discourse as a group of interconnected linguistic acts, which reveal themselves as texts of differing genres and purposes. Wodak's approach is known as the discourse-historical perspective, and it aims at drawing relationships between different disciplines, genres, and discourses. The context, in this approach, is understood rather historically, i.e. the meaning of the utterances under analysis should be understood in relation to the relevant historical facts and happenings. The historical context is always analyzed and incorporated into the interpretation (Wang, 2011). According to Wodak (2001), interdisciplinarity is necessary for text analysis, for social problems are too complex to be analyzed from a single perspective. For her, text and context should be attributed equal importance. Therefore, there is nothing like one right interpretation; various interpretations may coexist despite their divergence (Sheyholislami, 2015).

To do a critical discourse analysis of a text following Wodak's approach, four levels of analysis at micro and macro levels should be considered. The immediate textual context,

intertextual and interdiscursive relationships, the extralinguistic social and institutional variables as well as the broader historical context. This indicates that the three initial stages are similar to Fairclough's model; the sole difference lies in the last stage of analysis (The historical background). Analysts are required to examine how persons, processes, and events are handled and referred to in a text as well as the qualities attributed to those elements (negative or positive connotations). Besides, analysis of the arguments provided by the writers is necessary in order to gauge the perspectives from which those arguments are expressed. Eventually, it is prerequisite to discern whether those arguments are explicitly or implicitly articulated (Wodak, 2015).

Figure 4.

Interdisciplinarity within Wodak's Approach (Unger, 2016, p. 2)
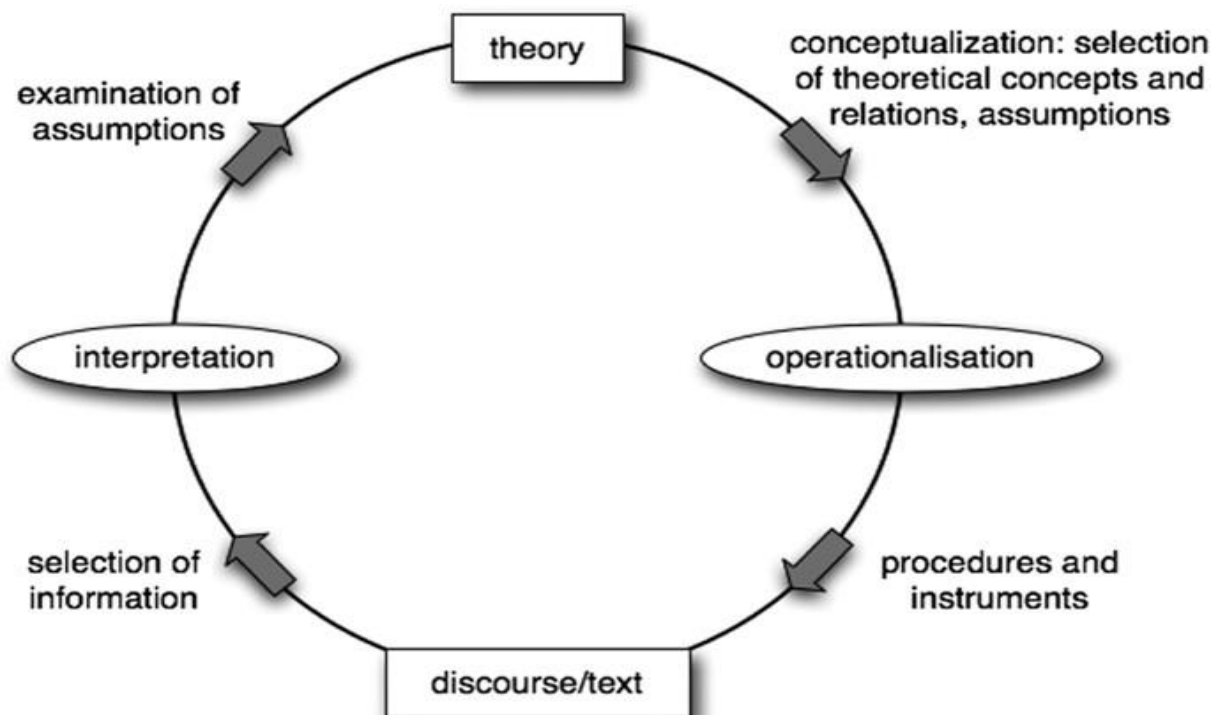
2.6.4. Van Dijk's Model

Initially, Van Dijk applied his model of CDA on media texts in an attempt to explore the Way discourse represents ethnic groups and minorities in Europe. What is peculiar about Van Dijk's model is his attempt to study and explain how discourse is produced and received (comprehended) by a given audience. According to Van Dijk, discourse analysis is, above all else, an ideology analysis because it is discourse that expresses and reproduces ideology through employing some semiotic-related messages (Sheyholislami, 2015). Van Dijk termed his model "the socio-cognitive approach" because he believes that the relationship between discourse and society can be only bridged via considering some cognitive issues. He claims that "discourse structures and social structures are of a different nature, and can only be related through the mental representations of language users as individuals and social members (Van Dijk, 2009, p. 64). Accordingly, one can only see society's influence on discourse through studying the way people perceive the different social events and situations.

Van Dijk's model to CDA is also multi-layered. It resembles Fairclough's framework in considering three stages of text analysis. The sole difference lies in the second stage; while Van Dijk's maintains that social cognition should mediate between discourse and society, Fairclough contends that this role is assumed by the discursive practices (as cited in Sheyholislami , 2015). The first analytical stage within this model is, therefore, the structural (textual) analysis that considers elements pertinent to writers' grammatical, phonological, morphological, and semantic choices as well as some higher analytical levels like coherence and topicality (Sheyholislami, 2015). The second level is the cognitive part wherein one should consider presuppositions and implicatures as well as the positive and negative attitudes towards "US" (the in-group) and "them" (the out-group). The last stage necessitates an in-depth examination of historical, political, or social context of the discourse (America & Esmaili, 2015).

Figure 5.

Van Dijk's Model of Critical Discourse Analysis (KhosraviNik, 2010, p. 61)

Ideology
(Macro-Structure)

Socio-cognitive, historical processes
of interpretation; Decoding

Discursive processes of Production;
Encoding

Discourse
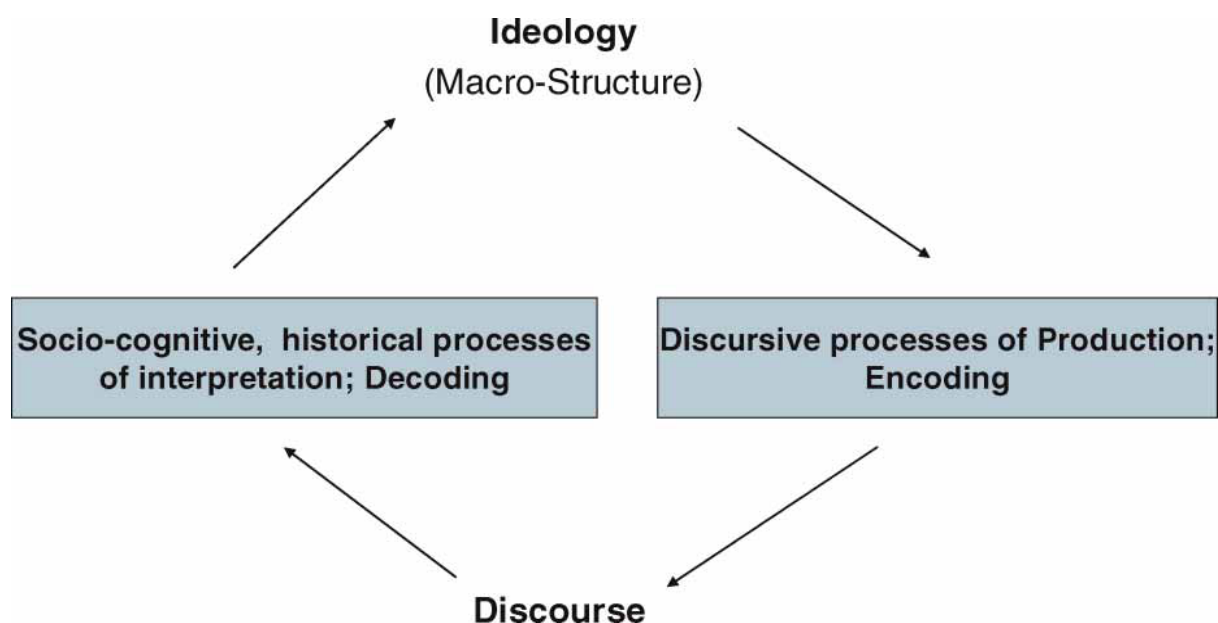
2.7. CDA's Preferred Topics

The nature of CDA's principles dictates the fields in which this approach is interested. These topics are different in scope but similar in highlighting ideas of injustice, manipulation, and power asymmetries. Most of these areas were not explicitly ascribed to CDA despite their interest in equality issues (Van Dijk, 2001).

The most preeminent areas of doing CDA are politics, racism, economics, and gender-related studies. Analysis of political discourse usually involves scrutinizing the way politicians produce and receive text and talk (Van Dijk, 2001). Racism is taken as a major interest by most critical discourse analysts, especially Van Dijk who attempted to study forms of injustice and discrimination among various racial and ethnic group. Topics like immigration may be also incorporated within the rubric of racism. As for the economic discourse, CDA abides by all topics related to globalization as well as the conflicts arising among different social and economic theories. Besides, gender issues were formulated as crucial preoccupations for CDA, especially in what concerns women representation in media, literature, or textbooks (Blommaert & Bulcaen, 2000).

Other topics of CDA's interest are professional and institution-related. A chief example can be legal and courtroom discourse and even bureaucratic discourse. Media as an institution that can control the way people think and behave has received substantial attention from CDA practitioners. Generally, analysts try to uncover instances of bias within a given newspaper article or compare the ideologies that drive journalists to report one main event from two different angles (Van Dijk, 2001). Interestingly enough, medical discourse, particularly, patient-doctor communication has been also one of CDA's priorities. More significant still is CDA's interest in education and educational discourse (Blommaert & Bulcaen, 2000). Education is considered as an important field wherein different social relations are produced. Fairclough, in particular, has developed an approach named Critical Language Awareness (CLA) as a pedagogical instrument to enhance teachers' instructional practices and learners' handling of language and its workings (as cited in Blommaert & Bulcaen, 2000).

2.8.Ideology and CDA

Doing CDA means, above all, discussing the theoretical question of the type of relationships between language and ideology and the methodological question of how certain relationships are shown in analysis. Ideology is widely defined and used in many domains, especially in political and philosophical studies. This term was coined by the French philosopher Destutt de Tracy in order to delineate a new discipline that would study ideas. Destutt (as cited in Van Djik, 2011) defines ideologies as the essential beliefs of a group of members. Later, however, and based on Engels's interpretation of the Marxist approach, ideology carried out a negative connotation which is "False consciousness'' (Van Djik, 2011).

Ideologies exist in every text, and readers detect them according to the meanings that the linguistic forms and styles manifest. According to Fairclough, "a more diverse range of linguistic features and levels may be ideologically invested then is usually assumed, including aspects of linguistic form and style as well as content (Fairclough, 1995, p.70). Detecting

ideologies can be also done through considering readers' and writers' social and cultural orientations as well as reader-writer/ speaker-listener relationships. This is presumably why ideology analysis remains open to interpretations of all different sorts.

According to Mazid (2014), if one wishes to define ideology in relation to CDA, they should recognize that it has two senses: neutral and critical. The neutral sense refers to ideology as a set of beliefs, values, ways of thinking, ideas, experiences and feelings through which humans perceive and explain what they take to be reality. In its critical sense, ideology is pertinent to authoritativeness and the tendency to control and influence how others think and behave. In the two senses of the word, language is rudimentary; every instance of language is an "ideologeme" and every language user is an "ideologue" (every speaker is an ideologue and every utterance is an ideologeme) (Lylo, 2017).

Numerous characteristics can be attributed to ideologies. Van Dijk (as cited in Mazid, 2014) lists seven characteristics of ideologies. Firstly, ideologies are cognitive; they are mental actions of acquiring knowledge through experience of the senses. Secondly, ideologies are social; they are socially shaped not individually, and they can be defined according to some sociological terms. Ideologies are attached to the power relations existing among various social groups. Thirdly, ideologies are socio-cognitive; they are not merely belief systems or mental representations of reality; they are also shared by members of groups or institutions. The fourth characteristic of ideology states that none of these belief systems can be considered as true or false. An ideology is not generally true or false in the sense that it serves the beliefs and attitudes of a given social group. The fifth and the sixth characteristics of ideologies are that they differ in complexity and in their contextual manifestations, for an ideology can be simple or complex, developed or vague. Besides, manifestations of ideology vary from one person to another and from one social situation to another because people differ and belong to different groups; even degrees of freedom vary from one context to another.

The seventh characteristic of ideologies is that they are abstract and general because they can only be observed through tangible issues like language or behavior.

When using CDA to study ideology, one has to study methods that serve the meaning of discourse. This being the case, Thompson (as cited in Mazid, 2014) lists five modes in which ideology operates. The first one is "legitimating", i.e. representing something as "legitimate", "just", and "worthy of support". The second is "dissimulation", i.e. relations of dominance are hidden, declined and overshadowed in a given context. The third is "unification", i.e., cancelling any sort of political, racial, religious, social, or gendered barricades between individuals that may engender conjointed idenity. The fourth mode is "fragmentation"; it is the reverse of unification as it refers to the preservation of the dominant group by breaking up the individuals and groups whose community may challenge them. The fifth mode of representing and studying ideologies is named "reification", which stands for the process of rendering ideologies more concrete by means of referring to some historical events of behaviors that demonstrate a given ideology.

2.9. Self-Representation and Other-Representation in CDA

The issue of representation as a concept in media and cultural studies is always embroiled in discourses of ideology and power relations. At the center of those discourses lies the dichotomy of the "Self" and the "Other". Before inquiring further into the issues related to representations of this dichotomy, a brief definition of what it entails is necessary.

The concept of "Self" has been addressed from the perspective of several disciplines, such as psychology, philosophy, and sociology. In psychology, it is generally defined as "the totality of the individual, consisting of all characteristic attributes, conscious and unconscious, mental and physical" (APA Dictionary of Psychology, n.d., para. 1). In other words, the "Self" comprises all of the characteristics that constitute an individual's identity. It is related

to the construct of one's sense of identity through one's perceptions of oneself in relation to others. Psychologists refer to the concept of "Self" as a socio-cognitive construction because the views one holds about oneself in comparison to others are the result of social experiences. From the perspective of classical sociology, the" self" is also recognized as a "the stable set of perceptions of who we are in relation to ourselves, others, and to social systems"(Crossman, 2020, para. 1). Both of these perspectives agree on the fact that this construction of the self develops through one's experiences of the world, with social and cultural factors as the most significant in building people's notion of who they and what they think of themselves. In all of these definitions, one can claim the existence of one recurrent idea, which is the fact that the "Self" is the outcome of social construction and can be developed only through interactions with the "Other".

The concept of "Other" is simply defined as the opposite of the self, an entity contradicting the self in every way. The constitutive other, as philosophers call it, is the counterpart necessary for the self to define and construct itself. The existence of the "Other" is wholly dependent on the self's definition of itself and its interpretation and perceptions of what constitutes the other (Honderich, 1995). This is a psychological interpretation that entails one significant trait of human beings, which is the tendency to compare the "self" to the "other", be it in terms of physical appearance, style of life, moralistic convictions, or even opinions and attitudes even when the other's style of life goes counter to one's values and principles, which usually results in imitation.

Social scientists discuss the notion of the "Other" as a concept with negative connotations and one that is generally used to divide people into in-groups and out-groups. This idea stems from the social comparison theory, which explains social comparison as an idea based on two dimensions, superiority/inferiority and similarity/differences (Hargie, 2011). Therefore, the concept of "Other" or "Otherness" is one of exclusion and separation. Staszak (2008) argues

that Otherness is a concept built on choosing a criterion that determines the division of humanity into two opposing groups; with one of these groups embodying the norm and whose identity is valued while the other is devalued and defined by its flaws.

This disparity in representation is clear manifestation of disproportionate power relations as otherness is "the result of a discursive process by which a dominant in-group (Us, the Self) constructs one or many dominated out-groups ("Them," Other) by stigmatizing a difference, real or imagined, presented as a negation of identity and thus a motive for potential discrimination" (Staszak, 2008, p.2). This categorization of people into binary opposites is perpetuated through representations that devalue the other while elevating the self as argued by Cahoone (1996):

> What appear to be cultural units—human beings, words, meanings, ideas, philosophical systems, social organizations—are maintained in their apparent unity only through an active process of exclusion, opposition, and hierarchization. Other phenomena or units must be represented as foreign or 'other' through representing a hierarchical dualism in which the unit is 'privileged' or favored, and the other is devalued in some way. (p. 16)

Staszak (2008) argues that geographical location plays a role in this process of othering as the assumed spatial marginality highlights the opposition between the "Self" and the "Other". He also claims that the" Other" is sometimes valued, but only as an exotic entity represented stereotypically in a manner that consolidates the superiority of the Self. When a given social group like "the whites" resorts to representing a supposedly inferior group (the blacks), this portrayal is not done for the purpose of demonstrating the ordeal through which the blacks went through, but it is an attempt to crystalize the imperfections associated with this out-group as way to reinforce the positive attributes they cherish as in-group members, which makes them superior to the members they considered as outsiders.

The whole job of CDA is based upon highlighting the workings of this dichotomy (Self VS Other) in different discourses and contexts. According to CDA, in every text, be it literary, historical, philosophical, or else, there should be a positive self-representation and negative other-representation, and these representations serve the ideological interests of the powerful group. Hussein (2017) highlights the example of media claiming that it constantly promotes the ideas of the dominant group through displaying all that is negative about the opposing group, which is usually less powerful. The two representations are usually highlighted in texts in an implicit attempt to make the audience observe the "good" VS "bad", the "Us" VS "Them", and the "Superior" VS "inferior" in every text. According to Van Dijk (2004), being able to identify the in-group and the out-group as well as the traits of each depends on the linguistic and discursive features that a text incorporates. To this end, he suggested twenty-seven patterns to enable a more accurate analysis of the "self" attributes and the "other" attributes. These features include euphemism, hyperbole, and vagueness among many others (Adlpour & Eslamieh, 2018).

2.10. Trend of CDA

Since CDA has always been criticized for being subjective or for its inability to analyze non-linguistic elements like visual and auditory aspects, some new directions in the field of CDA have emerged to meet and cover those imperfections. Therefore, the analysis of multimodal materials and gender semiosis as well as the inclusion of corpus and cognitive linguistics were recently accredited by CDA practitioners (Tenorio, 2011).

2.10.1. Multimodal Critical Discourse Analysis

Linguists interested in CDA attempted to enlarge the discipline's scope via referring to some non-verbal signs like picture and music considering that the latter may contribute to the process of meaning making. For instance, the distribution of images in a news report or even its size and color are interpretive signs as the selection of these elements is generally

ideologically loaded. Advertisements stand out as a classic example of how multimodality is significant to reach a comprehensive understanding of the messages embodied in a given text (Tenorio, 2011).

Multimodal Critical Discourse Analysis was generated as one way to combine semiotic studies with CDA. This idea has its origins in the works of Kress and van Leeuwen (1996) who have attempted to integrate visual elements into discourse concepts. Multimodal Critical Discourse Analysis (MCDA) shows that some less implicit meanings are often conveyed by elements like diagrams, graphics, and photographs. Kress and van Leeuwen (1996) referred to some tools derived from SFL to facilitate the selection and analysis of visual, lexical, and grammatical features. Social actor analysis, a linguistic and visual inventory, represents one prominent tool that allows one to describe then categorize objects and people as the ideologies engendered by these classifications (Mayr, 2016).

2.10.2. CDA and Cognitive Linguistics

CDA has been also criticized for not taking cognition and what happens in the mind into consideration when receiving messages. Accordingly, CDA practitioners emphasized the significance of delineating the main procedures through which knowledge is constructed and shared among individuals. This includes identifying the various cognitive strategies responsible for the way information are processed and intentions are speculated (Tenorio, 2011).The inclusion of cognitive sciences within the scope of CDA allows one to consider interdisciplinarity when treating discourse. This paradigm investigates the reasons why discourse is generally misleading and open to various interpretations despite the fact that human beings are endowed with the same cognitive and thinking abilities (Hart, 2010).

Combining CDA and cognitive linguistics is based on the premise that CDA can be used to explain the cognition-related issues involved in language use. One example of that can be

the way cognitive linguistics can provide a conceptual account of SFL's ideational metafunction as it helps to detail how reality is shaped by some structural processes like conceptual metaphor, conceptual framing, and conceptual blending (Hart & Lukeš, 2009). Similarly, O"Halloran (as cited in Tenorio, 2011) has claimed that mental representations and sentential structures are intricately related in the sense that the former are governed by discursive rules.

2.10.3. Feminist Critical Discourse Analysis (FCDA)

Feminist Critical Discourse Analysis is an approach that arose to account for the relationship between gender and language. Its foremost objective is to treat gender-related issues like sexism, emancipation, and victimization through analyzing discourse. FCDA does not aim at uncovering the difference between the male and the female discourse but rather at representing gender as a dynamic entity (Tenorio, 2011). Michelle Lazar (2007) has referred to FCDA as "a critical perspective on unequal social relations sustained through language use" (p. 1). This implies that this new approach is an attempt to reconsider the development social roles of men and women through critical and linguistic lens.

Combining feminism and CDA has been justified in many ways. Cameron (1992, as cited in Lazar, 2007) claimed that the main reason behind this combination is to draw attention towards the linguistic practices and assumptions that a patriarchal ideology conveys. Besides, and since one main concern of CDA is ideology, FCDA can offer a political perspective on gender through demonstrating the interplay of gender, power, and ideology in texts. Men and women are thus considered two poles of power wherein one is dominant and the other is subordinate. Equally important is the fact that CDA is multimodal by nature, which dictates that elements other than language are to be taken into consideration. This critical view can provide a more comprehensive analysis of gender relations in discourse (Lazar, 2007).

2.10.4. CDA and Corpus Linguistics

Introducing corpus studies research to critical discourse studies aims at compensating for CDA's disregard for quantitative and comparative methodologies. Therefore, the incorporation of corpus linguistics techniques in the methodology of CDA serves to prevent or minimize research bias and address "the problem of the representativeness of the samples of language analyzed and the need to check the hypotheses developed in qualitative analysis against empirically verifiable data" (Machin & Mayr, 2012, p. 216, as cited in Waugh et al., 2015, p. 112). Corpus linguistics refers to the methodology of qualitative and quantitative linguistic analysis and description based on large collections of naturally occurring spoken or written language, which is termed corpora. It aims at identifying "probabilities, trends, patterns, co-occurrences of elements, and features or groupings of features" (Teubert & Krishnamurthy, 2007, p. 6). The ideas of large-scale linguistic analysis and pattern identification are essential to this synergy of CDA and corpus linguistics.

This incorporation is realized through software-based quantitative approaches to corpora that employ a cyclical method of sampling, which results in "specialized, topic-oriented, and diachronic corpus" (Mautner, 2008, p. 36). This specialized corpus takes into account collocations, keyness, semantic preference, and semantic prosody. This system of analysis succeeds in maintaining a balance between the subjective opinion of the researcher and the strict rigidness of scientific research. Moreover, the patterns and trends identified prove to be useful in exposing the ideologies existing within discourses, which is accomplished through cross-referencing connotations of chosen lexis and structures as well as examining semantic prosody. The only setback of these corpus approaches to CDA is their disregard for larger contexts, rendering the analysis limited to verbal scope. However, the advantages of this trend outweigh its shortcomings as it allows analysts to "put their judgment of evaluation in perspective and make sure they do not over- or under-interpret" (Waugh et al., 2015, p. 112).

2.11.   CDA in Educational Research

Researchers in the field of education felt the need to turn to Critical discourse analysis as a way to comprehend how people construe meaning in educational settings. What fueled researchers' passion about the use of CDA in education were the studies that sociolinguists and ethnographers have conducted about education. One typical example is a study carried out by Sinclair and Coulthard in pursuance of expatiating a framework for coding learners' and teachers'   discourse acts in classroom talk through analyzing classroom interactions. Before CDA came into play in the educational arena, scholars were either elucidating the micro interactions that occur in classrooms or theorizing about the ways educational institutions contribute to reproducing social and cultural structures. Therefore, CDA's foremost objective was mainly to bring together discourse analysis (micro level) and social theory (Macro level) so as to explain how the educational institution constructs and is constructed by discourse (Rogers et al., 2005).

Working in the educational domain has informed the realm of Critical discourse analysis in many respects. One typical example is the analysis of spoken discourse along with the written texts. Much of the work that has been done with CDA outside the field of education was restricted to the analysis of written discourse like newspaper articles, letters and textbooks. Doing research in the field of education marked a turn towards the analysis of spoken discourse, especially because the primary material in educational research is teacher-learner or learner-learner interactions. This focus on Interactional data contributes to widening the scope of research within CDA as it offers the possibility to study how individuals of different background can resist and transform social relations, especially because spoken discourse is more hybrid compared to written discourse. Classroom talk, therefore, offers a gateway into ascertaining and explaining the way identity and a sense of community is formed and maintained (Rogers et al., 2005).

Varied topics were tackled by CDA practitioners in the field of education. A significant concern is pertinent to studying changes in discourse patterns to investigate how people of different ages proceed in their learning. Since ideologies are generally shaped at very young ages, it is necessary to know how this process takes place. This leads to questioning the usefulness of integrating critical literacy in primary schools. CDA is concerned with representing the oppressed layer of people like women or workers, and educational institutions are no exception. Researchers in education also utilized CDA to probe the language of those who suffer (students, for examples) to discover instances of creativity, resistance, and agency. Some of these studies extended to embrace some nonlinguistic and feelings-related facets of suffering, persecution, and emancipation(Rogers et al., 2005). Another intriguing area within educational research is gender relationships. Researchers used CDA to investigate how gender influences achievement and productivity in learning or how gender is represented in textbooks or even the impact of gender on teacher-learner or learner-learner interactions (Jule, 2018). CDA is also used as a tool for critical policy analysis to uncover the way policies contribute to upholding inequality and how this analysis would provide input on how to democratize policy processes in textbooks (Winton, 2013).

CDA is currently gaining wide currency among EFL practitioners. EFL learners are required to learn not only vocabulary, grammar, and phonology, but also the discursive practices and socio-cultural properties of the target language. Wallace (1992) has affirmed that "EFL students are often marginalized as readers; their goals in interacting with written texts are perceived to be primarily those of language learners" (p. 26). CDA offers a number of analytic frameworks that can be implemented in EFL classrooms to improve learners' linguistic and communicative competence on one hand and to increase their motivation on another (Amari, 2015). CDA can be also a tool to boost learners' critical thinking abilities. Incorporating CDA in reading classes or in teaching modules like literature or history would

provide learners with a working knowledge about writers' ideologies as well as their social and cultural background. In consideration of the foregoing, learners would establish a link between the language present at the level of the presented texts and the writers' thoughts and orientations (Rahimi & Sharififar, 2015).

2.12. CDA under Criticism

Despite the fact that CDA, as a practical framework, provides numerous contributions and insights into a wide range of contexts, it displays some limitations that make the paradigm subject to criticism. An array of criticism directed at CDA points out the non-justifiable use of the word "critical" itself, which, according to many critics, is what makes CDA different from other language-based approaches to text analysis. Billig (2002) argues that by marketing itself as critical, the paradigm establishes a dichotomy that portrays CDA as positive and other non-critical approaches as negative despite explicitly stating their neutral, descriptive, or non-ideological stance (Billig, 2002, as cited in Waugh et al., 2015). He states that appraising CDA as a critical approach is already establishing the approach as the superior one because "the use of the term 'critical' is itself significant as what has been termed 'a rhetoric of self-praise'" (Billig, 2002, p. 37). Therefore, CDA here was criticized on the basis of contradicting the principles that the paradigm has previously established. While emphasizing that CDA was created to raise awareness about problems pertinent to social inequality, it simply renders itself the approach that compensates for all the weaknesses that previous language-based approaches had.

Chilton (2005) expresses his doubts about this "critical instinct" that critical discourse analysts proclaim the paradigm possesses. He even questions the role of critical discourse analysis, and whether it produces practical results and manages to change the status quo as it claims or not or "whether [it] has had genuine social effects" (Chilton,2005, p. 21). Chilton's misgivings resonate with Bartlett's since the latter has also considered the extent to which this

paradigm has proposed any "genuine emancipatory alternatives" (Bartlett, 2012, as cited in Waugh et al., 2015, p. 92). CDA tends to operate based on a self-righteous drive to point out wrongdoings. Hence, instead of providing real solutions, it more often results in a "blame game" (Van Dijk, 2009, p. 4). These critics are trying to make plain the ambitious nature of CDA. One of the preeminent goals that CDA has underlined for itself is finding solutions to some social problems like racism, sexism, classism…Yet, critics contend that doing so out of a mere analysis of language is far-reached and cannot take place unless higher authorities interfere to change or improve the situation; all that CDA can do is raising awareness about those problems, which is just one step towards solving it.

CDA has always been criticized for its methodological and theoretical weaknesses. The general consensus seems to be that the paradigm's analytical frameworks are too ambiguous. Its critics argue that the overdependence on the analyst's unilateral perspective on the possible meanings of a text might avert him from taking into account the larger context, which highlights the necessity of including producers' and readers' input regarding the text being analyzed (Widdowson, 1998). CDA critics usually question the theories upon which CDA practitioners have depended to elaborate such an inter-disciplinary approach. CDA, and despite claiming its reliance on theories like Marxism and intertextuality, the contributions that these theories make in the process of doing CDA are still opaque. Hence, CDA was criticized on the undue reliance on personal whim instead of referring to well-grounded theories, which can lead to biased findings.

Critics have even attacked the philosophical theories that CDA practitioners claimed to have considered while devising the approach. When referring to Marxism, for instance, Hammersley (1997, as cited in Breeze, 2011) argued that it is a discredited theory nowadays, especially when most philosophers and historians have rejected the principles upon which this theory is based. According to him, Marxism is no longer the theory that explains the social

problems that today's individuals encounter and can never provide solutions to the current issues that arise on a daily basis, and these problems are not essentially economic. Therefore, CDA specialists are required to reconsider the issue of the epistemological and methodological groundwork of this theory. Even the claim that CDA was based upon a number of other linguistic and historical theories along with Marxism was attacked by most critics, considering that this point does not make of it a valid approach for research making and language analysis. Alternatively, this eclectic nature would result in having non-compatible attitudes about a single phenomenon because the different theories that analysts resort to can contradict each other in the way they treat social problems (Breeze, 2011).

Another shortcoming emphasized by its critics is that CDA tends to focus too much on the linguistic and structural aspects of a text through "putting a very high price on linguistic-textual analysis, more specifically on systemic-functional linguistics" (Blommaert, 2005, p. 34). Blommaert (2005) also points out CDA's limitation of depending entirely on available discourses. Thus, this dependency may make any work in CDA susceptible to narrow-minded, Eurocentric analyses, which disregard the perspectives of other cultures (Shi-xu, 2012). Moreover, Billig (2008) argues that CDA does not possess a system for self-inspection to ensure that the attempts made to analyze different discourses are not made in accordance to the analyst's personal judgments and ideologies (Billig 2008). Language is debatable by nature, and writer's linguistic choices are open to controversy, so nothing in CDA states the conventions that dictate the way a given linguistic item should be interpreted without coloring this interpretation by one's own outlook.

Conclusion

As conclusion to this chapter, one can say that Critical Discourse Analysis offers a new perspective of analyzing texts through considering language as a form of social practice and linking it to power and ideology. Despite the numerous models of CDA, the very essence of

this approach has always necessitated employing linguistic theories like SFL to provide a critical account of how power asymmetries function in different domains like politics, gender studies, media, and education. However, and due to some perceived imperfections in this approach, some new directions have emerged to render it less subjective and more comprehensive.

Chapter Three: Power Relations in Literary Texts

Introduction

A**s** seen in previous chapters, exposing learners to any type of literary writing necessitates drawing their attention to the cultural, social, historical, and ideological underpinnings of the text being taught. The existence of a given ideology suggests that there are two poles of power – the dominant and the subordinate-, and the ideology of the powerful is the one that prevails throughout the text. This chapter is an attempt to approach the concepts of power and power relations and the way they are established in society. It also explores how power is linked to concepts like language, knowledge, and control. This chapter culminates in introducing the different types of power relations and illustrating the way these relations exist in some literary works.

3.1. Conceptualizing Power

Conceptualizing power does not only entail the process of attempting to attribute definitions to this term or illustrate it with different examples and situations. It rather demonstrates how power can be located according to the scope within which it appears. All what follows is an overview of the different aspects of power that language-related approaches like CDA are considering, so it will be treated according to what practitioners in the field of discourse studies have opined.

3.1.1. Definitions of Power

The term "power" is very controversial due to the various connotations attributed to it. It is central to some sensitive disciplines like economy, politics, sociology, and even some language-related arenas. Corollary to that, studying power and power relations and the way they are exerted in a given community dictates the analysis of some related concepts like control, domination, and ideology. However, the type of power introduced in this work is not

the physical or the naked power that is based on force; it is rather the invisible power that can change the way people communicate, act, and react (Elsharkawy, 2011). A typical example in this case would be the power that advertisements exert to change or control people's thoughts and behaviors. According to Sakhri (2021), power is a recipe of three interdependent ingredients: Force, influence, and authority. Having the ability to threaten others or others' position is an acknowledged force facet while being endowed with the tools of persuasion lies at the very heart of the sense of influence. Authority, however, represents one's full deliberate compliance with the laws being dictated. Figure 5 demonstrates the way the three elements congregate to shape the concept of power.

Figure 6

The Three Constituents of Power (Sakhri, 2021)
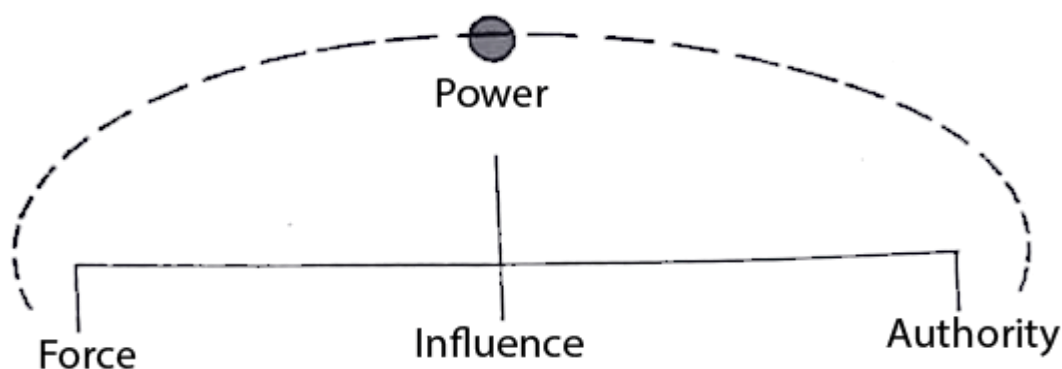
Overall, power can be defined according to two main views: The pluralist and the elitist. The pluralist theory, advocated by Machiavelli and Hobbes, has started before WW1 and is based on power distribution as a form of democracy. This theory considers that every society is a composite of different groups, all vying for power. These groups compete to dominate the social scene, which creates balance among them and highlights the equality of all men in the state. According to this theory, power is not restricted to one group or institution, but goes

each time to the one group that fits the standards of the powerful. This goes counter to the elitist contention that appeared after WW2 and had its origins in the works of Charles Wright Mills. Mills (as cited in Elsharkawy, 2011) argues that there exists only one center of power, which means that power is concentrated in the hands of people of wealth, privilege, and access to economic, political, and military institutions.

Power has been also identified according to whether it engenders positive or negative effects. Therefore, it is either equivalent to dominance or to knowledge. According to MacDonald and Regan (2009, as cited in Elsharkawy, 2011), power can be described as negative in case it was meant to be a tool of domination, a tool to exercise illegitimate control. Hence, defining power as dominance is the outcome of associating it with the oppressive force that it can produce in society. Alternatively, power can be synonymous to knowledge as being knowledgeable may put any individual in a position of power that cannot be attained by people with less knowledge.

Not far from the above-stated definitions, CDA defines power in relation to language use. According to CDA practitioners, no language can be always unbiased and detached from personal prints, for every linguistic element has some power to exert in a given text. In CDA, language is seen as a tool to defy different types of power and control. And yet, language in itself cannot be powerful if not voiced by individuals and institutions of certain authority. According to Cameroun (2001, p. 16), "words can be powerful: the institutional authority to categorize people is frequently inseparable from the authority to do things to them". CDA is also interested in studying the way (s) power can be a productive tool. It contributes to the emergence of new institutions, new types of knowledge, and therefore, new discourses. Power is not exclusively linked to the monopoly exercised by the powerful towards the subordinate; it, in fact, incorporates both: The dominant and the dominated groups, for even the latter possesses some sort of power that can be studied and addressed (Wodak, 2005).

3.1.2. Types of Power

Power is demonstrated in different forms and is the result of different factors. This being the case, every person or institution may have a certain amount of power that is distinct in terms of manifestation and efficacity. There are five prime types of power that are classified according to the source from which power is obtained. These types are legitimate power, reward power, expert power, referent, and coercive (Wiranti, 2017).

Legitimate power is generated from one's ability to control others based on the person's powerful position. In a classroom, for instance, the power of the teachers' position enables them to manage the classroom, give instructions, and control what learners should learn and how they should behave. In this case, learners, too, hold the belief that their teacher has all the right to be obeyed, considering the conventional authority the teacher has in the classroom. This power/ authority is one way of maintaining leadership in the classroom (Fuqua et al., 1998).

The second type of power is named "reward power". This type is based on one's ability to give rewards to others. These rewards can be concrete like money or abstract, non-tangible like praising statements. Reward power is used mostly to support legitimate power. If the example of the teacher is again considered, one can see that if teachers promise learners some extra points in the exam, they are explicitly driving them to respond to the instructions that s/he has previously set. In this case, learners will follow the teacher's instructions, not out of fear of the teacher's authority, but out of pursuing the extra points (Wiranti, 2017).

Expert power represents the third category. This type is particularly concerned with having an expertise in a given field. Students can obey the teachers' instructions when they feel that this teacher is knowledgeable enough about the subject of which he is in charge. Their obedience, in this case, is not due to the teacher's legitimate authority, nor to the rewards that the teacher can offer, but it is a consequence of trusting the content that this teacher presents

in the classroom. Students feel that they have to demonstrate a professional respect to the teacher's expertise through following the teacher's instructions. However, the teacher's expertise does not only involve the knowledge they have, but also their skills of preparation and planning (Frost & Stahelki, 1988; Wiranti, 2017).

The fourth type of power is labelled "referent power". This type relates to the interpersonal relations among individuals. If the example of the classroom were to be taken again, then one would say that learners may follow the teachers' instructions based on the way they feel towards the teacher and the nature of relationship binding them. Therefore, obeying the teacher can generate from the mutual respect between teachers and their students. The more learners are attracted to the teacher's character, the better their relationship would be, and the larger the referent power would appear. Teachers who possess referent power are characterized by being caring, fair, good listeners, and good communicators (Wiranti, 2017).

The fifth type is referred to as "coercive power", and as its name suggests, it is the power based on the act of threatening others. Therefore, if the receiver of the message does not fulfil what the sender requests, then punishment takes place. In the context of the classroom, for instance, some teachers can gain coercive power through threatening their students to punish them if they do not follow their instructions. Learners follow the teacher's instructions coercively so as not to fail their class or to be intimidated in front of their classmates (Wiranti, 2017).

3.1.3. Language and Power

Language nowadays is not merely a tool of communication; it can be also considered as a tool to control the way people think, feel, and behave (Rozzag et al, 2015). Language, therefore, has a role in establishing, maintaining, or even bending relationships with others. All these functions can be only fulfilled through the use of particular linguistic elements like

diction, accent and intonation, specific grammatical structures, style, and spelling. The choice of any linguistic structure is motivated by the power and position the individual possesses when doing conversations, participating in small talks or interviews, chatting, and even writing (Sourgo, 2013).

The fact that language can uncover the amount of power being possessed does not necessarily mean that the relationship between the two concepts is not bidirectional. In fact, the relationship between power and language is mutual. Different institutions make use of language to establish and sustain their power and authority. Meanwhile, the powerful effect of language can be only fulfilled through some powerful individuals and institutions. Language in itself is void of any effect if it were not used by participants of certain power and authority (Sourgo, 2013).

Every linguistic structure can have a significant effect on its own. However, there are always some linguistic structures that convey more power-related significance than others. In a court, for instance, the lawyer has to use a structure indicating permission or polite request whenever they wish to address the judge. This is due to the difference in power that the position of the two participants dictates. Degrees of formality and informality can also serve the same purpose. It is usually the language being used in a text which can reveal the stronger and the weaker in a given situation because the linguistic structures that people utilize may reflect the extent to which the participants are close/far, the nature of relationships binding them, or the kind of relationships they try or wish to establish. The kind of talk occurring among employees is strikingly different from the talk going on between employees and their bosses. A conclusive remark would be that a given position dictates having a certain amount of power, which in turn, necessitates the use of particular linguistic structures (Rozzag et al., 2015).

Fairclough tried to explore the relationship between language and power through

advocating two aspects: power in discourse and power behind discourse. The former is concerned with power dynamics among participants themselves, and the way their position causes power imbalance. If one considers the power behind discourse in a classroom context, s/he can ascertain how the teacher is manipulating the course of interaction owing to the authority that their position bestows. Therefore, it is all about the effects of power on discourse working. "Power in discourse", however, is more about language itself, and the way some linguistic structures can have more powerful effects compared to others. A straightforward and clear voice with no pauses or breaks is a clear indicator of the power one possesses. When a father interrupts his son or shouts at him, this means that he is using the language that enables him to control the less powerful son (Fairclough, 2013; Negm, 2015).

3.1.4. Power and Control

As has been mentioned in earlier elements, conceptualizing power is usually done through relating to control. Therefore, being powerful or having a relative degree of power dictates the ability to control others' minds and behaviour. However, and since power is never absolute, control may only take place in some specific situations or in given domains, but not others, even when the participants involved are the same. Besides, not any power can result in control, for the subordinate groups may resist or legitimate and naturalize the process of control, resulting in the so-called hegemony. Additionally, not all the members of the dominant group are necessarily and usually more powerful than all the members that belong to the subordinate group (Van Dijk, 2015).

The first type of control that can result from power is mind control. It is important here to pinpoint that influencing actions can be only done through controlling their minds (knowledge, beliefs, and attitudes). Controlling others' minds and ways of thinking can be one way to impose dominance and ensure subjugation. In fact, power and dominance can be

part of "mind control" in a number of ways. First, people get easily convinced of a given idea, and they may even change their attitudes about a given subject when the idea is presented by a person or institution in power. This is presumably why most of the advertisements resort to celebrities who have power of money, charisma, or knowledge as way to promote their products. Second, in some institutions, individuals are coerced to receive and apply certain ideas just because they are part of this institution's regulations. Students, for instance, get influenced by the courses and materials they receive in schools, and they start using the ideas and beliefs presented in their classes and exams. Third, mind control can take place when the recipients themselves do not have enough knowledge or skill to resist a given power or ideology, or they are not exposed to sources that present alternative beliefs and attitudes (Van Dijk, 2015).

The second type of control that power generates is control of public discourse. This represents the way authorities can impose control over individuals' discursive practices and communication. One may have control over the type of discourse used with family and friends, but it is quite hard to have any control over media discourse, for instance. However, people belonging to some powerful social groups may have more or less access to public discourse, and therefore, can have some control over it. An example of that can be the way university professors control the educational discourse, journalists control media discourse, lawyers control legal discourse, and politicians control political discourse (Van Dijk, 2015). The type of control that takes place in this situation is not only limited to content, but also to the way this content is structured. Van Dijk voiced this idea as follows:

Also crucial in the enactment or exercise of group power is control not only over content, but over the structures of text and talk. Relating text and context, thus, we already saw that (members of) powerful groups may decide on the (possible) discourse *genre(s)* or *speech acts* of an occasion. (2015, p.7)

This indicates that people in power can decide about the structure of the talk they wish to receive. For example, when the judge is interrogating a suspect, s/he is not waiting for ideas that structured narratively (unless this is the objective of the talk) but is rather waiting for an argument. Against this background, the type of discourse to be delivered depends always on how the powerful institution or individual wants it to be.

3.1.5. Power and knowledge

The relationship between power and knowledge has been always seen as controversial. One can exert some power if s/he is able to communicate knowledge about society or distribute knowledge within a particular social group. In this case, it is knowledge which defines power, not the reverse. Besides, the amount of power one possesses is usually attributed to how knowledgeable the individual or the institution is. Hence, the more knowledgeable one is, the more one will manage to control the surrounding events and people, simply thanks to having the main tool of persuasion: Knowledge (Brown, 1989) .This would clearly resonate with Foucault's understanding of the relationship between the two concepts. According to him, "power is a form of pacification which works by codifying and taming war through the imposition of particular knowledge as truth" (Foucault, 2002, as cited in Avelino, 2021, p. 431).

There are cases, however, when power defines knowledge. These cases have long been debated by the positivist and post-positivist paradigms. According to the two paradigms, it is quite rare to talk about any facet of knowledge that is utterly devoid of power. Lukes, for instance, claims that people or institutions in power can manipulate the knowledge possessed by those of less power and dominance. Therefore, power in this case, is responsible for shaping the attitudes, beliefs, and opinions of the ones being dominated, which makes them fully unaware of their "real interests" and causes the so-called "false consciousness" (Haugaard, 2002). Power is also said to control knowledge, for those in power usually decide

about what should be known and by whom and even about the amount of knowledge that a given group of people should possess (Raine, 2022).

The third perspective about the relationship between power and knowledge was advanced by Michael Foucault, who argues that power and knowledge are so interrelated that one cannot claim the existence of one without the other. According to him:

we should admit rather that power produces knowledge (. . .) that power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations. (1977, p.27)

Here Foucault tries to combine the two previously-stated theories of power-knowledge relationship, stating that power needs knowledge to be established and maintained, and knowledge needs power to be distributed. Therefore, power makes use of knowledge, and meanwhile, shapes knowledge (Raine, 2022). If one in possession of some power, s/he can spread, retain, correct, or even distort knowledge according to what serves the interests of this individual/ institution, which is exactly what media, as a source of knowledge, is doing to influence and manipulate the way people receive knowledge.

3.1.6. Power and Resistance

If power exists, then there must be always an automatic response to it represented through resistance. One cannot tackle the issue of power without hinting at one of its determined consequences: resistance. The relationship between power and resistance has long raised heated debates among scholars, especially and practitioners in the field of discourse studies. This idea was brought to light by Foucault in the 1970's, and then, multiple critiques emerged to support or attack his point of view regarding the way each of the two concepts impacts the other.

According to Foucault, possessing power establishes a one-way relationship between the powerful and the subordinate. This denotes that having power ensures the total subjugation of the people who are less powerful. This theory, however, was criticized by a number of scholars like Low (1996), who claimed that the theory introduced by Foucault leaves no room for resistance, for Foucault portrays it in a way that manifests resilience against any attack, especially if it were addressed by individuals or institutions that are considered less powerful.

Based on Foucault's theory of power and resistance, the majority of research papers that were produced within this area have just identified strategies used to enact power or to make power aspects reveal themselves through discourse. However, only few studies have attempted to investigate the way power resistance is displayed through discourse. Van Dijk (2003) himself has maintained that much of the research he conducted in the field of discourse and power relations revolve around dominance top-down relations at the expense of resistance bottom-up relations despite the fact that an overall understanding of power relations cannot take place unless all poles of power are considered. However, all these ideas have been refuted by a number of researchers who attempted to maintain balance between dominance and resistance. Harris (1991, as cited in Negm, 2015, p. 285) describes the relationship between the two variables metaphorically, stating that discourse is "a bargaining table", and every participant is supposed to use the linguistic devices that enable them to defend their position.

Power and resistance are interdependent variables of power relations. Therefore, referring to resistance can contribute to an overall understanding of both concepts: Power and power relations. When power is exercised upon subordinate members of a given society through manipulating some social resources that those less powerful agents do not possess, then the latter resort to other resources to maintain power relations with the powerful, andresistance is just one of these available sources. In fact, the very nature of power relations dictates the

existence of acceptance or subjugation of the agents being dominated, but meanwhile, it also entails resistance. Although this may seem contradictory, research indicates that accepting power does not necessary presuppose reluctance to change the status quo. Resistance appears in many forms, and does not usually result in conflicts. Resistance can sometimes take place just to put limits to the spread manipulation and oppression in a way that makes them completely uncontrollable. It is probably this last facet of resistance which (power limitation) that made scholars consider it a factor that can impact the outcome and implications of power relations (Barbalet, 1985). This point of view suggests that power necessitates the existence of resistance to survive and to maintain its principles as part of dyadic interaction.

The linguistic tools and mechanisms used by agents in power are perceived to be completely different from the one that less powerful agents apply. Negm (2015), depending on Fairclough's model of Critical Discourse Analysis, has referred to the main linguistic and stylistic features that characterize that discourses of resistance and dominance or of the agents using these discursive patterns. These include aspects of verbal behavior like asking questions, making interruptions, using repetitions, giving instructions, paraphrasing ideas, and evaluating others' talk. These linguistic strategies are mostly employed to defy and confront the standards laid by powerful authorities. When people in power try to control and dominate a given conversation, the subordinate members can interrupt the talk to provide their perspectives about the issue being raised. When the powerful gives instructions and orders, the less powerful can question the efficacy of these instructions. If, however, the dominant agent makes use of repetitions to insist upon a given idea, the agent being dominated can comment on the ideas being repeated or on the act of repetition itself.

3.2. Power Relations and Literature

One essential purpose of reading literature is digging into the morals, attitudes, and perceptions that literary texts advocate. This process usually results in projecting what is

being read into the real world because literature is nothing but reflection of the actual happenings and social problems that members of a given society encounter. These real-life situations represent the raw material of literary content that concerns itself with the social conflicts that emerge when power is not distributed equally among individuals, resulting in disturbed power relations. What follows is a brief account of the main features of power relations through linking them to literature and literary texts.

3.2.1. Definition of Power Relations

Despite the existence of various definitions of power relations, they all highlighted the extent to which interactions among participants are affected by the amount of power an individual or an institution has. Besides, and just like the way power is defined, power relations are identified in relation to the concept of "control", for each relation is meant to be studied according to whether it engenders manipulation and control or not.

One comprehensive definition is provided by Oxford Reference Online Dictionary. It states that a power relation stands for "the relative status, power, and/or dominance of the participants, reflected in whether expectations and behaviour are reciprocal, and consequently in communicative style" (Power Relations, 2022). This denotes that any type of interaction based on the degree of power individuals have can be called "power relation", and this relation is usually demonstrated through the way these individuals communicate or the way they behave towards one another. According to the same source, these relations can be asymmetrical, parallel, complementary, or symmetrical.

Within the same vein, and stressing the idea of control, Foucault (1990) attempted, in his turn, to provide a conclusive definition of power relations. According to him, no society can exist without patterns of power relations that represent the different aspects of dominance and resistance in various social contexts. In addition to the idea of control, Foucault adds another variable to the equation of power relations, which is resistance. This being the case, the power

relations existing within a social group are subject to change due to aspects of resistance demonstrated by those who possess less power. Foucault (1990) states the following:

I am not referring to Power with a capital P, dominating and imposing its rationality upon the totality of the social body. In fact, there are power relations. They are multiple; they have different forms, they can be in play in family relations, or within an institution, or an administration (p.38)

Foucault's definition hints at the diversity of power relations as they occupy every part of people's life even in its simplest and most peculiar aspects. These relations do not only govern the way people interact but also control the workings of society as a whole.

Within the same vein, Beckman-Brindley and Tavormina (1978) identify power relations as "dynamic" and "reciprocal" interactions. Dynamism here indicates that power patterns may change according to some specifications linked to time or situation. No group member can maintain domination all the time as there will be always some fluctuations in terms of who should control and manipulate. Reciprocity, however, signifies that the two poles of power (the powerful and the subordinate) are supposed to demonstrate the extent to which they can impose or resist the existing power through their language and behavior.

3.2.2. Types of Power Relations

The nature of relationships existing among people or individuals differ according to these participants' position and ability to use this position to maintain power. Overall, three types of power relations can be distinguished: Power over, more/less power to, and different power. Each of these types has different shapes, demonstrations, and effects.

The first case of power relation is when a person or an institution has more power than another, and therefore the powerful participant attempts each time to exert some influence on the other participant that is supposedly less powerful (Avelino & Wittmayer, 2016). This type is also known as "social power" that is defined as "the ability of an actor deliberately to

change the incentive structure of another actor or actors to bring about, or help bring about outcomes" (Dowding, 1991, p. 48). This perspective of power is usually linked to concepts like coercion and manipulation, which, in turn, create the idea of dependence. When reading a literary text that portrays the idea of manipulation, it is always important to ask the question "Who is exercising power over whom?", "how was this power attained?", and "how are manipulation and subjugation reflected through language?" (Avelino, 2021).

The second type of power relations is referred to as "power to" or "outcome power". It is defined as one's ability to induce change or help to create outcomes (Handwiki, 2022). Hence, it represents one's ability to make some change or resist change in a given area. This type is usually associated with the ideas of resistance and empowerment. Unlike social power, if you have outcome power, you can do something without having power over any person. One person can be powerful but decides not to use this power to influence /control others while another can be powerful but unaware about the amount of power being possessed (Imbeau, 2007). If one wishes to disclose this type of power relations when reading a literary text, s/he can ask how power is exerted, the purpose for exercising it as well as the actors responsible for creating a given outcome (Avelino, 2021).

The third type of power relations is concerned with the existence of different types of power, which is also referred to as "power with". This latter term signifies the different (yet not necessarily adverse) nature of coexisting powers. Therefore, "power with" is associated with the idea of cooperation and learning. An example of that can be the way military, political, and economic power in one country cooperate in a given country. This last type of power relations occurs when dominance and control is not attributed to any pole of power. To uncover this type of power relations in a text, one can ask questions like "to what extent are actors cooperating to create/ resist change? Or to what extent are the actors' purposes of exercising power similar/ different?" (Avelino, 2021).

Table 3

Types of Power Relations (Avelino & Wittmayer, 2016, p. 641)

Type of relation	Manifestation of power relations		
Power 'over'	Mutual dependence A depends on B but B also depends on A => A and B have power over each other	One-sided dependence A depends on B but B does not depend on A => B has power over A	Independence A and B do not depend on each other => A and B have no power over each other
'More/less' power to	Cooperation A exercises more power than B, but A and B have similar, collective goals	Competition A exercises more power than B, while A and B have mutually exclusive goals =>	Co-existence A exercises more power than B, A and B have independent co-existent goals
'Different' power to	Synergy A's and B's different power exercises enable and support one another	Antagonism A's and B's different power exercises restrict, resist or disrupt one another	Neutrality A's and B's different power exercises do not (significantly) affect one another

Source: Avelino (2011).

3.2.3. Ideology and Power Relations

It is impossible to read about ideology if knowledge about power relations were absent. The two concepts are intricately interrelated, especially when analyzing literary or political texts using CDA. This is because the two concepts are of prime concern in fields linked to discourse studies, and this is one way the two concepts can be related. Research in the field of discourse has demonstrated some other ways that underlie how power and ideology can influence each other.

In fact, Ideology can be seen as a tool to maintain power relations within a given social group. Since ideology can help to organize activities within a given community, power relations can help to transfer this ideology. According to Van Dijk (2000, as cited in Muqit, 2012), ideologies were created in the first place to structure social representation and control social practice, and hence, it controls the roles people belonging to different social groups have and determines who dominates the social scene and who should be under domination (Muqit, 2012).

Another relationship lies in the fact that power relations assume the protection of ideologies. Since the powerful pole in a society is the one responsible for maintaining ideology, then this pole should fight against all forces that attempt to restrain its power by means of protecting the way ideology distributed power in society, which helps the established ideology to survive. Usually, it is language that is used by the powerful people or institutions to protect the ideologies they have created (Muqit, 2012).

However, and very often, the relationship between ideology and power relations is perceived in association with concepts like conflicts and falsehood. This indicates that having different ideologies means creating conflicts among the individuals believing in or adopting those ideologies. Even when individuals tend to endorse the same beliefs and ideologies, problems will still arise regarding who can better represent this ideology and who is not worthy of belonging to those sets of beliefs. Usually, belonging to a powerful or a subordinate social group depends on the extent one demonstrates belonging to a given ideology (Muqit, 2012).

3.2.4. Significance of Analyzing Power Relations in Literary Texts

Literary analysis and criticism have always been associated with issues of ideology and power. Analyzing a text in terms of studying its social and cultural background, style and language, or even themes and characters will always culminate in disclosing the ideology

inciting the production of that text. Therefore, one can assume that analyzing a literary text will always remain incomplete in case power and ideology have not been addressed. The significance of referring to these points when doing literary analysis can be perceived from different angles.

Above all, studying power relations in literary texts enables one to reflect upon the different relationships existing within the reader's entourage. A father-son relationship is based on power and authority, and so is the husband-wife relationship or the eldest-youngest relationship. In all these relationships, every party attempts to reach the objectives they underlined using techniques that are mostly very dissimilar to the techniques employed by the other party, and these techniques are usually dependent on the amount of power every party possesses. Both parties are in constant pursuit of achieving victory, even if the competition between the two is not made explicit. Therefore, an in-depth study of literary texts can demonstrate the workings of the different strategies used to maintain power relations. A literary text about motherhood can show the different techniques a mother can employ to control her daughters' manners, but it can also show the strategies that can be used by the daughter to win her mother's trust and drive her towards being more permissive (Rahmasari & Nurhayati, 2019).

The analysis of power relations in literary texts can also teach the power of being persuasive. Since the concept of "power relations" is based on the premise that there must be some sort of reaction (or resistance) to the actions that the powerful poles manifest, then both parties are required to master the art of persuasiveness (Brinol et al., 2017; Rahmasari &Nurhayati, 2019). The powerful is required to employ some persuasion strategies to remain in control of everything while the less powerful should be also aware of these techniques to be able to respond to the manipulation strategies of the other pole. Evidently, there is no better weapon to practice persuasiveness than language (Orts et al., 2017). Reading a literary text

and comprehending the way the different characters within that work manipulate language to ensure persuasiveness helps readers to understand not just the types of power relations existing between those characters, but also the type of language that can be used to achieve this purpose. For instance, it is one good linguistic strategy of exercising persuasiveness to use strong words, clear statements, and direct terminology.

Analyzing elements of ideology and power relations in literary texts can be one way of developing readers' cognition, for trying to understand these elements contributes to raising readers' critical thinking and problem-solving skills. An attempt to go beyond the thinking levels of comprehension and analysis to the level of evaluation is already one way to train the brain to contemplate issues that the introduced material does not present explicitly, which requires considerable mental and cognitive effort. When analyzing the power relations that a literary text incorporates, readers should be able to link elements together; not just the elements that the text offers, but also those pertinent to the production and reception of that text. The existence of any character can be ideological, a reference to a given text (be it literature, history, psychology…) can be also ideological. Therefore, questioning the significance of any of these elements can help to understand power and ideology issues and also foster one's critical thinking abilities (Khaghaninejad, 2015). Even after recognizing the nature of relationships existing among the different characters in a text, the critical reader can move a step forward to analyze the dimensions of the problem that created that gap in power relations and try to find solutions. Doing so, readers can develop their problem-solving skills and project these problems on some real-life situations.

If readers take an interest in the way power relations manifest themselves in literary texts, then they need to be acquainted with the different linguistic structures that can render these relations more transparent (Khaghaninejad, 2015). It is natural that, in every text, the two (sometimes more) conflicting power poles use language structures that reflect the amount of

power the individuals/groups possess. A simple dialogue between a manager and his employees implies some register workings (especially elements representing degrees of formality and informality). The boss, in this case, can demonstrate a frequent use of orders and questions to address the less powerful employee. However, the latter is only supposed to employ requests along with some formal and direct structures to transmit a particular degree of respect or the impression of the obedient worker.

3.2.5. Examples of Power Relations in Literary Texts

Literature is a collective body of events, feelings, experiences, and power struggles. No literary work can be void of elements of the power relationships that characterize a given society or social group. However, these power relationships are more transparent and emphasized in some literary works compared to others. To better frame understandings of power relations today, readers are required not only to read about the background of the literary work under scrutiny, but also to understand the workings of language and discourse employed by writers.

3.2.5. 1. Power Relations in *Death of a Salesman*

Death of a Salesman is a play written by the American author and playwright Arthur Miller in 1949 to account for the cultural, political, and social reality of the USA at that period. This play portrays the life of a typical American family composed of a father (Willy Loman), a mother (Linda), and two sons (Happy and Biff). The family's life was influenced immensely by the economic situation imposed on the USA after the two world wars, and each of them was in constant pursuit of identity in a society that provides nothing to people who were not persistent enough to chase their dreams and ambitions (Rosrami et al., 2018).

Due to the pressure exerted by a capitalist society based on profit and productivity, Willy Loman started to feel that he cannot meet the expectations of his family members and his employer Howard or be as good as his gone brother. The sole remedy that Willy Loman could

resort to was committing a suicide as way to ensure a bright future for his family (Aswathi, 2013).

Power relations are manifest everywhere in the play and almost among all the characters. However, these relations are more pellucid in the conversations that took place between Willy Loman and his employer Howard. Since the two characters belong to two different social classes, symptoms of Howard's dominance and Willy Loman's subjugation can be diagnosed throughout all what the two characters say or do. An example of that can be Howard's tendency to dominate the talk and produce larger and more sophisticated utterances compared to Loman's (Rosrami et al., 2018). Another aspect of Howard's dominance can be seen in the way of selecting the topic of the conversation and being reluctant to change it even when Willy demonstrates willingness to say something important. Howard attempts -on many occasions- to display the power he has through rejecting Willy's requests. This was apparent in refusing to give Willy a spot in town or fifty dollars a month, which caused him total devastation. Even the questions that were frequently posed by Howard show the extent to which the distance between the two participants is too wide, for Howard meant each time to put Willy in a position of a suspect whose only duty is to answer the questions being asked (Negm, 2015).

3.2.5.2. Power Relations in *the Yellow Wallpaper*

The Yellow Wallpaper is a short story written by the American author Harlotte Perkins Gilman. The writer can be seen as a representative of feminist literature, especially because she was writing during the nineteenth century wherein the masculine attitude was considered to be the norm (Hodzic, 2016). The story was published in 1892 to be marked as part of Gothic literature. It was written in the form of diaries of a woman who was suffering from post-partum depression. Her husband -a physician named John- used to belittle her sufferings

considering them mere fantasies, and he suggested that his wife should be forbidden from doing anything but domestic activities. Besides, the woman was trapped in a yellow-paper room that became a source of threat to her as she thought that it hides some marvelous forces; a creeping woman trapped in the wallpaper of that room. Her sole and last resort was writing her diaries. As her mental breakdown reached its apex, she started to think that she was the woman in the wallpaper and made a plan to free her through tearing off the whole wallpaper and creeping around the room. The story ends when her husband breaks into the room and faints at the sight of her creeping (Lorenz, 2015).

When considering the interactions between the characters of the short story, one can observe that gender power relations are very evident. The short story, as a whole, is a clear manifestation of the way society is becoming more patriarchal through trying to marginalize the role of the female character. The nameless narrator appears completely repressed by her husband's orders, suggestions, and opinions despite having the power and talent to express herself openly through diary writing (Vujovic, 2011). The husband, being described as highly respectable, clever, and overprotective; is the ultimate decision maker even when the decision is linked to his wife's sensations and health condition. The wife was usually addressed using the expression "little girl", thinking that she is so emotional and self-indulgent to participate in any conversation, which caused miscommunication between the couple. The narrator was not allowed to write or participate in any social activity, which was abhorrent to her. Yet, and due to restrictions imposed by society during the late nineteenth century, she was submissive to the role of the typical housewife. Interpretations of the story indicate that the woman trapped in the wallpaper symbolizes the way females were then trapped in society and overpowered by men (Lorenz, 2015).

3.2.5.3. Power Relations in *Heart of Darkness*

Heart of Darkness is a novella written by Joseph Conrad in 1899 to address the acts of

brutality practiced by the European colonizer in Africa in late nineteenth century. It is a clear demonstration of the commercial and materialistic pursuits of Europeans under the alibi of civilization (Mora-Rioja, 2022). It is a story that retells the journey of Marlow, an ivory transporter, on his way to Africa where he started to observe how the African natives are enslaved by his partners. After encountering several obstacles, Marlow could meet a colonial agent named Kurtz, who appears half-mad despite being known for his extraordinary abilities to secure ivory from the continent. Marlow, himself, started to feel psychologically influenced by the atmosphere there. Kurtz was taking control of an African tribe who, following his commands, were launching devastating raids on other tribes. Kurtz was threatened not to carry on his plans, but he was not listening and was eventually fired by Marlow's crew crying out his last words "the horror! the horror!" (Wasney, 2022).

One important theme in the novella is the way power is exerted in colonial non-democratic social settings. Therefore, instances of power relations can be seen in the interactions that take place between the European colonizers and the African inhabitants. Due to the racial differences that exist between the two groups, practices of discrimination and subjugation took place, especially, as Foucault (1978, as cited in Mora-Rioja, 2022) puts it that one trait of the powerful is to be repressive. Symptoms of repression in *Heart of darkness* can be seen through the analysis of how Marlow describes the natives' way of talking, walking, and even staring, making them look much like animals. The total subjugation of the African natives is also one evidence that they admit their being less powerful, considering the gap between the two groups as common sense. This is also apparent in Kurtz's treatment of the tribes as if they were his own property (Mora-Rioja, 2022).

Conclusion

Throughout this chapter, key elements of power and power relations were identified and illustrated through three literary works. It was revealed that power relations exist everywhere,

for every social group contains individuals of varying degrees and aspects of power that are conveyed through the way these individuals behave and communicate. Since literary works reflet realities about the workings of society and social institutions, analyzing the language being used and the circumstances surrounding their production enables readers to decode the nature of the existing relationships and ideologies and reflect upon the way they are established, maintained, and resisted.

Chapter Four

Research Methodology

Introduction

The present chapter is exclusively devoted to the methodology being selected to answer this research's questions and fulfill its underlined objectives. Therefore, the chapter's prime function is to ascertain the significance of introducing Critical Discourse Analysis in classes of literature at the English Department of Khenchela University. The fourth chapter opens with a revisitation of the research questions and shifts to identify the research design and instruments that this work employs in accordance with the study's requirements. Each research tool is described thoroughly as way to justify its role in the collection of the research data. This is done through specifying the samples being targeted and the setting wherein the investigation is run.

4.1. Research Context

The fieldwork for this study was carried out at the University of Khenchela. A sample of EFL teachers and students at the Department of English (Faculty of letters and languages) participated in the study. This setting is, by large, the most convenient research site thanks to my being a full-time teacher there in charge of relevant modules like CDA and TEFL. Therefore, I could spend some time chatting to teachers and students, especially those involved in the current research activities, which helped in doing some observations and taking notes of the relevant data. The department consists of a considerable number of teachers specialized in Literature and CDA, who can always provide some instructions and guidelines on how to teach literature and how to apply CDA.

The study took place with master 1 students during the second semester of the academic year 2021/2022. The syllabus of Literature designed for Master students emphasizes the need

to develop their critical and analytical skills regarding the social and cultural issues surrounding the works to be studied, which is the purpose that CDA serves perfectly.

4.2. Research Questions and Hypotheses Revisited

This research is made for the purpose of answering the following questions and testing the corresponding set of hypotheses. This research is guided by one main question and four secondary questions. The main question is: To what extent does the implementation of Critical Discourse Analysis in literature classes contribute to raising students' awareness about the power relations present in literary texts?

This research approached the main question through raising four secondary questions; they were formulated as follows:

Q 1. To what extent are EFL teachers and learners aware about the importance of highlighting ideologies and power relations in literature classes?

This question can highlight the extent to which learners and teachers consider the analysis of ideology significant in literature classes. This question was approached through the interview and pre-experiment questionnaire.

Q2. To what extent are Master 1 students able to explicate the literary works' linguistic choices of ideologically?

This question was particularly raised to explore students' weaknesses when dealing with literary texts. To answer this question, the interview, the pre-experiment questionnaire, and the experiment's pretest were designed.

Q 3. In what way (s) does the implementation of CDA in literature classes impact learners' interpretation of ideology and power relations?

This question represents the core of this research paper; it investigates whether CDA could change learners' performance in literary classes and improve their analytical skills. This question was approached through comparing the results of the pretest and posttest.

Q4. What are the attitudes of teachers and learners in regard to implementing CDA when teaching literature to EFL students?

This question was put forward because being able to formulate an attitude is part of being aware about the idea being discussed. This question was answered via employing the post-experiment questionnaire and teachers' interview.

Considering the above-stated questions, the researcher hypothesizes the following:

- ✓ **The Null Hypothesis**

No significant improvement would be perceived in learners' interpretive skills if teachers employed CDA in their classes of literature. CDA would neither help learners understand how power is reflected through language nor improve their attitudes about the course.

- ✓ **The Alternative Hypothesis**

If Literature teachers employed CDA in their classes, learners would improve their skills of interpreting literary texts and they would comprehend the way power is socially distributed and the way these power relations are manifested through language. They would even develop positive attitudes about literature and literature classes.

4.3. Research Variables

Identifying the research variables is paramount in every study as it enables the researcher to measure and comprehend the extent to which one variable influences the other. A research variable can be defined as the circumstances or features that the researcher controls or observes (Best & Kaln, 1986). Variables can be either dependent or independent. The

independent variable is the one that is supposed to exert an influence upon the outcome (s) of the dependent variable.

The independent variable (IV) in this study is Critical Discourse Analysis while the dependent variable is learners' understanding of power relations in literary texts (DV). Therefore, this study is an attempt to investigate the effect of using CDA on learners' understanding of power relations in literary texts.

4.4. Population and Sampling

The population of this study consisted of Master 1 students at the English department of khenchela University. 56 students (which constitutes half of the population of master 1 students) participated in the experiment. The selected students were divided into two groups (control and experimental), each consisting of 28 students. The researcher opted for a non-probability matching sampling, which is inherentlypurposive wherein only one section has been purposefully selected to be included in the research sample.

Initially, Master 1 students are divided into two sections, one constituting of 59 students and another of 61 students. Since the administration was reluctant to offer the two sections, the researcher had to select the one which includes more active and disciplined students (to avoid absences). Depending on learners' scores of literature in the first semester, the researcher opted for a matching procedure that culminated in forming 56 pairs while three (3) students remained unmatched.

The choice of this population is motivated by their exposure to lessons in discourse analysis. Therefore, learners are already acquainted with the main concepts and procedures of analyzing discourse and the way this relates to elements of power and ideology. Besides, the literary texts introduced to Master 1 students are burdened with ideas pertinent to power, dominance, and control, which can make the process of analyzing power relations easier and

faster.

The population of this study also includes all the eight teachers of literature at the English department of Khenchela University; two of them have already taught Discourse analysis, and two others have already included CDA in their research papers. Teachers of literature were particularly selected because the prime focus of this study is the literary discourse, which can help them employ the findings gained from this research in their classes.

Table 4

Students and Teachers' Sample Size

Participants	Population	Sample	Percentage	Sampling Method	Sampling Technique
Students	120	56	46.67%	Non-probability	Matching
Teachers	7	7	100%	Non-probability	Purposive

4.5. Research Design

An appropriate research structure is necessary to ensure the accuracy of its conclusions, and by extension, its validity. A carefully planned research outline that frames the structure of the entire study should be established by the researcher as an initial step in the process of doing a research paper. This plan is designed before embarking on the scientific inquiry as it covers every step that the researcher ought to take into regard when answering the research questions and meeting the research objectives. Research design is commonly defined as the

type of "inquiry within qualitative, quantitative, and mixed methods approaches that provide specific direction for procedures in a research study" (Creswell & Creswell, 2018, p. 49). Corollary to that, a research design refers to the overall plan that is designed by researchers as way to link the conceptual research problem with the relevant empirical study. In other words, it is the blueprint outlining the procedures that determine the type of data that should be collected, the method implemented to collect data, the tools and strategies employed to analyze and interpret data as well as the way these elements would help to answer the research questions (Grey, 2014). Needless to mention that this preplanned structure must align with the research questions and objectives.

A workable research design is one that is featured by various attributes. Above all, any research design should clearly specify the research problem to be investigated throughout the whole study. It is also necessary that a research design includes the investigation tools along with the targeted population and the data-analysis procedures. Evidently, the selection of the previously-stated elements is determined by a given approach to scientific inquiry. The two chief approaches that are mostly used in the social domain are the qualitative approach and the quantitative approach, and each ascribes to a particular philosophical view (Kothari, 2010). However, one study can incorporate the two approaches resulting in the so-called mixed-methods approach.

In the present study, the researcher opted for an exploratory sequential mixed-methods design wherein the qualitative approach was initially implemented to explore the situation of teaching literature, then the quantitative approaches were implemented to testify the data obtained from the qualitative investigation tools. This selection was primarily motivated by the type of data that this research aspires to obtain as well as the nature of the questions of this research.

4.5.1. The Qualitative Part of the Research

The qualitative research has been attributed several definitions; most of which are epistemological, sociological, or methodological. However, the common ground of all these definitions lies in considering the qualitative research method as a non-numerical paradigm to data description, analysis, and interpretation. According to Nkwi et al. (2001, p. 1), "Qualitative research involves any research that uses data that do not indicate ordinal values." This definition hints at the descriptive and the naturalistic attributes of this approach compared to its quantitative counterpart.

Resorting to the implementation of a qualitative approach in a research paper can be advantageous or disadvantageous in many ways. The qualitative paradigm is generally prompted by the researcher's intention to obtain a comprehensive and extensive elucidation and analysis of a given phenomenon. Hence, it grants researchers the opportunity to be more creative in their quest for scientific inquiry. It is also known for being less costly compared to the quantitative paradigm. However, the findings obtained in a qualitative study cannot be overgeneralized, especially because they can be easily colored by the researchers' judgment or experience with the topic being investigated (Kothari, 2004).

In order to collect data following the qualitative approach, researchers in the field of research methodology have suggested the implementation of a variety of research instruments. These include focus groups, interviews, document analysis, and observation grids (Mack et al., 2005). All these tools are mostly implemented when the researcher wishes to reach an overall comprehension of the reasons why a given population is influenced by a particular phenomenon and the way they think about it. When using these tools, researchers attempt initially to explore the issue being raised then gauge the different perspectives about it to generate case studies and summarize them in the form of descriptive analyses rather than numerical data (Brief, 2012).

The qualitative tool that was implemented in this study is the interview. The latter represents the first step towards fulfilling the requirements of the exploratory sequential mixed methods design: Exploration.

4.5.2. The Quantitative Part of the Research

Unlike the qualitative paradigm to research making, the quantitative approach advocates a statistical treatment of the research data. According to Creswell (2003), quantitative research includes any inquiry that is driven by the need to quantify data or obtain numeric findings. As such, measuring reality is only made through an objective use of data. Within the same vein, Aliaga and Gunderson (2002) have referred to the quantitative research as a study about a social problem to explicate a given phenomenon through collecting numerical data that are examined mathematically. The results obtained from a quantitative approach are typically presented using statistics, tables, and graphs.

The selection of a quantitative paradigm in a given study is usually motivated by several factors. According to Van der Merwe (1996, as cited in Mafuwane, 2012), the quantitative research "is a research approach aimed at testing theories, determining facts, demonstrating relationships between variables, and predicting outcomes" (p. 73). Therefore, if the researcher's intention was to describe a situation or to gauge attitudes about a given phenomenon, the quantitative approach would not be convenient. However, if the researcher attempts to approach an issue through testing hypotheses and drawing accurate conclusions about the way variables (dependent and independent) relate and interact, then the quantitative approach is highly advocated. It is also incentivized by the propensity to obtain an overall holistic picture about a given issue or phenomenon (Creswell, 2003).

The tools available for the collection and analysis of data using quantitative paradigm are abundant. The most common tools involve questionnaires, polls, surveys, and experiments.

When employing these quantitative tools of investigation, researchers are regarded as extraneous elements that do not interfere in the process of data collection the way researchers in qualitative studies do, which can grant the study the positivity of being objective and replicable (Mohajan, 2020).

The quantitative approach in this research is represented by the pre-experiment questionnaire and the post-experiment questionnaire being part of the exploratory design as well as the experiment's tests being part of the quasi-experimental design.

4.5.3. Mixed-Methods Approach

Very often, pursuing a purely quantitative or qualitative research can never suffice to answer the questions being advanced or to reach the underlined objectives of the study. In this case, mixed methods research is required, for it takes "the best of the two worlds": qualitative and quantitative. This idea is confirmed by Bazely (2003, as cited in Mafuwane, 2012), who claims that this method refers to "the use of mixed data (numerical and text) and alternative tools (statistics and analysis), but apply the same method" (p. 6). However, as claimed by Creswell et al. (2011), this approach is characterized by some distinct philosophical underpinnings that appertain to frameworks of both post-positivism and interpretivism. These peculiar characteristics enable researchers to be methodologically flexible and to answer the research questions with sufficient depth and breadth.

Despite the fact that mixed methods research can compensate for the weaknesses of the qualitative and quantitative approaches, using it in a given study can engender some problems at different levels. One of these troubles is the researcher's inability to have an equal handling of both methods. Besides, as Hammersley (1996) states, qualitative and quantitative research paradigms are "founded on incommensurable philosophical and/or political presuppositions" (p. 2). Therefore, the

findings of one approach may go counter to the findings of the other, which can influence the validity of any research work.

The present study that makes use of an exploratory sequential mixed-methods design was conducted via following three main stages: the pre-experiment stage (which has and exploratory feel) wherein the researcher explored the situation of teaching literature at the department of English via implementing a teachers' interview and a students' questionnaire, the experimental stage wherein a quasi-experimental design was employed through conducting a pretest, progress tests, and a posttest, and a final post-experimental design in which the procedures of the experimental phase were evaluated using a post-experiment attitude questionnaire.

The three stages followed in this research paper correspond to the stages of conducting a sequential exploratory mixed methods design as a qualitative tool (the interview) was first implemented to explore the situation before conducting the experiment followed by the implementation of three quantitative tools (the pre-experiment questionnaire, the experiment, and the post-experiment questionnaire).

The three phases that correspond to the research design being described are represented as follows:

Figure7

The Three Research Design Phases
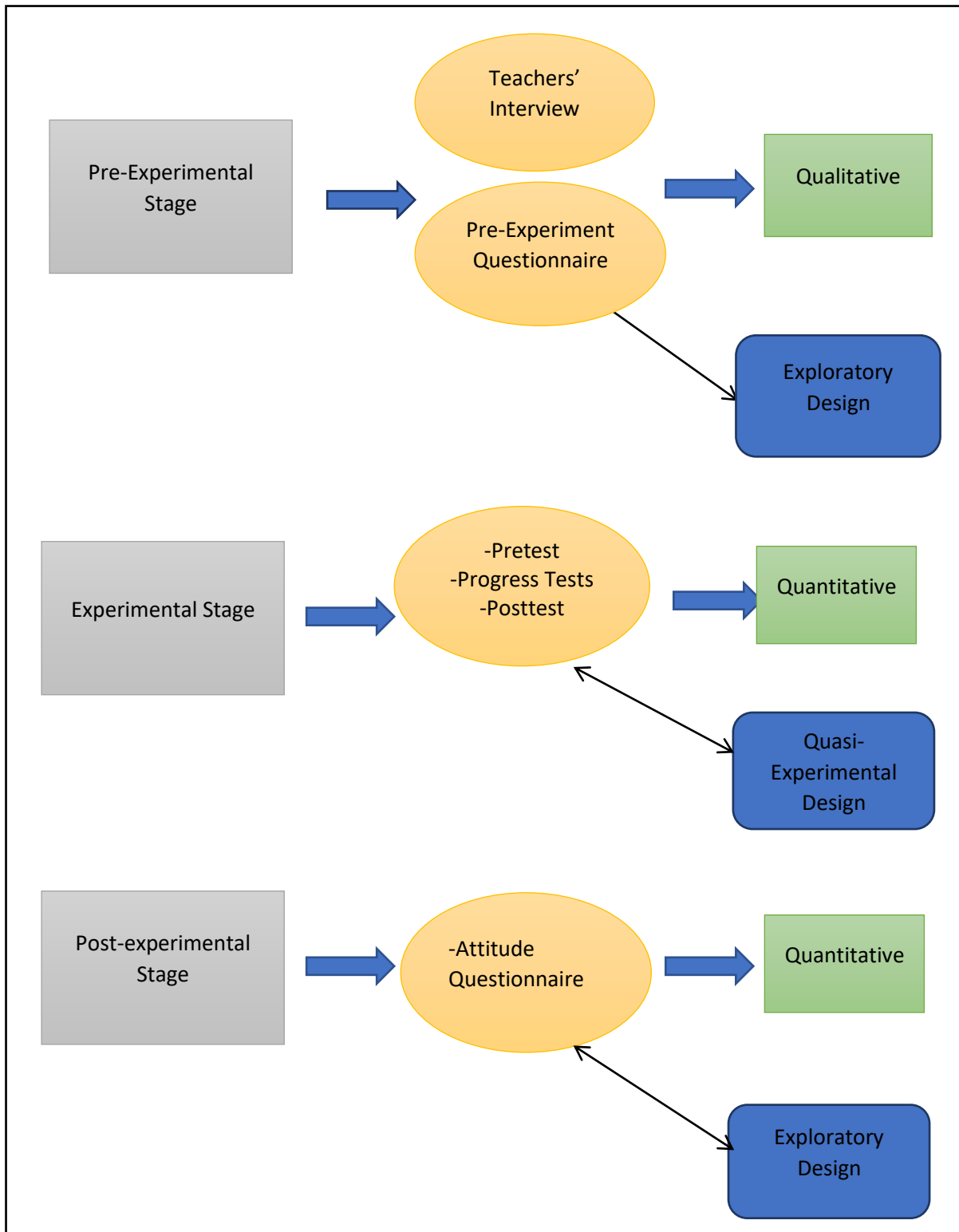
4.6. Data Collection Instruments

The tools employed to collect and analyze data are one of the key components of the process of the scientific inquiry. Therefore, researchers ought to consider carefully what instrument to use in their research. Research instruments are paramount to the success of a scientific study because the data they collect and analyze is the basis for the eventual results of the study. Therefore, researchers must consider how these tools will aid and contribute to their process of investigation. Hence, the research instruments employed must meet the study's requirements. In other words, they must be selected in accordance with the research objectives, questions, and the data collection approaches the researcher opted for.

Since the aim of this study is two-fold-: investigating the impact of CDA on learners' understanding of literary works and gauging teachers' and learners' attitudes about employing this approach in teaching literature-, multiple tools of investigation were utilized. These tools were particularly selected to draw upon the qualitative and quantitative nature of this study. Four main research instruments were used in this study:

The first tool that was implemented prior to any other investigation attempt is the teachers' interview. It was particularly designed to ascertain teachers' attitudes, suggestions, and prospects regarding the use of CDA in Literature classes in particular and in EFL classes in general. This tool can also offer a comprehensive picture about the situation of teaching literature at the university of Khenchela.

The second tool that the researcher has selected in this study is the pre-experiment questionnaire, which is an attitude questionnaire in nature. It was selected for the purpose of gauging learners' attitudes about literature and CDA and exploring their weaknesses and preferences before the treatment sessions.

The Experimental tests (including the pretest, the progress tests, and the posttest) represent

the third tool of investigation in the present study. These tests that make part of the quasi-experimental design, were selected to measure the extent to which CDA can be used to improve learners' interpretive skills of literary texts and to raise their awareness about the power relations present in those texts.

The last tool of investigation in this study is Students' Post-Experiment Questionnaire. Since a pre-experiment questionnaire was employed, a post-experiment questionnaire is necessary to compare learners' attitudes before and after the treatment sessions. Hence, it was primarily administered to gain insights into the students' views about the experiment being conducted as well as about CDA as a teaching tool in Literature classes.

4.6.1. The Teachers' Interview

One significant tool of collecting qualitative data is conducting an interview. Boyce and Neale (2006) have opined that the interview is "a qualitative research technique that involves conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, program, or situation" (p. 3). This denotes that interviews are mainly concerned with obtaining in-depth information about a given concept, phenomenon, or objects, especially if the needed data are opinion related. The prime objective of interviews is disclosing how meanings are constructed and perceived. Here, the researcher's task lies in exploring a situation while avoiding the inclusion of his/her perspectives so as to ensure data credibility because the collected perceptions do not necessarily conform to the writer's attitudes and opinions (Batmanabane & Kfouri, 2017).

4.6.1.1. The Choice of a Semi-structured Interview

Interviews are categorized into three main classes: Structured, semi-structured, and non-structured. This research makes use of a semi-structured interview wherein the questions are not fully prepared to allow the different ideas to be logically arranged and even the new

prospects and discussions to be involved (Cohen et al., 2013). Hence, this type of interviewing grants more freedom for the interviewer to make more interactions with the participants, but meanwhile, it preserves the structural nature of the questions and supplies more reliability to the interviewing process. The present paper employs a semi-structured interview with teachers of Literature at the University of Khenchela to gain insights into the teaching situation of literature at Khenchela university along with the practicability and feasibility of employing CDA in classes of literature to raise awareness about ideology and power relations in these texts.

4.6.1.2. Description of the Interview

A semi-structured interview was designed in this study to explore teachers' perceptions and suggestions regarding the implementation of CDA to teach Literature in EFL Classes. All the questions employed in the interview are open-ended questions whose nature varied from direct to indirect questions with some follow-up questions in case the interviewer needs an elaboration on a given point advanced by the interviewee. The questions are categorized thematically and arranged from general (teachers' experience) to specific (teachers' attitudes) (See Appendix B).

The interview is a composite of nine questions, each of which was thought of thoroughly to serve the purpose of this interview. The first and the second questions aim at gathering data pertinent to teachers' experience and teaching practices. This section was particularly devised as a warm up stage to the interview and as way to see the extent to which teachers' profile serves the underlined objective of the study. As for the second set of questions (from three to five), they are one way to gain insights into what teachers consider as preeminent in their classes of literature to explore whether language and ideology are among their priorities or not. The third section (from Q 6 to Q9), which constitutes the core of this study, was designed to check the extent to which teachers support the idea of incorporating language-based

approaches in general and CDA in particular when teaching literature in EFL classes. This last part of the interview raises the issue of power relations in literary texts and the way teachers can approach them using CDA.

4.6.1.3. Piloting Teachers' Interview

For the sake of ensuring the validity and reliability of the interview questions, the interview was pilot-tested with two teachers of Literature at the English department of Khenchela University (See Appendix A). The teachers' answers and the way they interacted with ease to the research questions attested to the appropriateness of the interview questions being advanced. Besides, the two teachers provided each time new data, which evidences the non-redundancy of the questions. One point that needed reconsideration was the need to explain the variable "power relations" as the latter seemed alien to one of the interviewed teachers. Besides, the interview contained initially eight (8) questions, but the interviewed teachers suggested that a question about the challenges faced by students in literature classes is needed.

4.6.1.4. Conducting the Interview

The interview was conducted with seven teachers of Literature at the English department of Khenchela University. This number constitutes the whole population of literature teachers at the department. The duration of each interview session ranged between 20 and 35 minutes. After taking the respondents' permission, their answers were recorded for the sake of ensuring a more thorough analysis of the responses they provide. The interviewer tried to maintain a logical flow of the interview questions through making some transitions from one question to another and discussing the respondents' answers when necessary. Questions were asked one at a time and were sometimes explained or rephrased to elicit the largest amount of data from the respondents. To get the interviewees at ease and to help them express their opinions freely and openly, some social skills like humor and active listening techniques were utilized. They

were also reassured that their answers would be kept confidential and used only for research purposes.

4.6.1.5. Interview Analysis Procedure

In order to analyze the interviewees' responses, the researcher opted for a thematic approach to interviews' analysis. The latter enables the researcher to make an in-depth analysis of the available data through categorizing the respondents' answers into main topics/themes. The first stage, known as familiarization, involved transcribing the audio to get acquainted with the collected data. The second stage involved categorizing the answers into three thematic classes: Teachers' Background (Q 1 and Q 2), teaching literature to EFL students (from Q 3 to Q 5), and Teachers' attitudes about using CDA in literature classes (from Q 6 to Q 9). Afterwards, the researcher compared the teachers' answers of every thematic section against one another to obtain a synthetic view of their answers. Eventually, the researcher interpreted the findings in accordance with the research objectives and the questions being established.

4.6.2. The Students' Pre-Experiment Questionnaire

This data-gathering tool is considered as one of the most popular research instrument, especially in educational setting. It is very practicable and less costly compared to any other investigation tool. Besides, it enables researchers to obtain data from a large number of informants. A questionnaire can be either typed or printed and should incorporate of a number of questions of varying types and specific format and order. Informants are usually expected to read all the questions, understand them, and then tick the option they consider appropriate or insert a piece of data in the space provided (Kothari, 2004).A good questionnaire should adhere to a variety of characteristics. These include:

- Simple and short questions
- The logical order of question (from the easiest to the most difficult)

- The avoidance of technical terms and vague expressions

- The questions can be dichotomous (yes or no), multiple-choice, or open-ended questions.

The questionnaire format would affect the cooperation of the respondents. Hence, it should be clean, well-structured, and organized (Kothari, 2004).

4.6.2.1. Description of the Questionnaire

This questionnaire was administered to the experimental group students one week before conducting the experiment. It aims particularly at gauging learners' attitudes about the status quo of teaching literature at Khenchela University, and the extent to which they are satisfied with the teaching approaches, techniques, materials, and evaluation procedures that are currently employed in literature classes. To do so, the questionnaire was designed according to three sections: Students' profile, Learners' attitudes about teaching Literature at Khenchela University, and the problems encountered in literature classes (See Appendix E). The questionnaire contains 20 items; Four of them are multiple choice questions while 16 questions are made in the form of a likert scale that contains five options (SD = Strongly Disagree, D = Disagree, U = Undecided, A = Agree, SA = Strongly Agree). Learners' job was to select the option that best corresponds to their attitudes about each statement.

The first section contains four questions that aim at exploring learners' educational background. The first question aims at ascertaining learners' attitudes about their proficiency in the language so as to design the test accordingly. The second question is about learners' awareness of the aim behind teaching literature in EFL classes. The third question, however, interrogates whether students enjoy literature classes. The last one is one way to figure out the most employed technique of teaching literature at the English department.

The second section of the questionnaire includes eight statements that aim at discerning

learners' preferred approach of teaching literature. Depending on the elements of the first theoretical chapter, the designed items represent all the approaches used to teach literature to EFL learners. Learners are just asked to give their opinions about the each of these approaches as way to recognize the extent to which they are aware of the significance of these approaches (language-related approaches in particular). The eight items were not all about the approaches used in EFL classes to teach literature, but also about the main techniques that a literature teacher can use like discussion and performance. Some of these techniques conform to some literature teaching approaches. Referring to the idea of using morals is part of the moral-philosophical approach.

The third section, which also includes eight questions, is wholly devoted to the problems that EFL learners usually face in their classes of literature. It is very important, at this stage, to know the nature of these problems to examine later whether the devised approach succeeded to make students overcome the hindrances being encountered before the treatment takes place. The problems suggested in the second section are versatile as they include elements related to teaching methodology, to learners' interests, and to the nature of the subject itself along with the materials being employed.

4.6.2.2.The Questionnaire Pilot Testing

To ensure validity and reliability of the designed questionnaire and the items that it includes, piloting this tool was rudimentary before its ultimate administration. A preliminary version of this questionnaire was submitted to six Master 1 students ten days before the starting the experimental sessions (See Appendix D). One of the informants asked the following question: "What do you mean by cross-cultural approaches?" while three others have drawn the researcher's attention to the issue that creates much frustration for them, which is their disinterest in the materials that teachers of literature are using in their classes. Besides, they have mentioned that answering this questionnaire depends a good deal on

students' character. Therefore, the following modifications took place:

- The term "Cross-cultural approaches" was substituted with "culture-based approaches"

- An item related to the quality of materials used in literature classes was added in the second section.

- A section related to learners' profile was added.

4.6.2.3. Administration of the Questionnaire

The questionnaire was administered to the experimental group students to test their attitudes after the treatment sessions. Most of the students have responded to the questionnaire's items in less than ten minutes, for all that they needed to do was ticking the appropriate box and providing the needed pieces of information when asked to. Before administering the questionnaire, the objectives of the study along with the significance of the incorporated items were made plain for learners.

4.6.2.4. Analysis Procedure of the Questionnaire

Since the three parts of the questionnaire were made in the form of multiple choice and likert scale questions and no close ended questions were included, then all the data were analyzed quantitatively. Learners' answers to the questionnaire items were analyzed using the statistical package for social sciences (SPSS 21 version). The findings were presented through frequency and percentage charts and were analyzed and interpreted according to the requirements of this study. Eventually, the results obtained from every section were compared to one another before comparing the sections against each other.

4.6.3. The Experiment

The implementation of a quasi-experimental design in this work was primarily motivated by an attempt to investigate the impact of integrating CDA in literature classes on learners' analysis and interpretation of power relations present in literary texts. This tool constitutes the

core of this study as it helps to answer the research questions and reach its underlined objectives. The experiment being implemented is marked by four main stages: Pretest, treatment, progress tests, and posttest.

4.6.3.1. Experiment Procedure Description

After administering the pretest, and for the sake of improving learners' interpretive skills and testing their understanding of the various power relations and ideologies present in literary texts, the treatment phase was dedicated to explaining elements related to the criticality of the literary language, illustrating each of these elements with passages from different literary texts (See Appendix I).

Since there are plenty of CDA models, the researcher had to select one model that fits the work's objective: Fairclough's Model of CDA. The latter was particularly selected due to three main reasons:

- The steps are clear and easy to follow: Unlike the two other models to CDA, Fairclough's model made the stages of doing CDA very plain and even highlighted the main linguistic, pragmatic, and socio-cultural elements to be analyzed.

- There is special focus upon the relationships between different social groups and the way power relations are distributed among them.

- All linguistic and cultural elements have been attributed a sufficiently equal treatment.

Before the treatment phase, learners in both groups were asked to read the literary texts to be analyzed. In their usual session of literature, the control group received regular instructions using a content-based approach wherein the course focuses primarily on the work's summary, setting, main themes, and character analysis. Even the tasks and questions revolved all around summarizing a given part of the work or indicating the type of the existent characters.

As for the experimental group, the selected literary works were taught through the implementation of Fairclough's CDA model. The researcher had to explain the types of power

relations present in some literary passages through referring each time a literary work is taught to the three stages of Fairclough's model. The sessions of the experimental group were also scheduled according to the planning set by the administration that dictates teaching British and American literature and Postcolonial Theory two hours per week. Each literary work was taught in a period of three weeks (six hours), which means that the whole experiment lasted nine weeks (18 hours), not counting the sessions of the pretest, progress tests, and posttest. In every session, different passages related to the different themes of the work were analyzed according to one stage of Fairclough's model. The same passages were analyzed again according to the two other stages.

Every work was taught through referring to the three stages of Fairclough's model (one stage per week): Description, interpretation, and explanation. Doing a descriptive analysis of a given passage allows learners to know the type and significance of the processes (verbs) being used as well as instances of passivation to measure the degree of the participants' involvement. This first stage necessitates also that learners analyze elements of mode, modality, and personal pronouns as way to ascertain the extent to which writers are committed to what they are saying. Within the same stage, the teacher had to explain the use of the cohesive connectors being used in order to detect the function and the overall purpose of the text. In the second stage, learners were supposed to analyze the significance of speech acts, maxims' violation, and elements of intertextuality and interdiscursivity. Analyzing these three elements can help learners identify the arguments used by the writers and the distance established between the characters of the literary work. The ideology of the writer along with the social and cultural conditions of the work were identified in the last stage. The latter is the stage when learners could synthesize how the linguistic and pragmatic items analyzed in the two previous stages could lead to the identification of the writer's ideology and the nature of the existing power relations.

Table 5

Experimental Group Course Plan

Course One: Joseph Conrad's *Heart of Darkness*			
Sessions	**Time Duration**	**Materials**	**Analysis Items**
Session One Week One	Two hours	1. A passage illustrating the theme of colonialism 2.A passage illustrating the theme of the hollowness of colonization 3. A passage illustrating the theme of racism	**Texts' Description** -Transitivity System (particip processes, and circumstance) - Agency (Passivition) - Mode, modality, and person Pronouns. -Thematization and cohesion
Session Two Week Two	Two hours	1. A passage illustrating the theme of colonialism 2.A passage illustrating the theme of the hollowness of colonization 3. A passage illustrating the theme of racism	**Texts' Interpretation** -Intertexuality -Speech acts -Maxims
Session Three Week Three	Two hours	1. A passage illustrating the theme of colonialism 2.A passage illustrating the theme of the hollowness of colonization 3. A passage illustrating the theme of racism	**Texts' Explanation** -The institutional analysis -The societal Analysis
Course Two: Gilman's *The Yellow Wallpaper*			
Session Four Week Four	Two hours	1.One passage illustrating the theme of Appearance VS reality 2.A passage illustrating the theme of gender roles 3.A passage illustrating the theme of miscommunication and self-expression	**Texts' Description** -Transitivity System (particip processes, and circumstance) - Agency (Passivition) - Mode, modality, and person Pronouns. -Thematization and cohesion
Session Five Week Five	Two hours	1.One passage illustrating the theme of Appearance VS reality 2.A passage illustrating the theme of gender roles 3.A passage illustrating the theme of miscommunication and self-expression	**Texts' Interpretation** -Intertexuality -Speech acts -Maxims
Session Six Week Six	Two hours	1.One passage illustrating the theme of Appearance VS reality 2.A passage illustrating the theme of gender roles 3.A passage illustrating the theme of miscommunication and self-expression	**Texts' Explanation** -The institutional analysis -The societal Analysis
Death of a Salesman			

Session Seven Week Seven	Two hours	1.One passage illustrating the theme of The American Dream 2.A passage illustrating the theme of fathers and sons 3. A passage illustrating the theme of betrayal and abandonment	**Texts' Description** -Transitivity System (particip processes, and circumstance) - Agency (Passivition) - Mode, modality, and person Pronouns. -Thematization and cohesion
Session Eight Week Eight	Two hours	One passage illustrating the theme of The American Dream 2.A passage illustrating the theme of fathers and sons A passage illustrating the theme of betrayal and abandonment	**Texts' Interpretation** -Intertexuality -Speech acts -Maxims
Session Nine Week Nine	Two hours	One passage illustrating the theme of The American Dream 2.A passage illustrating the theme of fathers and sons A passage illustrating the theme of betrayal and abandonment	**Texts' Explanation** -The institutional analysis -The societal Analysis

As table 5 demonstrates, the teacher attempted to combine content and language so that learners can have a comprehensive idea about every element related to that work. What is peculiar, however, is that the teacher considered language an essential tool to study the different ideas that the content displays through moving from what is very specific (lexicogrammatical elements to what is broader (social and cultural context).

Table 6

Control Group Course Plan

Course One: Joseph Conrad's *Heart of Darkness*			
Sessions	**Time Duration**	**Materials**	**Analysis Items**
Session One Week One	Two hours	-A video about the Background of the work.	- The author's biography -Social and cultural aspects of the work, especially what relates to colonization during the Victorian Age.
Session Two Week Two	Two hours	Handouts containing essays written by the teacher herself+ selected passages from the novel.	-Summary and analysis of the work's chapters - Characters' description
Session Three Week	Two hours	Handouts containing essays written by the teacher herself+ selected passages from the novel.	-Analysis of the main themes illustrating each with passages from the

Three		-"An Image of Africa" for Chinua Achebe	novella: Racism and colonization in particular.
Course Two: Gilman's *The Yellow Wallpaper*			
Session Four Week Four	Two hours	-The short story -The teacher's handouts	-The author's biography - Aspects of the 19th century literature -Introducing Feminism
Session Five Week Five	Two hours	-The short story -The teacher's handouts	-Summary and analysis of the short story -Characters' description -Highlighting differences between a novel and a short story
Session Six Week Six	Two hours	-The short story -The teacher's handouts	- Analyzing the theme of gender representation through relating it to the pertinent passages
Death of a Salesman			
Session Seven	Two hours	A video illustrating some parts and acts from the play**.**	-The author's biography -Aspects of the social and cultural life in the US with special focus on the American Dream -Tragic Drama
Session Eight	Two hours	-The play -The teacher's handouts	-Summary and analysis of the different acts of the play -Analysis of the main characters (emphasizing the tragic hero)
Session Nine	Two hours	-The play -The teacher's handouts	-Analysis of the main themes+explanation of the quotes -Performing some acts from the play

Table 6 demonstrates that teachers' focus remain always content. Even when some quotes and passages are analyzed, it is done thematically without questioning the significance behind opting for specific language structures and not others. Content-based titles like summary, themes, and characters are very frequently utilized, which can induce boredom and frustration.

4.6.3.2. Materials Used in the Treatment Phase

Three works were selected to be taught to the experimental group (See Appendix H).

Different passages were selected from every literary work according to the themes these texts incorporate. For example, the theme of "racism" in *Heart of Darkness*was illustrated by two passages, each was analyzed according to the three stages of Fairclough's model. Since the experiment took place in the second half of the academic year 2021-2022, the literary works were taken from the syllabus of two main subjects: British and American Literature and Postcolonial Theory. The three selected works are the following:

1. *Heart of Darkness* by Joseph Conrad (novella)

2. *The Yellow Wallpaper* by Perkins Gilman (short story)

3. *Death of a Salesman* by Arthur Miller (play)

What motivated the selection of these works in particular was the factor of diversity. Each of the three works incorporates a different set of ideologies and power relations. *Heart of Darkness* is a classic example of the power that race exerts whereas *The Yellow Wallpaper* is a clear manifestation of power relations based on gender. *Death of a Salesman*, however, represents how materialism and social status can shape power and power relations within a given social group. The three works are also different in terms of setting and writing style. Therefore, introducing learners to these three works through integrating CDA can help them analyze any literary work they may encounter in the future.

4.6.3.3. The Pretest and Posttest

Since this research is based on a quasi-experimental design, devising a pretest and posttest is mandatory. While the pretest is needed to ensure the homogeneity of the control and experimental groups, the posttest is designed to unravel the practicability and feasibility of the devised approach through comparing the scores of the experimental group to those of the control group and comparing the experimental group scores of the pretest to the same group's scores of the posttest.

The two tests were designed by the researcher herself respecting the three stages of

Fairclough's model. The two tests aim at evaluating learners' ability to link the linguistic choices of the writer to the existent ideology and power relations. They both incorporate questions of similar structure to afford more validity to the testing process.

4.6.3.3.1. Pretest and Posttest Description

The pretest and posttest are both in the form of a text followed by ten comprehension questions (See Appendix G and Appendix L). The passages selected in the two tests are extracts from Joseph Conrad's *Heart of Darkness* and are approximately of the same length and degree of difficulty. Besides, both tests are three-fold. The first part comprises five questions that revolve around the linguistic description of the selected passage using Halliday's Systemic Functional Linguistics. The questions are primarily about the types and ideological function of the verbs (processes), passivation, modality, personal pronouns, and cohesive ties.

The second stage, labeled the discursive practice, involves three questions that aim at evaluating learners' ability to study the relationship between discourse and social practice. Therefore, the questions were more about the types of speech acts involved, the types of intertextuality and interdiscursivity present in the passage along with the presuppositions advanced by the writer. Asking learners about the texts present in the passage is one way to disclose the arguments that the writer employs to defend their point of view.

The third stage, known as the sociocultural practice, tests learners' ability to deduce the type ideology and power relations present in the text depending on the analysis of the two previous stages. Learners, at this level, are supposed to disclose the extent to which the lexico-grammatical choices of the writers reflect their ideological orientations as well as the social and cultural context surrounding the period of the production of the work.

4.6.3.3.2. Pretest and Posttest Administration

The two tests were administered to all the 56 students who were part of the experimental

and control groups. The students were informed in advance about the time and place of the two tests. As way to make things more transparent, the researcher explained the questions of every test highlighting the purpose behind each. The students took around 45 minutes to do the test although a considerable number of them could complete the task within a shorter period. The students were informed before taking the test that their answers and scores would be kept confidential and used only for research purposes. The two groups sat for the test on the same day in an extra session so as not to affect the teaching process at the department.

4.6.3.3.3. The Scoring Rubric of the Pre/Post Test

Since all the questions that follow the passage are of equal importance, each question was attributed two points. Therefore, the first section is out of ten points, the second section is out of six points, and the last part is out of four points as it contains only two questions. Evidently, language-related mistakes were not taken into account because the focus of the study is rather learners' interpretive, critical, and analytical skills. The students who could obtain the best marks were those who demonstrated a critical reading the passage through relating the micro features of the text to its macro features.

4.6.3.4. Quasi-Experiment Pilot Study

Since teaching literature at the English department of Khenchela University has never been done through implementing language-based or ideology-based approaches, most of the steps involved in the treatment sessions are mainly extracted from the literature review of this research paper, teachers' answers to the interview questions, or inspired from previous research papers about teaching literature in EFL classes. Therefore, piloting the experimental sessions before embarking on the actual research experimentation was mandatory to ensure feasibility.

The quasi-experiment pilot study took place three weeks before the experimental involved three treatment sessions. Before the treatment, a preliminary pretest was administered (See

Appendix F). Since students have already studied discourse analysis, they pinpointed that it is better to name the three analytical parts so that they can easily locate the questions. It was important for the researcher to know whether the concepts and the instructions to be introduced are within learners' reach, and whether the time devoted to each experiment session was sufficient for learners to understand the discursive workings of the texts being introduced and the way they relate to ideology and power relations. Twelve students volunteered to be part of this pilot study. The researcher prepared some passages extracted from Joseph Conrad's *Heart of Darkness* so that learners analyze them following the three stages of Fairclough's model. Each week these passages were analyzed according to one stage within a period of ninety minutes. In the last session, students were allowed to voice their attitudes about the use of CDA in teaching literary texts so that improvements could be made according to the students' remarks and the researcher's observations.

Numerous modifications were attributed to the experiment's design on the light of the results of the implemented pilot study. One important remark was that learners enjoyed having multiple interpretations of the writer's linguistic choices, which allowed them to immerse in multiple discussions regarding the significance of these choices. However, learners were relatively perplexed about some discourse-related terms and concepts like speech acts, maxims, intertextuality, and presuppositions. Therefore, a revisitation of these elements was necessary before approaching the literary texts to be analyzed. Besides, ninety minutes per week were not sufficient for learners to practice CDA.

Based on these remarks, the researcher decided to make the following modifications:

1. The duration of the session should be extended to two hours (120 mns) instead of 90 mns.

2. Passages of varied themes should be analyzed per class.

3. All terms and concepts linked to discourse and discourse analysis should be explained

in advance.

After the treatment sessions, learners were provided with a preliminary posttest to evaluate their interpretive skills after studying one literary work using critical discourse analysis (See Appendix K). Learners have pointed to the length of the text to be analyzed as well as the difficulty of some concepts. Therefore, the researcher removed some lines from the selected passage and added a definition of the new terminology.

4.5.3.5. Progress Tests

Each time learners complete the analysis of a given literary work, they were asked by their teacher to analyze a passage that belongs to the literary work being studied (See Appendix J). Evidently, the teacher is the one responsible for the selection of these passages so that learners will be all analyzing the same linguistic and structural patterns. If learners were given the opportunity to select the passages they wish to analyze, then the chosen materials would be of varying degrees of difficulty. The passages were selected on the basis of the simple linguistic structures endowed so that complex terminology and sentence structure would not be a barrier to the analysis and interpretation process.

Since three literary works were analyzed, three progress tests were administered to learners to check the extent to which they were developing their interpretive skills of literary discourse. The three tests were devised according to one typical format: A short passage followed by three questions.

Q1: How do the writer's lexicogrammatical choices reflect the ideology and power relations present in the passage?

Q2: What do the pragmatic features of the text say about ideology and power relations?

Q3: How does the text's social and cultural background explain the way ideology and power relations are maintained in this literary work?

4.6.3.6. Analysis Procedure of the Experiment's Tests

Before the treatment phase, the researcher had administered a pretest to the experimental and control groups while a posttest was administered to the two groups just after the intervention. With that said, a paired sample T-test was used to compare the two tests' scores of the same group while an independent sample T-test was used to measure the difference in scores between the experimental group and the control group. The results were studied and analyzed using SPSS (version 21). The T-test was particularly utilized to test the hypothesis that claims the existence of a relationship between the use of CDA in literature classes and learners' apprehension of the ideologies and power relations embodied in the literary texts under scrutiny.

4.6.4. The Post-Experiment Questionnaire

This questionnaire was particularly designed to enable the researcher to compare between the learners' attitudes about literature before the implementation of CDA and their attitudes after the implementation of this approach. Therefore, questions regarding the encountered challenges, motivation, and teachers' method can be found ta the level of the two questionnaires.

4.6.4.1. The Questionnaire Rationale

This questionnaire is an attempt to diagnose the way learners feel about the whole experience of analyzing literary texts through CDA. As such, the main motive behind employing a post experimental questionnaire is to gain learners' insights into the proceedings of the experiment on one hand and the practicability of CDA in literature classes on another. Depending exclusively on learners' scores in the posttest can never suffice to know how learners really think about the experiment and the suggestions they may offer to enhance teaching and learning practices in literature classes.

4.6.4.2. Description of the Questionnaire

Since the post-experiment questionnaire aims at gaining learners' insights into the experiment in general and the use of CDA in literature classes in particular, most of the questions being introduced are attitudinal in nature (See Appendix Q). The statements present in the questionnaire were inspired from the model of Course Perceptions Questionnaire(CPQ) that was designed by Ramdsen and Entwistle (1981). The model includes elements related to the materials being used, the teacher's method, and the evaluation techniques. The questionnaire is a composite of two interrelated sections.

The first section of the questionnaire, which involves eight (8) statements, aims at gauging students' attitudes about the proceedings of the experimental sessions and the way interactions took place between the students and their teacher or among students themselves. Therefore, the first part appears in the form of a Likert-Scale of five options (SD = Strongly Disagree, D = Disagree, U = Undecided, A = Agree, SA = Strongly Agree). Learners' task was to select one level of agreement for each question.

The first question is an enquiry into learners' satisfaction with the time devoted to the experimental sessions; it is one way to provide an estimate of the time required to teach literary texts through CDA. The two following statements (Q 2 and Q3) interrogate learners' opinion about the whole atmosphere of the treatment sessions and whether they were interactive and motivational enough. Q 4 and Q 5, however, are about the materials being used and whether they are sufficient and appropriate to the objectives of the experiment. These questions are important for the teachers who would wonder about the type of materials to be included in their CDA-driven classes of literature. The two subsequent statements (Q 6 and Q 7) relate to whether the teachers could maintain balance among the texts being presented and among the three CDA stages while the eighth statement examines the appropriateness of the evaluation techniques used by the teacher.

The main purpose behind the second section of the post-experiment questionnaire is to edify learners' outlook regarding the use of CDA in EFL classes in general and Literature classes in particular. This section, too, is a composite of eight (8) questions that appear in different forms: multiple-choice, rating scale, ranking, and open-ended questions.

The first question in this section (Q 9) was an attempt to make learners identify the nature of the problems encountered when using CDA in their analytical attempts while the following question (Q 10) explores the areas that CDA could develop in learners. The two questions are interrelated in the sense that they enable the researcher to see whether learners' problems were actually recovered through the use of CDA. Q 11 and Q 12 allow probing the stages that, according to learners, are most and least complicated, so that teachers can afford more clarification in the future. The core of this questionnaire was examined through the thirteenth question, which aims at obtaining views about whether CDA can help to spot instances of power relations in literary texts. Question 14 is an attempt to check learners' ability to analyze passages from other literary works, for learners need to comprehend that ideologies are present in every literary text, not just the ones to which they have been introduced. Being able to generalize the theory to other texts means full understanding of CDA's workings. The two last questions in this section (Q 15 and Q 16) grant learners the freedom to express themselves freely and openly regarding the way they consider this approach different to other approaches to teaching literature and also to jot their suggestions regarding the use of CDA in case this approach is to be used in the future by their teachers of literature.

4.6.4.3. The Questionnaire Pilot Testing

To supplement this research with more validity and reliability, this questionnaire was pilot-tested with five (5) experimental group students who took around twenty minutes to answer the questionnaire (See Appendix P). When trying to respond to the questionnaire's statements, the students voiced the following inconveniences:

Some statements are unclear due to problems in wording; therefore, paraphrasing took place, and simpler style was used instead.

A final "thank you" was absent in the pilot version.

4.6.4.4. Administration of the Questionnaire

The questionnaire was administered to the experimental group students to test their attitudes after the treatment sessions and compare them to the attitudes that were formulated before the experimental sessions. Most of the students have responded to the questionnaire's items in a period of fifteen minutes, and they demonstrated no complaint about any of the existent questions. Before administering the questionnaire, the objectives of the study along with the significance of the embodied statement and questions were thoroughly explained to learners.

4.6.4.5. Analysis Procedure of the Questionnaire

Just like the pre-experiment questionnaire, the items included in the post-experiment questionnaire were also analyzed quantitatively using SPSS (version 21). The obtained results were represented through statistical tables and pie charts before being interpreted and compared to one other. The sole difference lies in the two last questions wherein the researcher gave learners some space to voice their attitudes and suggestions without being limited to specific options. Hence, the two items were analyzed qualitatively through reading all the answers then summarizing the most frequent ones.

4.6.5. Validity and Reliability of the Research Tools

Selecting a given research tool or selecting the items embodied in those tools should be made in accordance with elements of validity and reliability. A research tool is said to be reliable if the same or approximate results are obtained each time the test is retaken, so it is much related to the factor of consistency. Validity, however, refers to the extent to which the study's findings can be generalized to other groups and situations (Cohen et al., 2013).

To ensure validity of the research tools (the interview, the experiment's tests, and the questionnaires), three experienced literature teachers along with two teachers specialized in discourse studies were asked to give their opinions about the items included in the tests and the two questionnaires. All the five teachers have demonstrated satisfaction with the way the tests, the Interview, and the questionnaires were designed, claiming that they fit the learners' level, interests, and the content of the two subjects: literature and discourse analysis (See Appendix R and Appendix S). Besides, all the tools were piloted before implementation, and teachers' and students' remarks were used to design the actual elements of each tool.

To maximize the validity level of the quantitative tools, the students belonging to the two groups were selected according to their being similar in performance and similar to the larger population itself in terms of gender, age, or performance. The questions of the experiment's tests are of the same nature, number, and structure; hence, no information bias took place. To minimize the Hawthorne effect, the researcher made use of very natural study settings (the experiment took place in the session of literature itself) while learners' responses were made completely anonymous through utilizing just codes to identify the papers. More significantly, the population includes the researcher's students; hence, and since the researcher is well acquainted with them all, learners were not in need to change their behavior to satisfy the researcher.

As for reliability, the researcher has selected the inter-rater reliability to check the consistency of the marks attributed to students in the pretest and posttest. Learners' answers were given to another teacher who is specialized in the Didactics of Literary Texts and has already worked on CDA to recorrect those papers (See Appendix O). Then, using SPSS intra-class correlation coefficient, consistency between the marks of the two raters was tested. As for the questionnaire, Cronbach's test was used to test the way learners are being consistent in their answers to the interrelated questions, and correlation tests were employed to check the

extent to which elements within the questionnaire relate to each other.

Conclusion

As demonstrated throughout this chapter, the researcher has implemented a sequential mixed-methods design that involves quantitative research tools (an experiment and two questionnaires) and a qualitative research tool (the interview). All the instruments were selected to answer the questions being previously advanced and respond to the aim of this research that dictates uncovering the effect of utilizing techniques of CDA when teaching literature in EFL classes. The he selection of this study's tool was justified according to some methodological procedures. The forthcoming chapter will be devoted to data analysis and interpretation.

Chapter Five

Analysis of Research Data

Introduction

This chapter is exclusively devoted to the analysis of the data being collected using the four selected investigation tools: Interview, Pre-experiment questionnaire, Pretest and posttest, and post-experiment questionnaire. The analysis of the two tests within the experimental study allows the researcher to compare scores and obtain an overall conclusion regarding the extent to which CDA can influence learners' interpretation of power relations in literary texts. However, the questionnaires and the interview are meant to diagnose teachers' and learners' opinions concerning the implementation of this approach in classes of literature. Their attitudes and suggestions can work as guidelines for teachers who wish to implement CDA in their classes.

5.1. Analysis of Teachers' Interview (See Appendix C)

The teachers' responses to the interview's questions were analyzed question by question after dividing the interview thematically into three parts: Teachers' Profile, Teaching Literature in EFL Classes, and Teaching Literature through CDA.

5.1.1. Part One: Teachers' Profile

Q1: How long have you been teaching literature to EFL students?

The teachers' being interviewed are quite experienced in the field of teaching literature with twelve years of experience for one teacher, six years for two teachers, five for two others, and only two years of experience for the remaining two teachers. What is interesting about the profile of the seven teachers was their propensity to teach not only British and

American literary texts but also African and postcolonial literature, which can be used to enrich the findings of this study.

Q2: What are the challenges encountered by EFL learners in literature classes and how do you face them?

The teachers' responses to this question have many aspects in common. The seven teachers agreed upon the fact that the main trouble with comprehending and analyzing literary texts lies in learners' ill linguistic competence. The latter causes some further challenges like the inability to comprehend the text's main themes, the writer's intentions, and the work's social and cultural background. These three factors –combined together- will, in turn, render literature a total boredom for students. Some teachers have pinpointed some extra challenges like:

- Negative attitudes about the content of some literary texts
- The approaches used by teachers of literature
- Lack of reading

To solve these problems, especially what concerns language-related issues, the interviewed teachers have suggested a number of solutions for which they usually opt. These include:

- Selecting texts in accordance to learners' needs and areas of interest.
- Encouraging learners to read not only the literary texts to which they are exposed but also the texts about which they feel passionate.
- Encouraging learners to read not only the words but also what lies behind these words.
- Trying to highlight aspects pertinent to the work's social and cultural background and comparing them to the ones characterizing learners' cultural aspects.

Q 3: What are the main objectives underlying teaching the course of literature?

Considering the teachers' answers to this question, one can categorize the objectives of teaching literature into two classes: language-related and content-oriented objectives. As per the former, teachers have all agreed that teaching literature should be done for the purpose of fostering learners' acquisition of the target language, which includes knowledge about semantics, syntax, and pragmatics. According to the seven teachers, literature can be the most available receptive source that enables learners to understand the workings of the target language and make use of its structures in their writing and speech. The content-oriented objectives comprise knowledge about history, culture, lifestyle, and the social attributes of the target language. Within this category, some teachers have also referred to the bibliographical knowledge that helps readers to see how the written material is influenced by the writer's academic, personal, psychological, and philosophical orientations. The majority of the interviewed teachers (five teachers) have also referred to the ultimate goal of enriching learners' critical and creative thinking skills, and this can be only considered when both elements (language and culture) are to be appraised.

5.1.2. Part Two: Teaching Literature in EFL Classes

Q 4: How do you draw your learners' attention to the ideologies and power relations present in a literary text?

Most teachers have claimed marginalizing elements like ideology and power when delivering their literature lectures due to learners'' level and lack of time. However, they postulate that they sometimes hint at those elements when discussing the overall themes around which the texts in question revolve.

Q 5: To what extent do you make use of language-based approaches in your classes? And how do they support the process of teaching literature?

Teachers' answers to this question were differentiated. Some of them maintained that referring to some linguistic elements in their teaching is a must, for literature is made of words and structures. Few teachers, however, and despite advocating the integration of language-based approaches in their classes, have also questioned the reason behind referring to some linguistic element that learners have already seen in classes other than literature. All the seven teachers believe that integrating a language-based approach would certainly help learners improve their linguistic competence, and therefore, reach a better understanding of the literary works they study and analyze.

Q 6:   To what extent do you think that integrating CDA in EFL teaching is productive?

Six out of the seven teachers that have been interviewed have expressed their adherence to the idea of including CDA in EFL classes. They have all claimed the importance of considering some discourse-related issues when teaching the language, for language cannot be taught if taken far from its social, cultural, and ideological boundaries. One teacher has even mentioned that he has been doing some research in areas of discourse analysis, stylistics, and critical discourse analysis, just because he figured out that the lessons he was teaching remain incomplete as links between language and ideology have not been made transparent. A second teacher reflected upon the same idea through maintaining that "EFL teachers are teachers of the English language before being teachers of literature, history, or any other subject". Therefore, teaching the criticality of language can help learners to read, write, listen, and speak critically along with a critical understanding of the subjects they are studying.

The sole teacher who did not think highly of the incorporation of CDA in EFL classes has suggested that this approach is too complicated for both teachers and learners. Therefore, attempting to refer to any of its properties will only make the whole teaching-process more challenging and time-consuming.

5.1.3. Part Three: Teaching Literature through CDA

Q7: What do you think about the implementation of CDA to raise awareness about power relations (relations based on race, gender, social class…) in literary texts?

All the interviewed teachers have mentioned that the primary objective of teaching literature is to discern the circumstances that lie behind the production of the literary work under scrutiny, especially what concerns realities about the writer of the work or the social, cultural, and historical properties surrounding the period of the production of the work. And since CDA is one way of linking language to ideology, it can solve many of the problems that learners are encountering in class like their propensity to read about the work instead of reading the work itself or their superficial treatment of the texts they are asked to analyze and discuss. Besides, teachers have postulated that learners are not even aware of what terms like "ideology" and "power relations" stand for. Two teachers made it clear that they are partially responsible for this situation due to the content-based approaches they tend to employ in when teaching literature. The two conditions that teachers put to make the project of a CDA-based class more realistic are to have more teaching hours and to collaborate with teachers specialized in discourse studies, didactics, and linguistics.

Q 8: What teaching and learning skills do you think are needed in a CDA-based class of literature?

Three teachers found difficulties answering this question, so they have just mentioned that all what teachers and learners need in CDA-based classes of literature is to have critical thinking skills. However, the remaining five teachers who claimed knowledge about the workings of CDA have added few more skills like skimming, scanning, and in-depth reading, for literary texts are also reading materials. Therefore, both teachers and learners should be cognizant about how to read the text in the first place.

In addition to the aforesaid language-related skills, some teachers have interestingly referred to some soft skills that may make the whole process of teaching literature much easier and funnier. These include:

- Communication skills: Since CDA is open to interpretations, learners are supposed to discuss the interpretations they have reached and make as many comparisons and contrasts as they can.

- Problem-solving skills: One of the objectives set by CDA practitioners is finding solutions for some social problems like racism, sexism, stereotype and prejudice.

- Emotional empathy: When analyzing literature through CDA, learners are supposed to show empathy and solidarity with the groups being oppressed and marginalized, which necessitates the existence of the so-called "emotional intelligence".

Q9: What activities can an EFL teacher employ when integrating CDA in literature classes?

The interviewed teachers were very creative when attempting to suggest CDA-related activities that can enrich the course of literature. Their suggestions are summarized as follow:

1. Reading comprehension activities: learners are provided with a text followed by questions that relate to the different stages of CDA.

2. Learners can compare the ideologies present in two different literary texts through using CDA techniques to see how similar/ different the writers' orientations are.

3. Learners can be given space to write their own account about a given social problem as response to what other writers have already postulated.

4. Learners can track the translation of a given literary passage and see if the ideology present in the source text echoes the one of the target texts.

5.2. Analysis of the Pre-Experiment Questionnaire

5.2.1. Part One: Students' Profile

Item 1: How would you describe your English Proficiency?

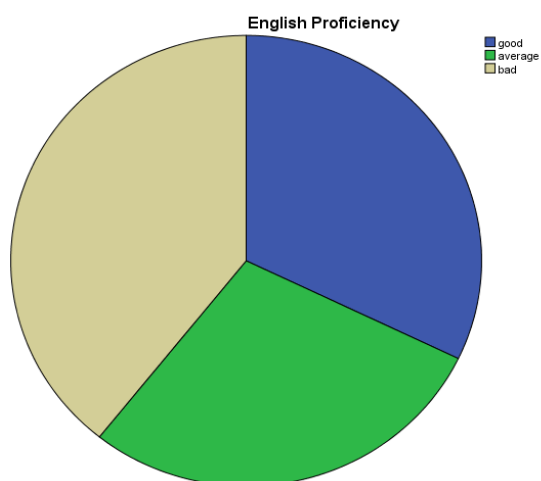 **Table 7**

Students' English Proficiency

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	good	9	32,1	32,1	32,1
	average	8	28,6	28,6	60,7
	bad	11	39,3	39,3	100,0
	Total	28	100,0	100,0	

According to the statistics displayed by table 7, language proficiency of the majority of the experimental group students is poor. Eleven (11) students, constituting 39.3% of the selected population have selected the last option "poor" while the rest (17 students) were divided between the two other options, for eight (8) learners have opted for "average" while nine (9) others have maintained that their level is "good". This can be interpreted in two ways: Positive and negative. The positive side is that learners are aware of the weaknesses they have while what is negative here is that Master 1 students whose level is supposed to be good or average are still struggling with language issues while they are expected at this level to move to the level of discussing ideas. Asking learners about their English proficiency can help the researcher in designing the literature courses to be presented as well the pretest and posttest that are part of the experiment.

Figure 8

Students' English Proficiency

English Proficiency
- good
- average
- bad

Item 2: According to you, what is the significance of teaching literature to EFL learners?

Table 8

Learners' Attitudes about the Significance of Teaching Literature in EFL Classes

|		Answers		Observations' Percentage
		N :	Percentage :	
significance[a]	Amusement	17	37,8%	60,7%
	cultural	13	28,9%	46,4%
	linguistic	8	17,8%	28,6%
	other	7	15,6%	25,0%
Total		45	100,0%	160,7%

The objective behind asking this question is to check the extent to which learners are aware of the essence of literature and the way this subject can help them improve their linguistic and communicative competence as EFL learners. Unfortunately, the greatest portion of learners (17) consider literature an amusement tool, a subject that can help them track the

events of a given story or enjoy the lyrics of a poem. Thirteen (13) other learners have stated that literature is taught for some cultural purposes; it is a gate to the different social and cultural aspects of the Anglo-Saxon culture. However, only a few learners (8) have maintained that it is a tool of improving one's linguistic competence. Seven learners have suggested the following objectives of teaching literature:

- ✓ Literature is taught to teach morality

- ✓ Literature helps us to improve our critical thinking abilities

- ✓ Literature boosts our imagination

- ✓ Literature contains solutions to the problems encountered in our society.

Figure 9

Learners' Attitudes about the Significance of Teaching Literature in EFL Classes
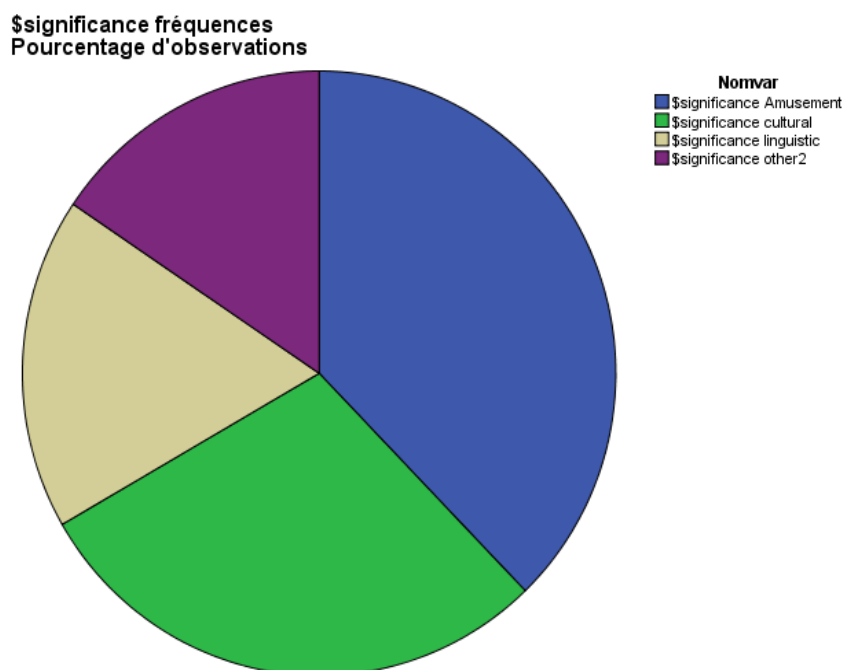
**Item 3: To what extent do you enjoy studying literature?**

Table 9

Degree of Enjoying Literature Classes

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	very much	5	17,9	17,9	17.9
	only a little	12	42,9	42,9	60.8
	not at all	11	39.3	39.3	100,0
	Total	28	100,0	100,0	

According to table 9, learners find studying literature boring and frustrating. A good number of students (11) have mentioned that they do not enjoy studying literature at all while the greatest majority of them (represented by 42.9%) have claimed that studying literature induces only little amusement for them. The rest of the five informants (represented by 17.9% of the whole population) have claimed that they enjoy studying literature a great deal. The fact that the majority of students do not like literature classes or do not feel at ease when introduced to literary works can be attributed to several causes like the difficult nature of the subject itself or the inappropriateness of the literary texts they are introduced to or even the very conventional teaching methodology employed in literature classes. The latter cause can be also considered the outcome of marginalizing the role of language in construing literary texts, which leads to ill language proficiency that is, in turn, the initial root for being uninterested in literature classes. The few learners who mentioned that they like literature classes are probably those who developed intrinsic motivation towards the subject or towards some writers and literary works.

Figure 10

Degree of Enjoying Literature Classes

Enjoying literature classes

- Very much
- Only a little
- Not at all
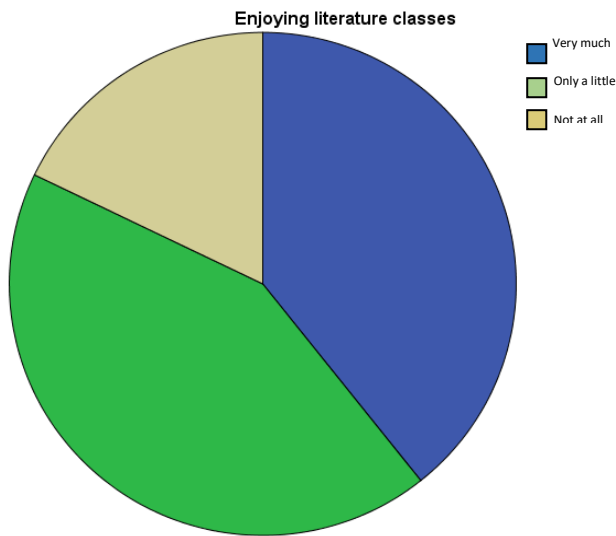
Item 4: What is the technique that your literature teachers employ in their classes? (you can choose more than one option)
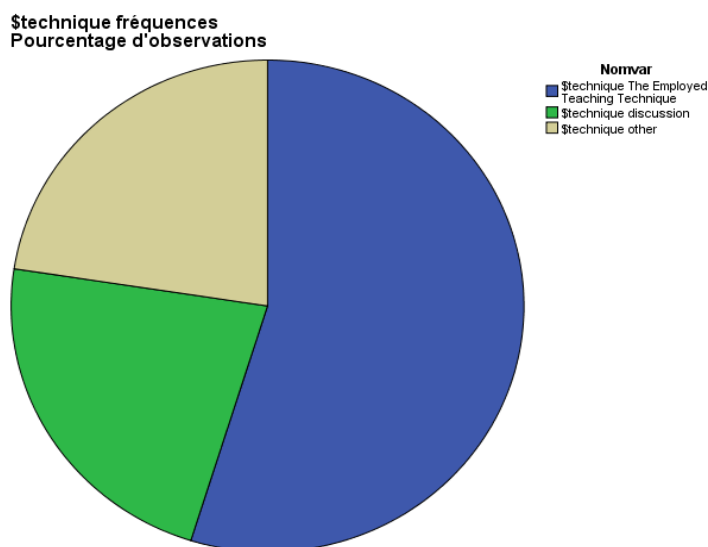
Table 10

Techniques Employed by Literature Teachers

		Réponses		Pourcentage d'observations
		N :	Pourcentage :	
	Lecturing	17	54,8%	63,0%
$technique[a]	discussion	7	22,6%	25,9%
	other	7	22,6%	25,9%
Total		31	100,0%	114,8%

The third question in this part interrogates the most common techniques that teachers of literature at Khenchela University utilize. As expected, teaching literary texts at the department of English is based on lecturing; it is a teacher-based technique that emphasizes the information-based approach to teaching literature. As response to this question, 17 students (54.8%) have referred to "lecturing" as the most employed technique whereas only seven of these respondents have opted for the option "discussion" as the teachers' lecturing might be interrupted by some questions that necessitate fueling debates and discussions. The two other options (performance and language analysis), however, have not been selected at all. Alternatively, four students have selected the last option, and thy suggested three other techniques; namely, using portfolios, culture-based teaching, and storytelling.

Figure 11

Techniques Employed by Literature Teachers

5.2.2. Part Two: Techniques of Teaching Literature in EFL Classes

**Item 5. I like when literary texts are taught through storytelling**

Table 11

Students' Attitudes about Employing Storytelling in Literature Classes

storytelling

		Number	Percentage	valid Percentage	Cumulative Percentage
Valid	SD	3	10,7	10,7	10,7
	D	5	17,9	17,9	28,6
	U	6	21,4	21,4	50,0
	A	9	32,1	32,1	82,1
	SA	5	17,9	17,9	100,0
	Total	28	100,0	100,0	

The first statement within the second section interrogates learners' opinions regarding whether storytelling can be an effective technique in teaching literature to EFL classes. According to table 11, there is no big difference between the number of students who agreed with the statement and those who did not. While 28.6% of the respondents voiced their disagreement with using storytelling in teaching literature, 50% have opted for the two agreement options, indicating their full support of the implementation of this strategy. The "undecided" option, however, was selected by eight learners that constitute 21.4% of the whole population, which is equal to the population that expressed disagreement. This shows inconsistency in learners' responses, which is presumably due to the common claim that storytelling is not really appropriate for advanced learners. Therefore, the tendency of not using this technique induces suspicion among learners regarding its efficacy. Despite considering literature a mere tool of amusement, learners can still decide that storytelling is not very convenient to them.

Figure 12

Students' Attitudes about Employing Storytelling in Literature Classes
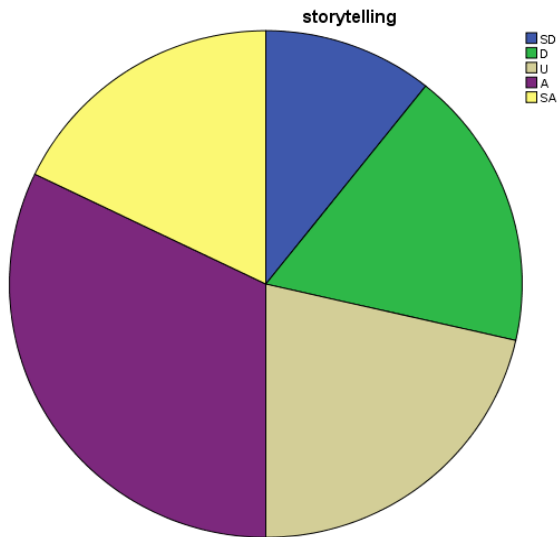
Item 6. Lecturing is the best way to teach literature.

Table 12

Learners' Attitudes about Using Lecturing in Literature Classes

Lecturing

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	11	39,3	39,3	39,3
	D	7	25,0	25,0	64,3
	U	3	10,7	10,7	75,0
	A	4	14,3	14,3	89,3
	SA	3	10,7	10,7	100,0
	Total	28	100,0	100,0	

The second teaching technique about which learners were asked is lecturing, which is the most common strategy among Algerian teachers of literature. The greatest majority of respondents (64.3%) have demonstrated their disagreement with using lecturing in teaching literary texts while only 25% of the population have agreed to being exposed to literature through lecturing. Very few learners (10.7%), however, were undecided in this regard. Corollary to that, one can assume that learners are in need of new teaching approaches and techniques, especially in literature classes because this module, in particular, is said to induce frustration and boredom for learners. Hence, introducing new strategies can alleviate the stress engendered by the complex nature of the subject.

Figure 13

Learners' Attitudes about Using Lecturing in Literature Classes
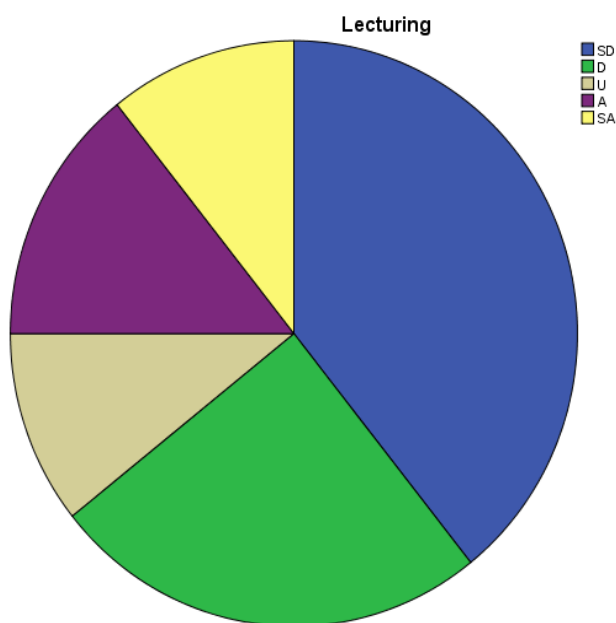
**Item 7.** Discussion-based classes of literature are the most enjoyable.

Table 13

Students' Attitudes about Using Discussion in Literature Classes

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	3	10,7	10,7	10,7
	D	4	14,3	14,3	25,0
	U	6	21,4	21,4	46,4
	A	6	21,4	21,4	67,9
	SA	9	32,1	32,1	100,0
	Total	28	100,0	100,0	

According to Table 13, (53.5%) students supported the discussion-based classes, and only seven students (25%) stood against this idea. These statistics reveal the extent to which learners are in need to express their opinions about the different topics that literary texts tackle. These numbers also demonstrate that learners want to see the different problems from different perspectives, especially if these perspectives were different from the teacher's. Introducing discussion-based activities would, therefore, create a sense of involvement, for every idea learners provide could be a contribution to find a solution to a given social problem.

Figure 14

Students' Attitudes about Using Discussion in Literature Classes
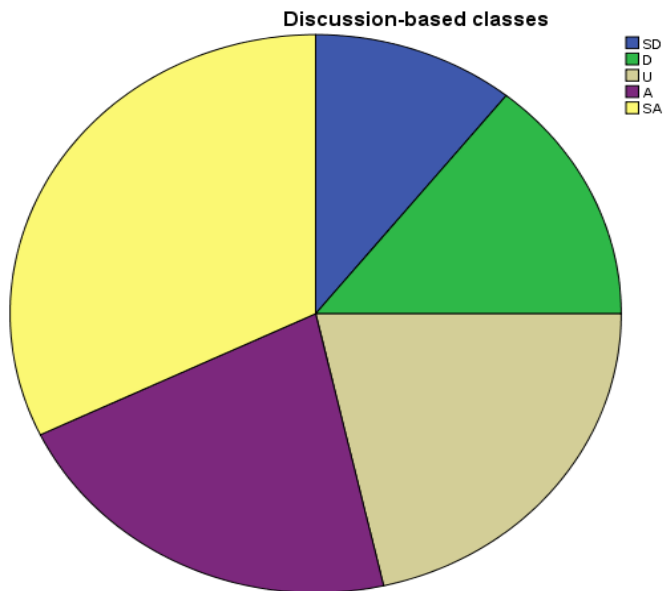
Item 8. I like when teachers make use of some discourse-related techniques

Table 14

Students' Attitudes about Using Discourse-based Approaches in Literature Classes

Discourse-related aproaches

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	7	25,0	25,0	25,0
	D	6	21,4	21,4	46,4
	U	8	28,6	28,6	75,0
	A	3	10,7	10,7	85,7
	SA	4	14,3	14,3	100,0
	Total	28	100,0	100,0	

The statistics displayed by table 14 demonstrate that learners are not very excited to study literature through discourse-based or language-related approaches. The students who expressed that dissatisfaction with the use of Discourse-based approaches in Literature classes constitute 46.4 % while only half of this number has agreed to the implementation of this approach to teach literature. This was somehow unexpected because learners are aware of the linguistic problems they have in literature classes, and they are also admitting that it is language which makes the whole process of studying literature a chore to them. Besides, Master 1 students have been exposed to the workings of discourse analysis and critical discourse analysis in some subjects, so they are supposed to have a working knowledge about the different linguistic solutions these approaches can provide. The sole explanation of the above-stated statistics might be that students are only introduced to these approaches theoretically, and hence, they are unaware of the multiple ways these approaches can be applied in text analysis in general and in literature classes in particular.

Figure 15

Students' Attitudes about Using Discourse-based Approaches in Literature Classes
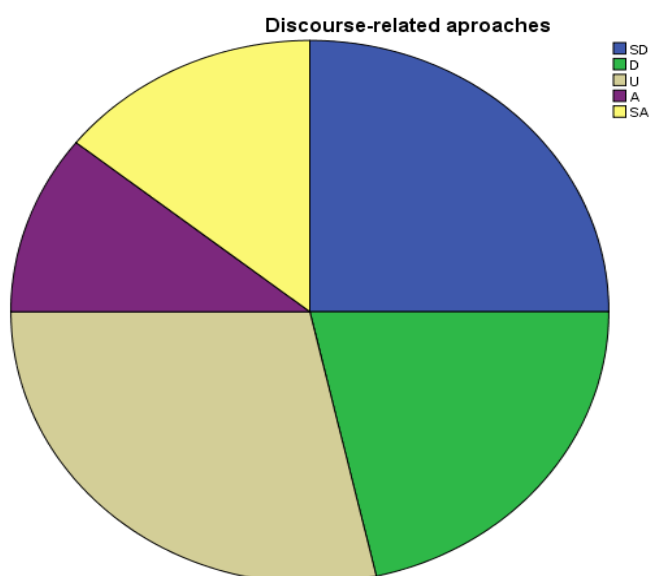
Item 9. Culture-Belated Approaches help me to understand literary texts in a better way.

Table 15

Students' Attitudes about Using Culture-Based Approaches in Literature Classes

Culture-based approaches

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	2	7,1	7,1	7,1
	D	6	21,4	21,4	28,6
	U	4	14,3	14,3	42,9
	A	9	32,1	32,1	75,0
	SA	7	25,0	25,0	100,0
	Total	28	100,0	100,0	

The statistics displayed by table 15 manifest an overall satisfaction with employing some culture-based approaches to teach literary texts in EFL classrooms. Only two students have selected the option "strongly disagree", and six (6) others went for the "disagree" option. Even the number of students who could not decide about the validity of the statement is very small (only four learners). All the remaining 15 respondents have expressed satisfaction with the implementation of this kind of approaches. These statistics show that learners are decisive about the issue of referring to culture in their literature classes. These are matter-of course results, for it is very predictable that learners are passionate about the target culture, and they seize every available opportunity to know more about its specifications. What can be better that authentic literary texts to serve this objective?

Figure 16

Students' Attitudes about Using Culture-based Approaches in Literature Classes
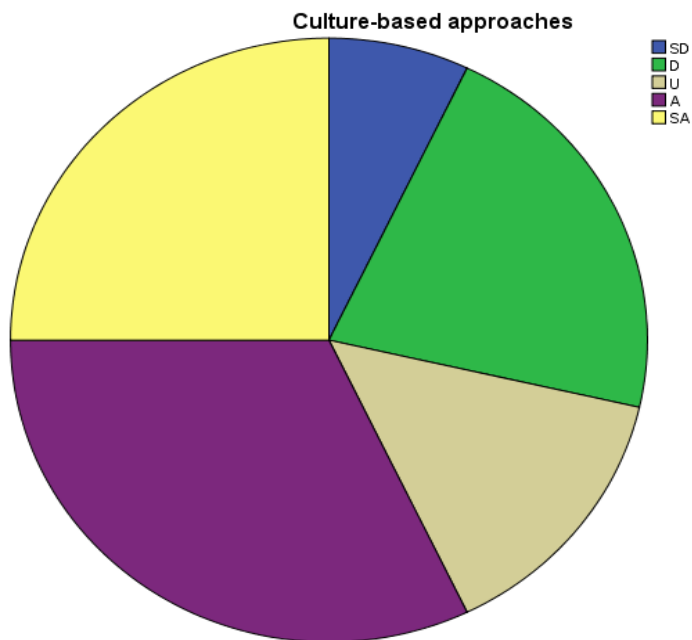
Statement 10. Studying literature through performance is the best.

Table 16

Students' Attitudes about Using Performance in Literature Classes

Performance

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	4	14,3	14,3	14,3
	D	3	10,7	10,7	25,0
	U	11	39,3	39,3	64,3
	A	6	21,4	21,4	85,7
	SA	4	14,3	14,3	100,0
	Total	28	100,0	100,0	

Compared to the number of learners who selected the agreement options and those who opted for the disagreement options, learners who selected the option "undecided" represent the majority. Only seven students have expressed disagreement about having performance-based classes of literature while ten others manifested agreement with the idea. The remaining 11 (representing 39.3% of the whole population) decided to remain "undecided" regarding the use of this technique in literature classes. This is very justifiable since teaching literature through performance is just like teaching literature through storytelling. These two techniques are not very familiar to university teachers and students, and thus, they cannot tell whether these two techniques can be of any good for them. Besides, performance is usually associated with drama while the literature syllabi in most Algerian universities put more emphasis upon fictional works. Besides, learners' poor language proficiency does not allow them to perform English pieces before an audience.

Figure 17

Students' Attitudes about Using Performance in Literature Classes
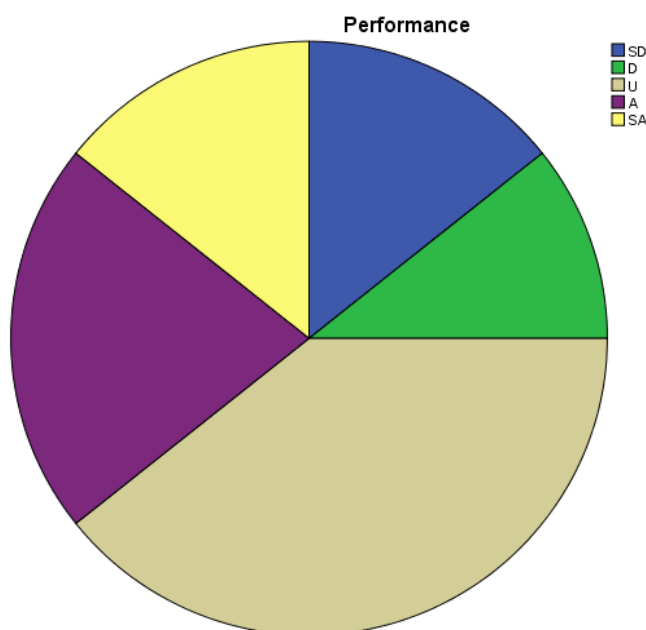
Statement 11. I like when the teacher integrates some morals and values in the literature classes.

Table 17

Students' Attitudes about Referring to Morals and Values in Literature Classes

Morals and values

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	2	7,1	7,1	7,1
	D	6	21,4	21,4	28,6
	U	7	25,0	25,0	53,6
	A	7	25,0	25,0	78,6
	SA	6	21,4	21,4	100,0
	Total	28	100,0	100,0	

Including morals and values in literature classes is one aspect of the moral approaches to teaching literature in EFL classes. The greatest majority of respondents (13 students) have claimed their encouragement to endorsing morals and values in literature classes while only eight (8) students have disagreed to the statement, and seven others have conveyed an undecided attitude. This denotes that classes of literature become more interesting for learners when they know that the work under analysis is significant in a way or includes morals or values of any sort. What is even more interesting is when the teacher grants them the opportunities to compare the values present in that work to the values that their society embraces.

Figure18

Students' Attitudes about Referring to Morals and Values in Literature Classes
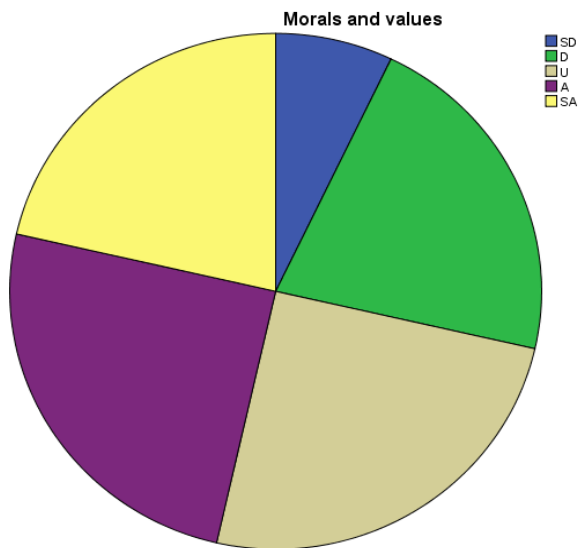
Statement 12. I like when critical, ideological, and philosophical issues are highlighted.

Table 18

Students' Attitudes about Referring to Critical Issues in Literature Classes

critical issues

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	1	3,6	3,6	3,6
	D	1	3,6	3,6	7,1
	U	19	67,9	67,9	75,0
	A	4	14,3	14,3	89,3
	SA	3	10,7	10,7	100,0
	Total	28	100,0	100,0	

Table 18 demonstrates the extent to which Master 1 students are completely ignorant of the significance of highlighting some ideological, philosophical, and psychological issues that the texts to which they are exposed manifest. These critical elements are usually found at the level of some moral-philosophical approaches or even language-related approaches like CDA. The above-indicated statistics display that the majority of respondents (67.9%) remained neutral regarding the idea of discussing the critical matters that the work incorporates while only seven others have declared their appreciation of this technique. The remaining two students decided to select the disagreement options. These results attest to learners' lack of awareness regarding the examination of issues that have to do with ideological and philosophical orientations as this approach to teaching literature has never been used by their teachers.

Figure 19

Students' Attitudes about Referring to Critical Issues in Literature Classes
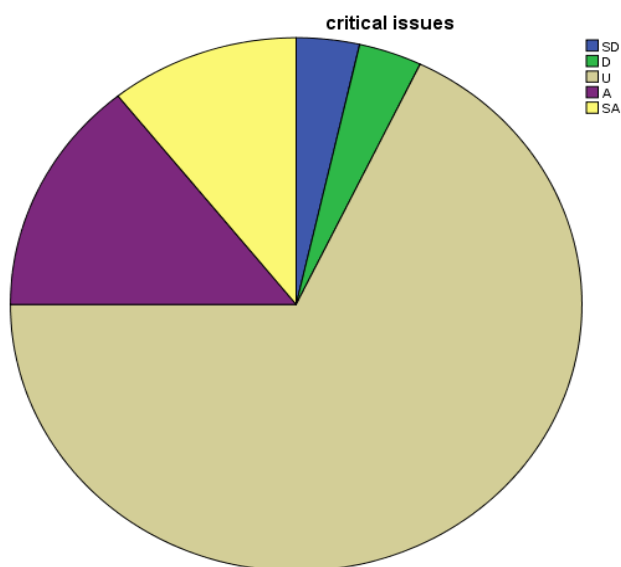
5.2.3. Part Three: Problems Encountered in Literature Classes

Item 13. When I do not understand a literary work, it is usually due the linguistic and stylistic features of the text.

Table 19

Rate of Encountering Linguistic and Stylistic Problems

linguistic and stylistic features

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	3	10,7	10,7	10,7
	D	2	7,1	7,1	17,9
	U	5	17,9	17,9	35,7
	A	11	39,3	39,3	75,0
	SA	7	25,0	25,0	100,0
	Total	28	100,0	100,0	

Table 19 makes it very transparent that what exhausts learners more than anything else is the literary language that they come across while reading books of literature. Eighteen (18) students have transmitted their discomfort reading literary discourse, claiming the difficult nature of its stylistic features whereas only five students have disagreed with the idea that language can hinder the process of literature analysis and interpretation. The same number of students (5) chose to remain unresolved. These statistics indicate that the ill impression that learners have about literature and literature classes is basically due to their ill language proficiency. Since literary discourse is mostly based on some peculiar aesthetic and discursive features, having poor language proficiency would certainly make the process of comprehending literary messages a hard if not impossible mission.

Figure 20

Rate of Encountering Linguistic and Stylistic Problems

linguistic and stylistic features
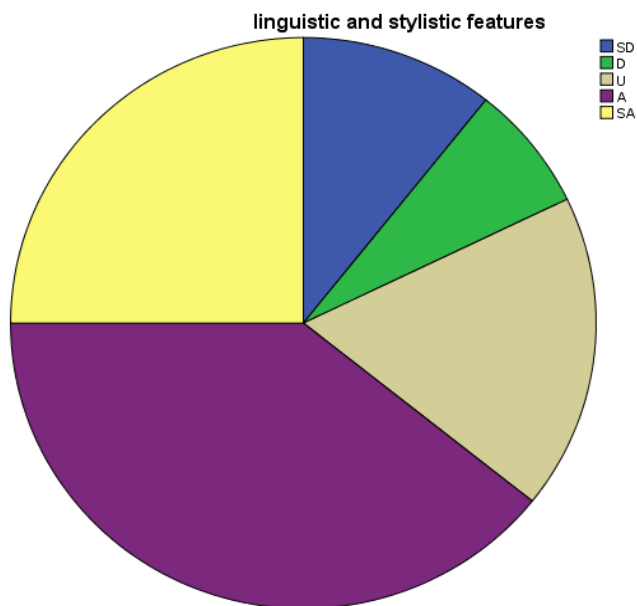
Statement 14. The hardest part of studying literature is the understanding of the social and cultural underpinnings of the literary work.

Table 20

Rate of Encountering Problems Linked to Social and Cultural Aspects

social and cultural aspects

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	2	7,1	7,1	7,1
	D	3	10,7	10,7	17,9
	U	11	39,3	39,3	57,1
	A	6	21,4	21,4	78,6
	SA	6	21,4	21,4	100,0
	Total	28	100,0	100,0	

Table 20 shows that most learners have problems with the social and cultural background of the literary texts they have in class; these cultural and social elements are one major reason behind the negative attitudes that were formulated about literature and literature sessions. A good number of the population (12 students) have agreed with the statement that refers to cultural and social issues as hindrance in literature classes while only five (5) students denied encountering culture-related problems when approaching literary texts. This can be attributed to lack of reading in the first place. However, those who considered that this factor is not problematic are influenced by the content-based approaches that EFL teachers usually apply in their literature classes, for social and cultural factors represent the basic fundamentals of these teaching approaches. Eleven students remained neutral regarding this aspect, which may be attributed to their ignorance of how cultural and social aspects can be of any relevance to what they study in literature classes.

Figure 21

Rate of Encountering Problems Linked to Social and Cultural Aspects

Statement 15. Understanding the ideologies present in a given text makes the process of analyzing literature very challenging.

Table 21

Rate of Encountering Ideology-Related Problems

ideologies
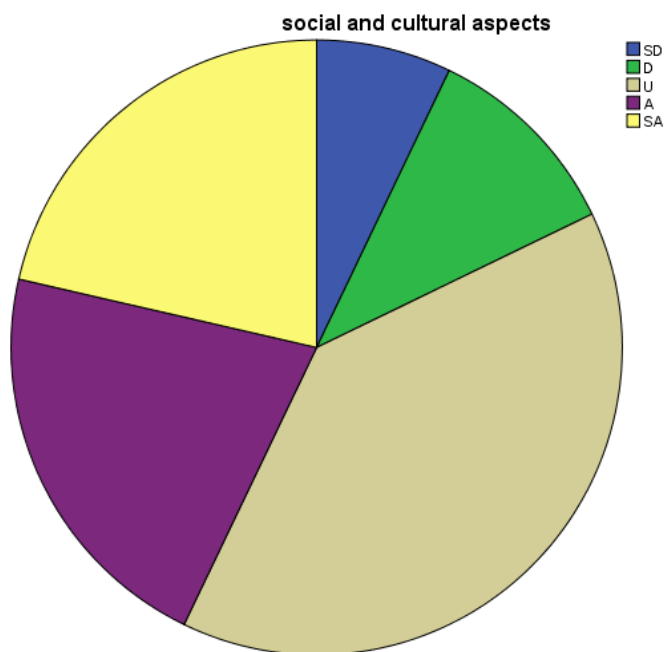
		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	4	14,3	14,3	14,3
	D	2	7,1	7,1	21,4
	U	3	10,7	10,7	32,1
	A	10	35,7	35,7	67,9
	SA	9	32,1	32,1	100,0
	Total	28	100,0	100,0	

The results displayed by table 21 demonstrate the extent to which learners' problems in literature classes correspond to the teaching methodology that they prefer. Since a good number of students have mentioned that they want their literature teachers to apply ideology-based approaches, the majority of this population (19 students) has also claimed that understanding the ideological issues present in a text is very problematic while only six students have mentioned the reverse. The remaining three students preferred to stay undecided. These statistics indicate learners' awareness about the problems encountered in their classes, for they know that the only solution for the ideology-related problems is the implementation of some approaches that enable learners to analyze the texts' content critically.

Figure 22

Rate of Encountering Ideology-Related Problems

ideologies

- SD
- D
- U
- A
- SA
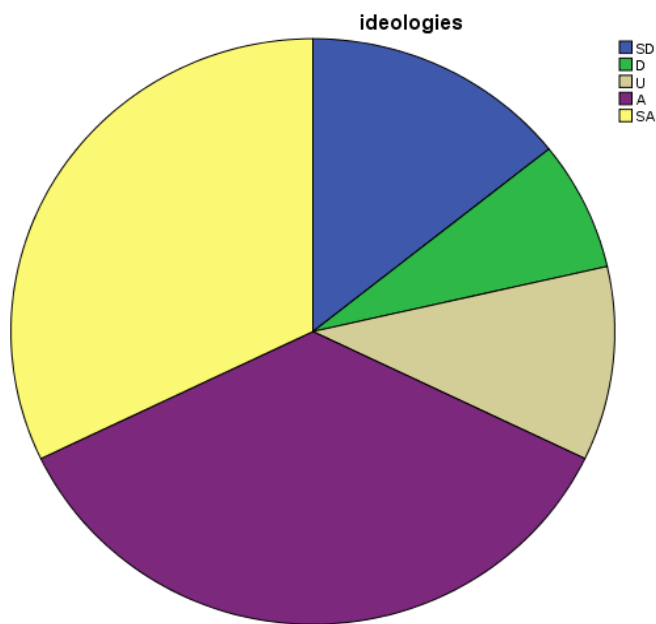
Statement 16. The teacher's method is not very motivating.

Table 22

Rate of Having Problems Related to the Teachers' Method

The teachers' method

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	1	3,6	3,6	3,6
	D	5	17,9	17,9	21,4
	U	8	28,6	28,6	50,0
	A	8	28,6	28,6	78,6
	SA	6	21,4	21,4	100,0
	Total	28	100,0	100,0	

Statement 16 questions whether the method used by literature teachers is engagingenough to their students. Foreseeably, 14 students, forming the greatest majority (50%), have agreed to the statement that suggests the inappropriateness of teachers' method as the main problem encountered by students in literature classes. Referring to a previous question from the first section, one can claim that the teacher's method to which learners are alluding is lecturing. Therefore, learners here are facing issues with conventional teacher-centered approaches to literature teaching. Meanwhile, six learners (constituting 21.4% of the whole population) have ticked the disagreement options and eight (8) others (constituting 28.6%) went for the option "undecided". This question can be considered the core of the whole questionnaire as this study aims at substituting the teaching technique that is most commonly used by teachers with another whose principles are marginalized by teachers and learners. Therefore, the findings of this study would not be very helpful if learners are already in favor of the teaching technique that their literature teacher employs.

Figure 23

Rate of Having Problems Related to the Teachers' Method
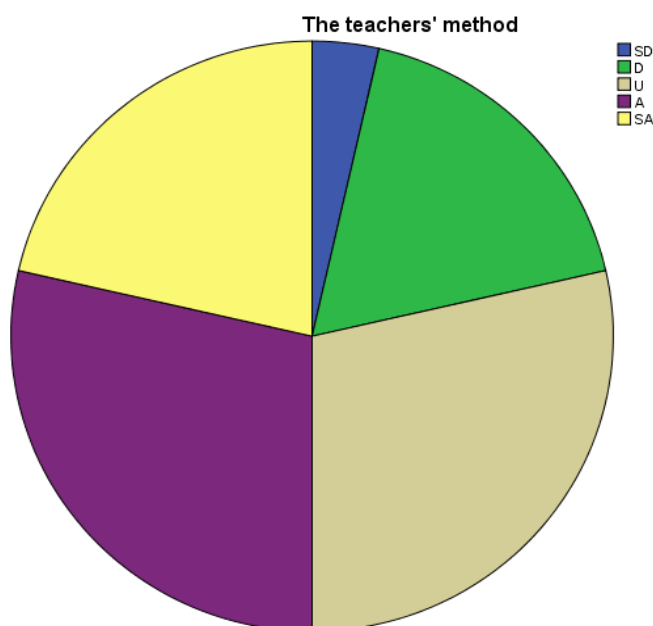
Statement 17. The texts being taught are very lengthy.

Table 23

Rate of Having Problems Related to Texts' Length

The texts' length

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	2	7,1	7,1	7,1
	D	4	14,3	14,3	21,4
	U	9	32,1	32,1	53,6
	A	10	35,7	35,7	89,3
	SA	3	10,7	10,7	100,0
	Total	28	100,0	100,0	

The seventeenth statement explores whether the length of the texts provided to students can be problematic. The majority of the informants (13 students) have declared their approval of the idea that understanding literature can be hindered if the texts selected for reading and analysis are relatively long. However, six students demonstrated their disagreement with the statement, and nine (9) others were just neutral. The obtained results are quite unsurprising, for it is natural for learners whose English proficiency is very poor to struggle with the multiple pages of a book of an average length. When learners cannot understand the meanings present in one paragraph of a given literary work, they will feel devastated, and the work will seem even longer.

Figure 24

Rate of Having Problems Related to Texts' Length

The texts' length

- SD
- D
- U
- A
- SA
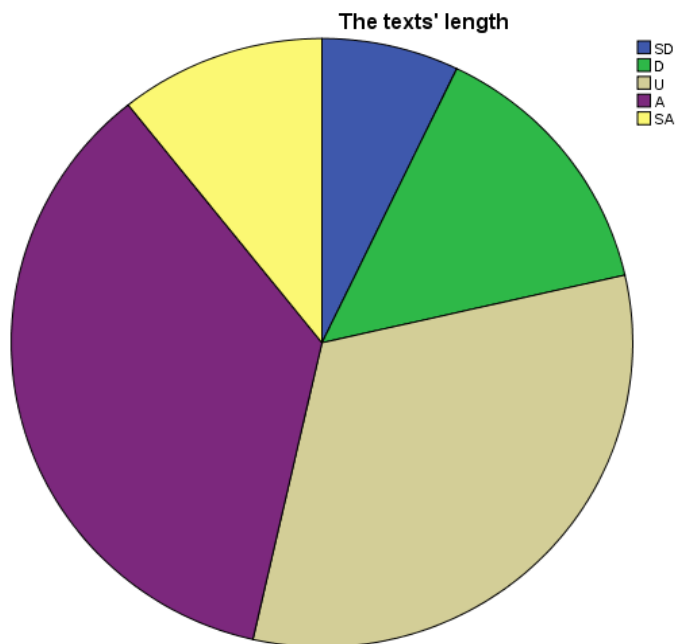
Statement 18. The time devoted to literature classes is not enough to understand the content

of the literary works.

Table 24

Rate of Facing Time- Related Problems

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	4	14,3	14,3	14,3
	D	2	7,1	7,1	21,4
	U	7	25,0	25,0	46,4
	A	9	32,1	32,1	78,6
	SA	6	21,4	21,4	100,0
	Total	28	100,0	100,0	

Another problem that M1 students have posed when answering the pre-experimental questionnaire was time. Fifteen (15) students maintain that the sessions devoted for literature classes never suffice to ensure a comprehensive understanding of the selected literary texts. On the other hand, six (6) students stated that time is never an obstacle to study literature. The students who find time sufficient are not probably depending fully on what the teacher introduces in the classroom, and they tend to have some extra readings outside the classroom. Claiming that time is insufficient is plausible because literary texts are long by nature, and expecting teachers to go through all the different aspects of those texts is illogical. Learners are required to cooperate with their literature teachers and read those texts beforehand to save effort and time. Learners' answers can be also linked to their poor language proficiency because reading literature necessitates being familiar with the different aspects of the literary style and discourse, and hence, having problems understanding the language of literature requires that learners take more time considering the contextual meaning and consulting dictionaries.

Figure 25

Rate of Facing Time- Related Problems
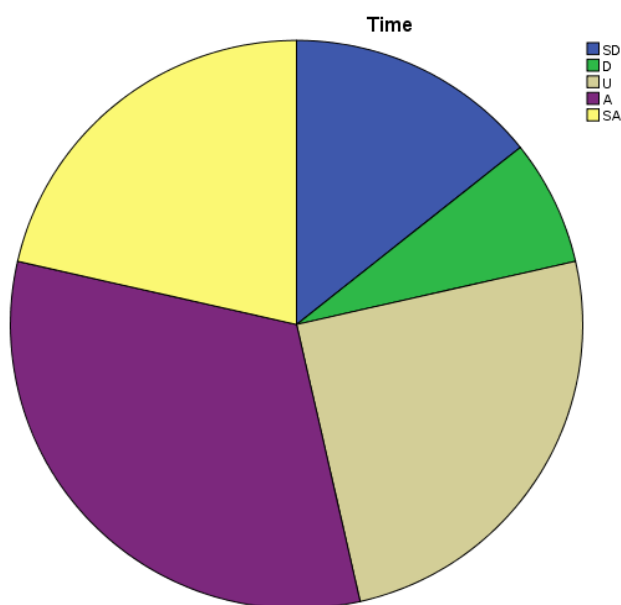
Statement 19. The materials selected in literature classes have little to do with our daily life.

Table 25

Rate of Facing Problems Related to Materials' Selection

Materials' selection

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	4	14,3	14,3	14,3
	D	3	10,7	10,7	25,0
	U	5	17,9	17,9	42,9
	A	10	35,7	35,7	78,6
	SA	6	21,4	21,4	100,0
	Total	28	100,0	100,0	

The type of materials to which students are exposed can be also a huge problem. Sixteen (16) students have claimed their being uninterested in the literary texts their teachers select due to the fact that these works of literature have nothing to do with their life activities. Only seven (7) respondents (constituting 25% of the whole population) have maintained that the quality of the materials introduced in literature classes do not pose any problem for them while five (5) students decided to select the third option "undecided". When considering the literary texts that students had to analyze in their first semester, one can assume that they are far from what the learners want or need. This brings to light the problem of the out-of-date literary materials that Algerian universities are reluctant to change. Therefore, teachers ought to take into account learners' needs and interests when considering the materials to be approached.

Figure 26

Rate of Facing Problems Related to Materials' Selection

Materials' selection

SD
D
U
A
SA
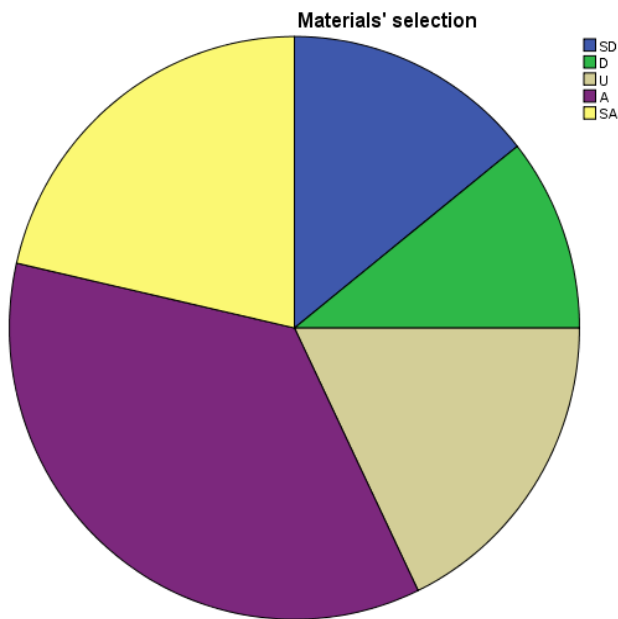
**Statement 20.** I lack the pragmatic knowledge needed to read between the lines.

Table 26

Rate of Encountering Pragmatic-Related Problems

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	SD	2	7,1	7,1	7,1
	D	7	25,0	25,0	32,1
	U	5	17,9	17,9	50,0
	A	8	28,6	28,6	78,6
	SA	6	21,4	21,4	100,0
	Total	28	100,0	100,0	

Even learners whose language proficiency is good or average, they can still have problems with reading what lies between the lines. When asked about whether lack of pragmatic knowledge is problematic, most informants (14 students) have responded positively to the statement while nine learners (32.1%) have maintained that pragmatic competence is no hindrance for studying literature. These are those students who are influenced by the teachers' content-based approaches, and they think that they can understand literature without reading and considering its discourse. Having more positive responses is, however, very natural because having poor language proficiency entails having poor pragmatic competence. The results obtained from learners' responses to this statement can help to cross-check those taken from the eighth statement of this questionnaire.

Figure 27

Rate of Encountering Pragmatic-Related Problems
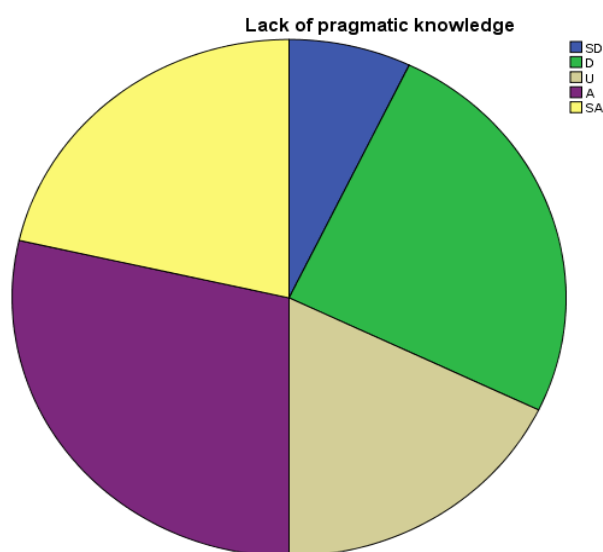
5.3. Analysis of the Experiment's Results

Before introducing the way CDA affected learners' interpretation of power relations in literary texts, learners' answers to the pretest, progress tests, and posttests should be scrutinized. This would help teachers to ascertain how a CDA-based answer is structured.

5.3.1. Analysis of the Tests' Answers

The analysis of the three tests' answers proceed was made through considering each test alone. Then, a section will be devoted to how these scores are similar or different to each other.

5.3.1.1. Analysis of the Pretest's Answers

The pretest involves three parts; each of which is devoted for a given stage of Fairclough's model; namely, descriptive stage, discursive practice, and socio-cultural practice.

5.3.1.1.1. Descriptive Stage

This stage questions learners' ability to address the significance of the writer's lexico-grammatical choices. It contains questions about the significance of the semantic and syntactic choices of the writer like the types of processes (verbs) being used, passivation, personal pronouns, and the positive and negative connotations words and expressions possess.

Question Item One: What is the main idea of this passage? Choose the correct answer.

Since the first stage of Fairclough's model is dedicated to forming a comprehensive understanding of the main ideas that a piece incorporates, asking learners to find the general idea of the passage is necessary. To help learners in their endeavor, three main options were provided:

    a. Europeans are more similar to their supposedly savage counterparts than they would

   like to believe.

    b. Europeans and Africans are similar in every aspect.

    c. Europeans and African are utterly dissimilar.

Doing a linguistic analysis of some words and expressions like "kinship", "humanity", "like yours" can help readers to exclude the third option: Europeans and African are utterly dissimilar. Considering other textual elements like the use of the modal verb "would"

indicates that being similar to Africans is just an unreal situation for Europeans. This idea is confirmed by the use of words like "shocking", "admit", and "suspicion" that demonstrate the fact that it would seem a shocking thought for Europeans to be resembled to Africans, which is why they refuse to admit even the suspicion of being similar to them.

Correct Answer

a. Europeans are more similar to their supposedly savage counterparts than they would like to believe.

Incorrect Answers

b. Europeans and Africans are similar in every aspect.

c. Europeans and African are utterly dissimilar.

Question Item Two: What function do the verbs of the following clause serve?

"They howled and leaped and spun and made horrid faces"?

This question aims at disclosing the reason behind selecting a given type of processes. According to Fairclough, there are five types of processes: Material (verbs of doing), existential (verbs of describing). What follows is an account of learners' correct and incorrect answers.

Correct Answer

The verbs being underlined in the selected passage (howled, leaped, spun, and made) are all material processes and have an ideological function to fulfill. Through using this type of materials, the writer aims to draw the readers' attention to the fact that the Africans' actions and behavior are completely different to what a human being would display, making them seem much like animals.

Incorrect Answers

- The underlined verbs belong the relational processes because they describe what Africans are doing and how primitive they are.

- These verbs are behavioral because they show how Africans are behaving.

- The verbs are existential because the writer wants to demonstrate that Africans have an existence and role in society just like Europeans.

Question Item Three: How do the personal pronouns present in the passage reflect the social groups that the writer addresses?

This question interrogates the types of personal pronouns being used and the effect they have on the overall function of the passage. Personal pronouns are categorized into inclusive pronouns (we, our…) and exclusive pronouns (I, you …); the rest (he, she, they…) are rather neutral. The three pronouns present in the passage (we, you, they) are not placed arbitrarily.

Correct Answer

The narrator, in this particular passage, is addressing a direct attack to Europeans using the pronoun "you" to remind them that the Africans to whom Europeans are referring as "they" are as human as Europeans are. The narrator, however, makes it transparent that he does not exclusively belong to either group; he is just part of the most inclusive group-human being-, for which he used the pronoun "we".

Incorrect Answers

- We: Europeans (to make the We VS Them contrast), Africans (to say that Africans and Europeans are one)

- You: Readers (to raise readers' awareness about racism), Africans (to show how Africans are different from Europeans)

- They: colonizers (to show that he doesn't belong to colonizers), human beings (to show that Africans are not human beings), animals (to demonstrate that Africans are more like animals)

Question Item Four: What connotation (s) do the words in bold have?

When writers wish to transmit their attitudes about something, they usually resort to attributing positive connotations to what conforms to those attitudes and negative connotations to what goes counter to them. In this passage, three words (remote, unearthly, inhuman) were written in bold, and learners have to explore the connotations the three words have in common.

Correct Answers

- They all represent the attitudes Europeans hold about Africans and the land they dwell, and they are demonstrating how far Africans are from being humans like Europeans or from having an earthly dwelling like Europe.

- They show the superior attitude Europeans have about themselves.

Incorrect Answers

- They are all descriptions of the bad life and appearance of Africans

- They all show sympathy of the writer towards Africans

- They show the writer's disgust about Africans

Question Item Five: 5. Consider the nominalization "suspicion" in the line before the last.

Who is having suspicions and why?

Nominalization refers to the process of using entities instead of processes or transforming processes (verbs) into entities. Broadly speaking, it is used by writers as way to remove agency, just like passivation. In the passage being selected, the nominalization present in the expression "this suspicion of their not being inhuman" was highlighted, and learners were asked to detect its significance.

Correct Answer

The writer here is trying to attack Europeans indirectly, accusing them of having doubtful thoughts regarding the origins of Africans. So instead of saying "you are suspecting their not being inhuman", he turned the process " to suspect" to the nominalization "suspicion".

Incorrect Answers

- The writer wants to say that the action of suspicion in the statement is more important than everything else.

- The writer removes agency in this case because it is not important for the reader.

- The writer does not want to mention the doer of the action because he is sympathizing with him.

Table 27

Control Group and Experimental Group Performance in the Descriptive Stage of the Pretest

	N	Scores' Mean	Scores$\geqslant$5	Scores $<$ 5
Control Group	28	3.55	7	21
Experimental Group	28	3.64	6	22

Since the first stage contains five questions, and every question is attributed two points, then the whole part is on 10 points. Table 29 demonstrates the scores' means of the CG and EG in addition to the two groups' number of scores above and below the average 5. As the table demonstrates, the scores' means of the two groups are approximately the same, and both means are below the average 5. Even the number of students who got the average in both groups is very low (seven learners in the control group and only six learners in the experimental group). Since this stage is about the syntactic and semantic features of the text, these results reflect learners' poor language proficiency. Even students who provided correct

answers failed to supplement these answers with enough evidence, so the answers remain very superficial.

5.3.1.1. 2. Discursive Practice

This part of the pretest includes three questions; all of which are related to the second stage of Fairclough's model of Critical Discourse Analysis that is concerned with the analysis of the relationship between discourse and society. At this level, readers need to recognize the extent to which elements present at the level of a given discourse reflect the attitudes and thought patterns of the society to which the discourse belongs.

Question Item Six: What function does the following sentence express?

"but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise".

This question relates to Austin's speech act theory that states that every word being uttered has a performative role, and that words can change aspects about the world or the social group to which one belongs. Austen categorized speech acts into five distinct classes that express different functions. Analyzing speech acts allows the reader to uncover the attitudes, thoughts, feelings, and intentions that have not been voiced by writers.

Correct Answer

The narrator here is using the conditional "if" with an eye to challenge Europeans to admit the likeness existing between them and the Africans. Since there is an attempt to drive others to do something, the statement can be said to be **a directive.** The latter speech act is there to fulfill another intention of the author, which is to prove the impossibility of the aforesaid situation (Europeans admitting likeness to Africans), which is an assertion that makes the statement **a representative** too.

Incorrect answers

- The statement is expressive because the writer wants to show how he feels about the situation.

- The statement is commissive because the writer is warning the Europeans.

Question Item Seven: What does the narrator mean by the expression "the night of first ages"?

The narrator here is using the text of history. Learners need to consider the types of texts used in the passage and the significance these texts serve.

Correct Answer: Prehistoric Ages

Incorrect Answers: The Middle Ages

The years before colonization

Question Item Eight: The above written passage reflects a reality about the European psychology. Explain!

Within the second stage of Fairclough's model, readers are requested to study instances of intertextuality and interdiscursivity. Writers can always refer to texts like literature, history, and psychology. as arguments to support their thoughts regarding a given issue. In the selected passage, the narrator wishes to illustrate the Europeans' refusal to be the Africans' equal, and he has resorted to some psychological facts to prove that. Students, therefore, are required to find the psychology-related arguments.

Correct Answers

-Denial as a defense mechanism: due the many similarities existing between Africans and Europeans in the human traits they have, Europeans resort to deny this fact so as not to be seen as "criminal" as Africans.

-The fear of the different

-The fear of the unknown

Incorrect Answers

- Human beings were originally monkeys; this is the theory that the writer wants to prove throughout the whole work.

- We cannot sometimes keep our emotions

-It is hard for one to understand his psyche or the others' psyche.

- Africans have some psychological issues due to being black and due to coming across other human beings who are white.

Table 28

Control Group and Experimental Group Performance in the Discursive Practice Stage of the Pretest

	N	Scores' Mean	Scores $\geqslant$ 3	Scores $<$ 3
Control Group	28	2.51	5	23
Experimental Group	28	2.42	8	20

Similar to the descriptive stage, the scores' means of the experimental and control groups are very close; the same with the number of students who got below or above the average, which again attests to learners' approximate level. Here too, learners' scores are very low, and both groups could not achieve the average means of the stage's score (which equals 3). The reason behind learners' inability to understand the pragmatic and discursive features of the text is that their knowledge about the workings of discourse and discourse analysis is not enough. Therefore, classes of Discourse Analysis should be intensified at the level of their English Department. Besides, pragmatic knowledge is part of linguistic knowledge, so how do

we expect learners whose language proficiency is very poor to respond to questions linked to pragmatic competence? The researcher expects that if improvement is to take place within the first stage of analysis, then the two other stages (discursive practice and socio-cultural practice) will improve accordingly.

5.3.1.1.3. Socio-Cultural Practice

The last stage of Fairclough's model is connected with the way social and cultural dimensions influence the processes of producing and receiving discourse. In order to proceed through the socio-cultural analysis, one needs to study the institutional (person/institution responsible for text production) factor in addition to the societal (social attributes) factors pertinent to the text in question. This last part of the text is a composite of two main questions; one about the institutional impact while the other is about the societal influence.

Question Item Nine: To what extent do the writer's beliefs and orientations influence the production of this passage?

It is very obvious for somebody who reads literature that knowledge about any literary piece can be gained through reading the biography of the work's writer. Learners already know that *Heart of Darkness* is an auto-biographical tale, and therefore, what is displayed throughout the novella is but a part of what Conrad has truly experienced. This question is an attempt to evaluate the extent to which students can link the discourse of the selected passage to Conrad's life.

Correct Answer

- Conrad, just like Marlow, fell sick after his journey to Congo. The words, expressions, and metaphors present in the selected passage are all indicators that Conrad considers Africa a land of disease, a land that is unworthy to dwell (unearthly), with people who are closer to monsters and animals than to human beings (horrid, ugly…).

- Joseph Conrad has always been fond of travelling and adventure. The whole story is full of references to nature, including vocabulary items of animals, rivers, and mountains. These words and expressions hint at the nature of human beings (be they Africans or Europeans): We all belong to nature, and we all have responses to its wilderness and uproar. The use of processes like "leaped" and "howled" and words like "noise", "response", "earth" are all typical instances.

- Conrad is influenced by theories like Jean Paul Sartre's ideology of Existential Humanism that dictates that people are responsible for who they are and for what they feel.He could embrace savageness, but he chose not to do. The narrator thought that Europeans are civilized enough not to be involved in such a mess, which makes them superior.

Incorrect Answers

- Probably Joseph Conrad has experienced racism before, so he tries to expose the situation.

- Joseph Conrad is taken by the imperialist thoughts he heard back in Britain.

- The language of Joseph Conrad is very archaic. This explains the reference he made to the text of the Middle Ages.

10.   Considering the fact that the novel was written in 1899 at the end of the Victorian Age. What does this passage say about social and cultural aspects of the period of the production of this work?

The last question of this passage and of the test as a whole requests that learners link the content of the selected passage to the period of producing this work (the 1890's). This question was designed to test learners' ability to study the societal practice of literary texts when doing CDA.

Correct Answers

- Imperialism is one central theme of *Heart of Darkness.* By the 1890s, a good number of African countries were placed at under European control under the alibi of instilling civilization in the people of these countries. The narrator, in this passage, is trying to demonstrate how savage and primitive Africans were as way to justify colonizing them in the first place.

- So much attention was paid during the Victorian age to manners and etiquette. That is presumably why the narrator of the story is interested in the way Africans walk, eat, talk, and behave, contrasting them to their European counterparts.

- The Victorian society is hierarchal par excellence; Africans were assimilated to the working class in Britain, so the writer decides not to mingle with them so as not to be as primitive as they are. Distance was always maintained.

Incorrect Answers

- The Victorian people are centered on themselves. That's why, they have little knowledge about Africa and Africans.

- The Victorian Britain was very poor and less developed when compared to other European countries. The image of Africa brings back to the writer's mind the image of Britain.

Table 29

Control Group and Experimental Group Performance in the Socio-cultural Stage of the Pretest

	N	Scores' Mean	Scores $\geqslant 2$	Scores < 2
Control Group	28	1.75	22	8
Experimental Group	28	1.62	19	9

What is noticeable at this third stage is that the score means for both groups are very close to the average score of this stage (which is 2). However, the scores of the two groups can be still described as low, for the greatest majority of learners did not reach the average. Compared to the two previous stages, one can discern that learners' knowledge about the social and cultural background of the text is significantly better than their knowledge about its textual or discursive features. This is due to the fact that the approach that this last stage makes a considerable part of the content-based approaches that their literature teachers tend to employ. The sole problem that encountered students at this stage was their reluctance to analyze these cultural and historical features; they only refer to those features, but they cannot comprehend how they can be related to the selected passage. In other words, learners failed to establish any link between the two previous stages and this last stage despite being taught that the lexicogrammatical and pragmatic features of the text are based on the writer's ideology as well as the social and cultural background characterizing the period of the production of the work. Their answers are correct, but they are still based on the content-based teaching that they have experimented, not on Critical Discourse Analysis.

5.3.1.2. The Progress Tests

Three progress tests have been administered to learners; each of which is related to one of the literary texts to which learners were introduced. What follows is a statistical overview of learners' responses in the three progress tests.

5.3.1.2.1. Progress Test One

The first test was in the form of a text followed by three questions that revolve around the way the work's lexicogrammatical, discursive, and socio-cultural features reflect realities linked to ideology and power relations. The text was extracted from Joseph Conrad's *Heart of Darkness.* Table 32 summarizes the scores that experimental group and control group students have obtained.

Table 30

Mean Scores of Experimental and Control Groups in the First Progress Test

	N	Description Stage	Interpretation Stage	Explanation Stage
Control Group	28	3.02	2.40	1.22
Experimental Group	28	3.05	2.42	2.15

Table 30 shows that the means of the two groups in the first progress tests are still below the average in the three stages, which is a very natural result for the control group students who did not receive any treatment regarding the discursive analysis of literary texts. However, the experimental group results are relatively astonishing, for the learners belonging to this group have been exposed to three CDA-based classes of literature. This is due to the confusion that students went through when they first experienced studying literature through CDA. Still, the experimental group students scored better at the three stages (description, interpretation, and explanation), with a noticeable difference in the third stage (the ideology stage), which denotes that the experimental group students have started to consider ideology in their analysis. However, the two first stages are still posing challenges for the students belonging to this group.

5.3.1. 2.2. Progress Test Two

Just like the first progress test, this second test is based on a text extracted from the short story *the Yellow Wallpaper* as it is the second work that learners discussed in class after *Heart of Darkness.* Table 31 demonstrates the means of learners' scores in the three parts of the test: Descriptive part, discursive part, and sociocultural part.

Table 31

Mean Scores of Experimental and Control Groups in the Second Progress Test

	N	Description Stage	Interpretation Stage	Explanation Stage
Control Group	28	3.5	2.13	1.62
Experimental Group	28	4.04	2.53	2.78

Just like the first progress test, the results of the second progress test display the extent to which the experimental group students have better understanding of the literary discourse compared to their control group counterparts. This is evidenced by the difference in groups' means of the three analytical stages. Compared to the first progress test, control group students have made subtle improvement in the first and last stages while demonstrating regressed scores in the second stage (Interpretation stage) while experimental group students are constantly improving at the level of the three stages. Even the gap in the means of the two groups has widened in comparison the means of the first progress test.

5.3.1.2.3. Progress Test Three

This last progress test is supposed to give a clearer picture about the improvements that learners could have gone through throughout the experimental sessions. This time, however, the test's text was an excerpt from Arthur Miller's play *Death of a Salesman*, which represents the last literary work that the teacher introduced in the treatment sessions. Table 8displays the means of learners' scores in the three parts of the test along with the overall mean of the experimental and control groups in the final progress test.

Table 32

Mean Scores of Experimental and Control Groups in the Third Progress Test

	N	Description	Interpretation	Explanation
Control Group	28	4.10	2.04	2.25
Experimental Group	28	4.16	2.60	2.72

Table 32 exhibits differences between the scores' means of the control and experimental groups in the third progress test. Again, the experimental group outperforms the control group in the three test's stages with a remarkable difference in the means of the explanation stage. This is due to the fact that the experimental group students could draw more plausible conclusions about the influence of the socio-cultural background on the process of the production of the work, evidencing their answers with words and expressions from the introduced passage. Besides, and unlike the experimental group, the control group was not manifesting consistent improvement as it manifests each time regressed scores in a particular stage as it is the case of the interpretation stage here.

Considering the scores' means of the two groups in the three progress tests, four salient remarks can be provided:

- Unlike the results obtained by the control group students, there is clear consistency in the experimental group scores' of the three stages throughout the three progress tests, which substantiates the systematicity of the devised approach.

- The control group regressed score can be observed at the level of the second stage: Interpretation. This is owing to learners' lack of pragmatic knowledge and lack of practice in their DA classes.

- It is also noticeable that both experimental and control group students have made slow improvement in the first stage of the tests, which is the natural outcome of poor language proficiency and lack of exposure to literary discourse.

- The only stage wherein learners in both groups have manifested perceptible improvement is the last stage that is concerned with the work's background, which is the prime interest of the traditional approaches to teaching literature. Still, the experimental group scores' means were significantly better at this stage due to being trained to link the work's world to the work's words.

5.3. 1. 2. 4. Control Group Results in the Three Progress Tests

Table 33

Control Group Scores in the Three Progress Tests

Participants	Progress Test 1	Progress Test 2	Progress Test 3
Participant 1	10	6,5	10
Participant2	9	8	5
Participant 3	3,5	5	4
Participant 4	3,5	3	5
Participant5	9	6	8
Participant6	7	7	7.5
Participant7	13	14	13
Participant8	1,5	7	3
Participant9	7	8	8.5
Participant10	10	8,5	10
Participant11	5	6,5	5
Participant12	9	9	10
Participant13	4	5,5	5.5

Participant14	11	11	10.5
Participant15	6	7	8
Participant16	7,5	7	8.5
Participant17	9	10	7.5
Participant18	3,5	4	6
Participant19	3	3	3.5
Participant20	5	7	6
Participant21	7,5	8	8.5
Participant 22	7	8	7
Participant 23	10	11,5	12.5
Participant 24	12	12	13.5
Participant 25	4	6	4
Participant 26	4	3,5	3.5
Participant 27	6	7	6.5
Participant 28	8	10	11.5

A look at the results obtained by control group students in all the three progress tests, one can claim that there are numerous fluctuations in their scores, especially when comparing the scores of the first progress test to the second progress test's scores and the latter to the third progress test scores. Out of 28 participants, only six students could manifest improvement throughout the three progress tests despite being exposed to three tests typically similar to each other. Besides, the number of students who got a mark equal to or beyond the average 10 is very low(six students in the first test, six in the second test, and eight students in the third progress test). This denotes that students are encountering challenges while trying to read literature, which is, in turn, due to the fact that the approach used by their literature teachers

does not encourage them to do in-depth reading of literary texts and explore each time some features of literary discourse.

Table 34

Control Group Results in the Three Progress Tests

	Progress1	Progress2	Progress3
Mean	6,9643	7,4643	7,5536
Number	28	28	28
Standard deviation	2,99051	2,68373	3,00413

According to the statistics displayed by Table 34, there is slight improvement when comparing learners' performance in the first progress test to their scores in the second progress test. A difference of 0.5 can be observed between the means of the first and the second progress tests. However, the means of the second and the third progress tests are approximately the same with a difference of only 0.08. This signifies that no tangible progress is manifested in the performance of the control group students throughout the three progress tests, and their interpretation of the power relations present in the selected texts still needs improvement.

5.3.1.2.5. Experimental Group Results in the Three Progress Tests

Table 35

Experimental Group Scores in the Three Progress Tests

participants	Progress Test 1	Progress Test 2	Progress Test 3
Participant 01	3	4.5	6
Participant 02	6	5	9,5
Participant 03	10	9.5	10

Participant 04	12.5	13	14,5
Participant 05	7	8	7,5
Participant 06	10	11.5	12
Participant 07	9	10,5	11,5
Participant 08	9	9	10
Participant 09	2.5	4	4,5
Participant 10	8	6	7
Participant 11	7	9	9,5
Participant 12	8	10,5	10,5
Participant 13	11	10,5	11
Participant 14	5	5	6,5
Participant 15	12.5	12	14
Participant 16	7	7	11
Participant 17	4	4	5
Participant 18	6.5	8	7
Participant 19	6	8	8
Participant 20	14	14,5	16
Participant 21	3	6	7,5
Participant 22	7	8	8
Participant 23	12	14	14,5
Participant 24	11	11,5	13
Participant 25	3.5	5,5	7
Participant 26	4	5,5	6
Participant 27	8	8,5	8
Participant 28	7	9,5	10,5

Table 35 shows the experimental group marks in the three progress tests that were introduced after each phase of the treatment sessions. A good number of the participants involved (13 students) in this study have manifested improvement throughout the three progress tests while some others kept the same score in the first and second tests while realizing some improvement in the score of the third test. Compared to the control group, many students succeeded to get marks equal to or beyond the average 10 (eight students in the first progress test, nine learners in the second progress test, and 13 in the third progress test). This denotes that there is consistency, not only in the scores being obtained, but also in the number of students reaching the average in every test. Considering the aforesaid points, it can be asserted that the experimental group students are learning each time some new features of literary discourse and enhancing their interpretation abilities.

Table 36

Experimental Group Results of the Three Progress Tests

	Progress1	Progress2	Progress3
Mean	7,6250	8,5000	9,4821
Number	28	28	28
Standard deviation	3,18162	3,01846	3,06860

As demonstrated by table 36, there is manifest improvement in learners' performance throughout the three progress tests. The difference between the mean of the first test and that of the second test equals 0.875 while the difference between the mean of the second progress test and that of the third progress test equals 0.982. Despite the fact that the three means are still below the average 10, experimental group learners are manifesting significant progress in literature reading and interpretation as their scores are getting higher after each stage of the

experimental sessions. The fact that the mean of the three tests is still below 10 is presumably due to the nature of the subject and the comprehension questions that follow the tests' passages. After all, students have not been introduced explicitly to ideology analysis and power relations before.

5.3.1.3.Analysis of Students' Posttest Answers

The posttest was designed in a way that respects both: the three stages of Fairclough's model of CDA as well as the format of the pretest. Therefore, similar questions with similar structures were supplied to guarantee tests' validity.

5.3.1.3.1. Descriptive Stage

This first stage of the test is the first stage of Fairclough's model. Just like the first part of the pretest, this part also comprises five questions, each is dedicated to a given linguistic item. The questions are mainly about the type of processes being utilized, the general idea of the text, passivation, words' connotations, and personal pronouns.

Question Item One: What is the general idea of the text? Choose the correct answer.

The questions of the test are interrelated. If learners could answer the first question in a correct way, they would obviously select the option that relates to the function of describing Africans. Learners were given three options, and they had to select the one that corresponds best to the passage's content.

Correct Answer

Instances of the colonizer's hypocrisy

Wrong Answers

Africa as Europe's adverse

Madness as a result of imperialism

Question Item Two: The underlined verbs are all linking verbs; what is the ideological function that the writer wishes to fulfill through depending on this type of verbs?

The aim behind devising this question is to recognize the ideational focus of the passage. Resorting to a given range of processes (verbs) not others is always motivated by the writer's intention to transmit a particular message. To do so, learners need to know first the type to which these processes belong.

Correct Answer

The processes in bold belong to the relational category of processes. Linking verbs (to be here) and verbs related to the five senses (stared) are particularly used to describe states of being. They are used to describe the state of Africans as way to demonstrate how shocking their situation was to the writer.

Incorrect Answers

- The presence of relational processes attests to the writer's disinterest in the Africans' circumstances. Linking verbs are usually used for background information.

- The underlined verbs are mental. They are significant in the sense that they push the readers to think of and consider the state of Africans to find solutions.

- The verb "to be" is existential by definition. The writer is using it to show that Africans are human beings just like Europeans.

Question Item Three: Consider the sentence "they were called criminals"; Who called the Africans criminals? And why is the doer erased?

Just like nominalization, passivation is mostly used to hide agency and emphasize the action itself instead of its doer. When doing CDA, learners are requested the question the choice of employing passive sentences instead of active ones.

Correct Answer

In the sentence "they were called criminals", the writer is hiding agency so as not to be referred to as "racist". The writer wishes here to demonstrate his objective tone. Besides, the

doer of the action (Europeans) is very obvious; naming it-in this context- will make the idea very redundant. Another possible answer can be "victimizing Africans".

Incorrect Answers

- The writer wants to expose some facts about Africans. The passive is used to focus on the action and draw the reader's attention to the truth.

- It is used because the writer does not know the people calling Africans criminals.

- The passive is used here to generalize. Instead of saying "we all call them criminals", he said "they were called criminals".

Question Item Four

What does the use of the words " balancing, erect, and file" express?

The four words being highlighted have one connotation in common. Learners have to study the context of using the four words and their meaning to recognize the purpose behind selecting them in the first place and the way they are related to the overall idea of the text.

Correct Answer

All the four words create the impression that Africans are treated like robots or animals, and they are completely devoid of free will. This description is made to emphasize one important theme in the work: the hypocrisy of the colonizer. Instead of civilizing those Africans, Europeans have rather enslaved and dehumanized them.

Incorrect Answers

- They all refer to how physically strong Africans are.

- They refer to the types of work that Africans had to do.

- The words express how naïve Africans are.

Question Item Five: How does the text demonstrate that the characters of the work belong to different social groups? Justify your answer?

This question aims at evaluating learners' ability to discern the role that personal pronouns play to show the writer's degree of involvement in the story as well as the extent to which he claims being included in one group and/or excluded from another.

Correct Answer

Unlike the pretest passage wherein exclusive pronouns (we, you) were employed, the writer here is trying to offer a very objective account of what he observes. Therefore, he is using the pronoun "they" to refer to the six men he encountered without making a comparison between Europeans and Africans and without claiming to belong to any of the two groups.

Incorrect Answers

-By using "they", the writer is showing how insignificant Africans are.

- The pronoun "they" is an indicator that the writer is racist.

-" They" shows the difference between the Africans and the Europeans (we).

Table 37

Control Group and Experimental Group Performance in the Descriptive Stage of the Posttest

	N	Scores' Mean	Scores $\geqslant$ 5	Scores $<$ 5
Control Group	28	3.05	10	18
Experimental Group	28	4.69	17	11

Table 37 demonstrates the gap existing between the scores of the experimental group and those of the control group with a difference of 1.64. However, the two means remain below the average 5, which indicates that learners are still in need of explanations related to the syntactical and semantic features of literary texts. Even when considering the number of students who got above the average, one can easily detect that the majority of the

experimental group students could obtain a score that is equal or above the average 5 while only a minority of the control group students could achieve the average.

5.3.1.3.2. Discursive Practice

Within this second part of the test, the researcher devised three questions; two of them (Q6 and Q7) are linked to intertextuality while the third (Q8) is linked to speech act theory.

Question Item Six: The writer of this passage made reference to the text of law. How does the reference serve the writer's argumentation?

When writers argue for or against a given idea, they resort to texts of different forms to support their arguments. In this passage, the writer makes use of the text of law to support the idea of the colonizer's hypocrisy. Learners are supposed to refer to the context wherein this text appears then justify its use.

Correct Answer

According to the European law, these Africans are criminals just because they do not conform to the ideals of civilization that the Europeans have brought. Therefore, they deserve to be punished through enslavement. The writer called it an "outrageous law" as it only used to fulfill the Europeans' interests.

Incorrect Answer

- The law represented here is the law of the jungle: The strong smashes the weak.

- The law that the writer means is the Africans' right to defend their rights to get rid of this exploitation.

- It is the law that dictates that all people are equal and free.

Question Item Seven: In addition to the text of law, the writer has also employed a text linked to a past experience. Explain!

This question, as well, tests learners' ability to link this passage to some previous parts in the novella, especially because the writer here is making a metaphor to compare what he has previously seen to what he is now observing.

Correct Answer

The text that can extracted here is the "ship of war [he] had seen firing into a continent". The writer brings forth this image to argue that what colonizers are doing in Africa is like a war taking place between two groups of power. The only difference is that Africans here are not enemies, for they do not possess the amount of power Europeans do.

Incorrect answers

- The past experience refers to Marlow's childhood that was a period of wars and instability.

- The past experience here is Marlow's meeting with Kurtz and the raids he witnessed then.

Question Item Eight: what function does the following statement express?

"These men could by no stretch of imagination be called enemies".

This question is also linked to the previous question. The statement being highlighted here is one argument that the writer advances to justify the idea of the colonizer's hypocrisy. Learners are asked to ascertain the form in which the argument appears.

Correct Answer

This statement conveys a complete rejection of a widely acknowledged idea among Europeans: Considering Africans as enemies. Informing readers and asserting the fact that Africans can by no means be enemies makes the statement a representative. In this regard, one can say that the writer resorts to representatives and expressives (when making descriptions) to argue against the colonizer's policy in Congo.

Incorrect Answers

- The speech acts belong to the category of directives because the writer is pushing readers to believe a given idea.

- This is a statement of declaration because the writer is declaring that he believes that these people are not enemies.

- This speech act is expressive because the author is stating how he feels towards Africans.

Table 38

Control Group and Experimental Group Performance in the Discursive Practice Stage of the Posttest

	N	Scores' Mean	Scores $\geqslant$ 3	Scores $<$ 3
Control Group	28	2.84	14	14
Experimental Group	28	2.55	21	7

Compared to the scores of the pretest, learners' performance at this stage has greatly improved. However, the means of the two groups are approximately the same. The only difference lies in the number of the students who obtained scores below, equal, or above the average 3. While 14 control group students obtained less than 3 in the second stage, only 7 experimental group students failed to get a score equal to or above 3. This signifies that a good number of students could invest in the practical sessions that revolved around the discursive features of literary texts.

5.3.1.3.3. Socio-cultural Stage

Just like the last part of the pretest, this third stage of the posttest is about the work's background. It contains two questions: the first (Q 9) relates to the institutional background

while the second (Q 10) questions the relationship between the selected passage and the social and cultural background of the period of the work's production.

Question Item Nine: What ideology does the writer convey throughout this passage?

This question represents the rationale of conducting a CDA-based study: Disclosing ideologies. Students' task here is to relate the writer's background to the linguistic choices made in the selected passage in order to comprehend the way ideologies can influence words and discourses.

Correct Answer

Based on the negative connotations attributed to Africans and to the Europeans' laws and colonization policy, one can say that the writer's is advocating an anti-imperialist ideology. The latter is presumably the outcome of his family's exile from Poland and the segregation that the family had to face then.

Incorrect Answers

-   The writer is an anti-feminist. This is what the relationship between Kurtz and his wife demonstrates.

-   The writer is advocating an imperialist thought through manifesting the good that colonization has brought to the "primitive" Africa.

Question Item Ten: How do the lines of the selected passage echo industrialization in Britain during the Victorian Age?

This question addresses the societal analysis of the text. Learners are required find instances that relate the idea of industrialization in Britain to the linguistic choices found in the selected passage.

Correct Answer

-   Mistreatment of workers echoes the circumstances that British workers went through the time of the production of this novel. Too many working hours and poor health

condition is a common features. The description of Africans in the selected passage demonstrates the consequences of these conditions.

- Lazy, power-hungry officials are common in both the industrial revolution and in Heart of Darkness. They are the one who pass the laws while the natives have to execute.

- The vocabulary used in the selected passage also reflects the effect that industrialization has on discourse. There was an intricate focus of the materials connecting the six men together like "iron collar", "rope", "chain" in addition to actions like "swinging" and "clinking".

Incorrect Answers

- It is one way to show that Africa at that period was as developed and industrialized as Britain.

- The vocabulary selected by the writer in this passage reveals that Africans deserve a better life that cannot be fulfilled unless industrialization takes place.

Table 39

Control Group and Experimental Group Performance in the Socio-cultural Stage of the Posttest

	N	Scores' Mean	Scores $\geqslant$ 2	Scores $<$ 2
Control Group	28	2.5	15	13
Experimental Group	28	2.91	23	5

Despite the fact that the content of this last stage is paid some attention by the teachers who employ content-based approaches, the experimental group students have manifested

better scores compared to the control group students. This is basically because the latter do not relate the knowledge they have about the work's background to the linguistic choices of the writer, and therefore, their answers remain always shallow and unjustifiable. Here too, 23 experimental group students have obtained a score equal to or above the average 2 compared to only 15 control group students. This denotes the extent to which the implementation of CDA can assist the process of explaining the way social and cultural factors can be interpreted along with the textual features of the text under analysis.

5.4. Analysis of the Post-Experiment Questionnaire

The post-experiment questionnaire was designed in the first place to gauge learners' attitudes about the proceedings of the experimental sessions on one hand and the implementation of CDA to enhance learners' interpretation of literary discourse on another hand.

5.4.1. Part One: Learners' Attitudes about the Treatment Sessions

Statement 1: I am satisfied with the time devoted to the experimental sessions.

Table 40

Attitudes about the Time Devoted to the Experimental Sessions

		Number	Percentage	valid Percentage	Cumulative Percentage
Valid	strongly disagree	4	14,3	14,3	14,3
	disagree	6	21,4	21,4	35,7
	Undecided	4	14,3	14,3	50,0
	agree	9	32,1	32,1	82,1
	strongly agree	5	17,9	17,9	100,0
	Total	28	100,0	100,0	

As the table displays, there is no big difference between the number of learners who consider the nine treatment sessions enough for doing CDA and those who believe that the number of experimental sessions did not suffice to understand the true sense of a CDA-based literary analysis. Despite the fact that the majority of respondents (32%) agreed to what the first statement conveys, six students (21.4%) disagreed while four others (14.3%) have manifested strong disagreement to the statement. The rest of the respondents (four students), however, chose the option "undecided". The statistics pertinent to this statement are very convergent, which indicates that learners are not decisive regarding the timing issue, and they are still in need of some practical classes to gain more insights into the workings of CDA.

Figure 28

Attitudes about the Time Devoted to the Experimental Sessions

Statement 2: The experimental sessions provided opportunities to exchange opinions about the writers' language and ideology.
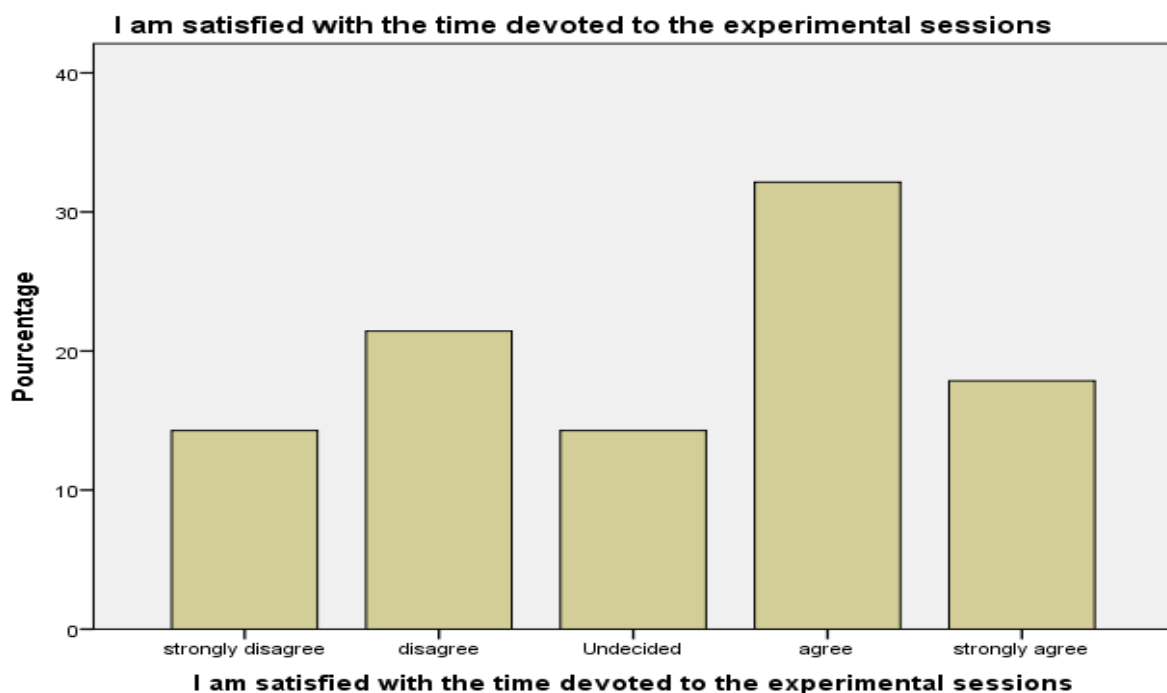
Table 41

Students' Attitudes about the Discussion Opportunities Offered in the Experimental Sessions

		Number	Percentage	valid Percentage	Cumulative Percentage
Valid	Strongly disagree	3	10,7	10,7	10,7
	disagree	5	17,9	17,9	28,6
	agree	11	39,3	39,3	67,9
	strongly agree	9	32,1	32,1	100,0
	Total	28	100,0	100,0	

The statistics linked to the second statement show that learners are very decisive regarding the core of doing CDA, for no respondent has opted for "undecided". Conversely, a great majority of students have claimed the statement's correctness through selecting the options "agree" (represented by 11 learners) and "strongly agree" (represented by nine students). Therefore, the agreement options constitute 20 students, which is far greater than the eight students who opted for the disagreement options (three for "strongly disagree" and five for "disagree"). This denotes that the teacher respected the main aim of doing CDA when analyzing literary texts, which is discussing language to comprehend elements of power and ideology. In fact, the implementation of the approach depends a good deal on one's ability to discuss the various grammatical and lexical choices, and the discussion part is key here because various interpretations are recommended.

Figure 29

Students' Attitudes about the Discussion Opportunities Offered by the Experimental Sessions

The experimental sessions provided opportunities to exchange opinions about the writers' language and ideology.
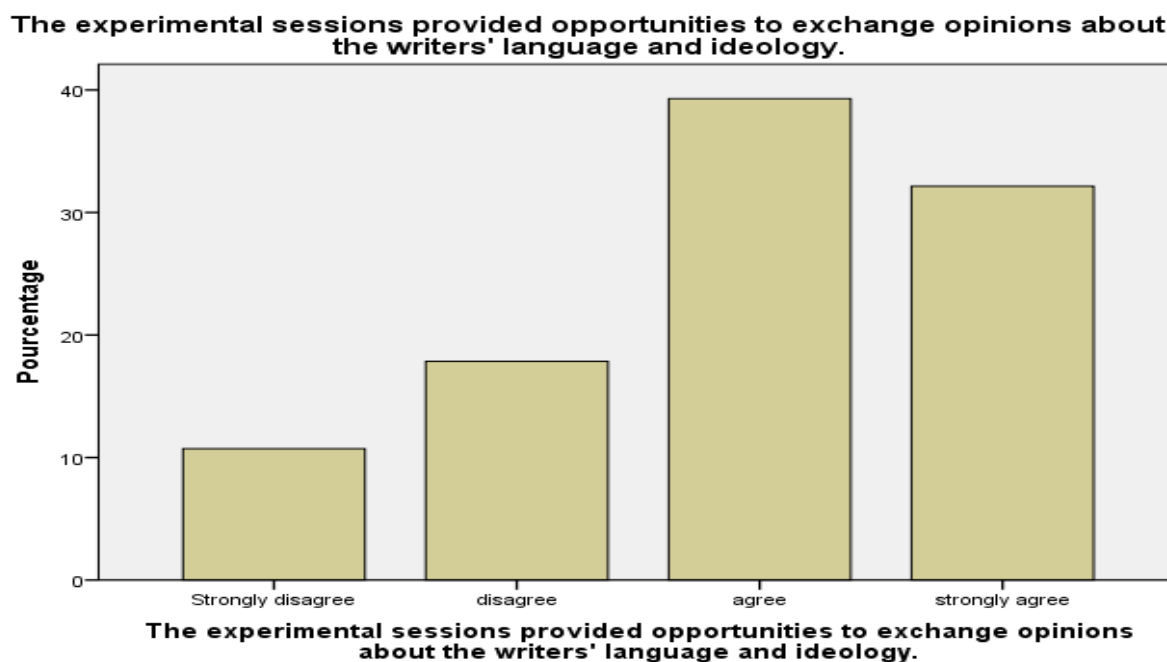
Statement 3: The experimental sessions were very motivational.

Table 42

Students' Degree of Motivation during the Experimental Sessions

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	disagree	5	17,9	17,9	17,9
	undecided	5	17,9	17,9	35,7
	agree	13	46,4	46,4	82,1
	strongly agree	5	17,9	17,9	100,0
	Total	28	100,0	100,0	

It is worthy to notice here that nobody went for the option total disagreement, which is good evidence that learners have enjoyed using CDA when analyzing the literary texts to which they were exposed. A good percentage of students (46.4%) agreed to the existence of motivation in the treatment session while five others chose to tick the "strongly agree" box. Motivation is an important factor in teaching literature, especially because most students consider the literature classes less motivating compared to other subjects. Only five learners (17.9%) disagreed with the motivation statement, and the same number of students remained indecisive. Learners' indecisiveness when responding to this statement in particular reveals either their disinterest in literature or the fact that they made some absences because it is not hard to know whether a session is motivating or not.

Figure 30

Students' Degree of Motivation during the Experimental Sessions
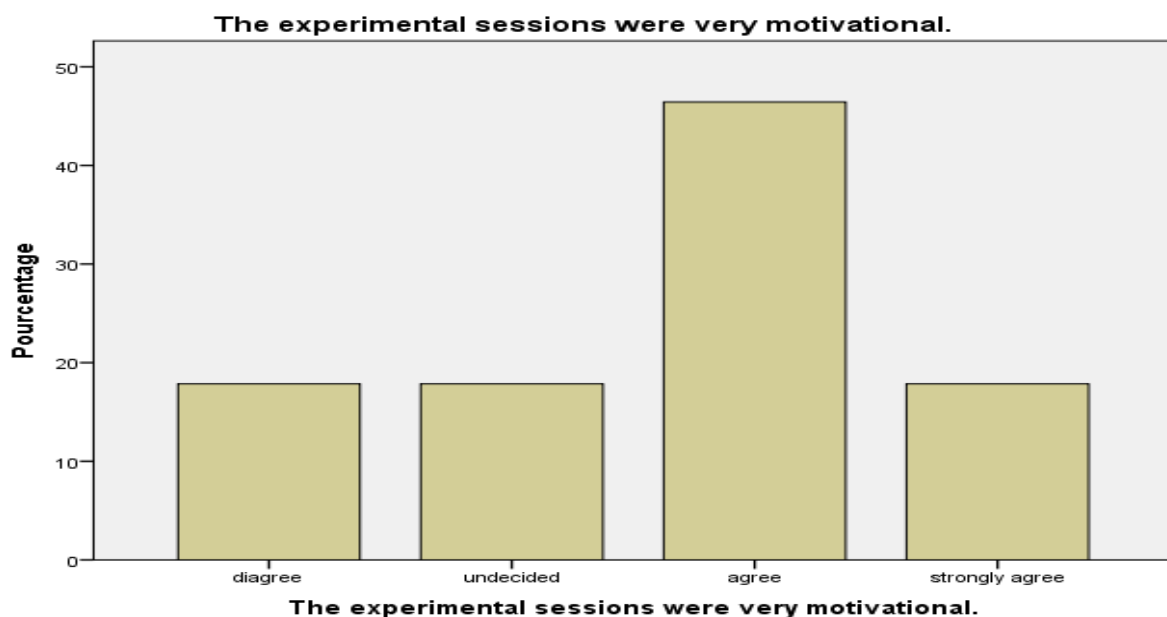
Statement 4: The experimental sessions were abundant with illustrative literary texts.

Table 43

Students' Attitudes about the Sufficiency of Literary Texts

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	strongly disagree	1	3,6	3,6	3,6
	disagree	3	10,7	10,7	14,3
	undecided	7	25,0	25,0	39,3
	agree	8	28,6	28,6	67,9
	strongly agree	9	32,1	32,1	100,0
	Total	28	100,0	100,0	

The statement questions whether the literary works and passages introduced in the classes of literature were enough for comprehending the ideas existing in these texts. A good indicator that the selected texts were sufficient is that only one student disagreed strongly with the statement while three students (10.7%) went for the "disagree" option. This number pales by comparison to the agreement options; eight students (28.6%) have selected "agree", and nine others (32.1%) went for "strongly agree". The option "undecided", however, was selected by seven students, which is, too, a number worth of consideration. This can mean that probably these texts were enough for the understanding of the texts' ideas but not for the understanding of CDA as an analytical stage.

Figure 31

Students' Attitudes about the Sufficiency of Literary Texts

The experimental sessions were abundant with illustrative literary texts.
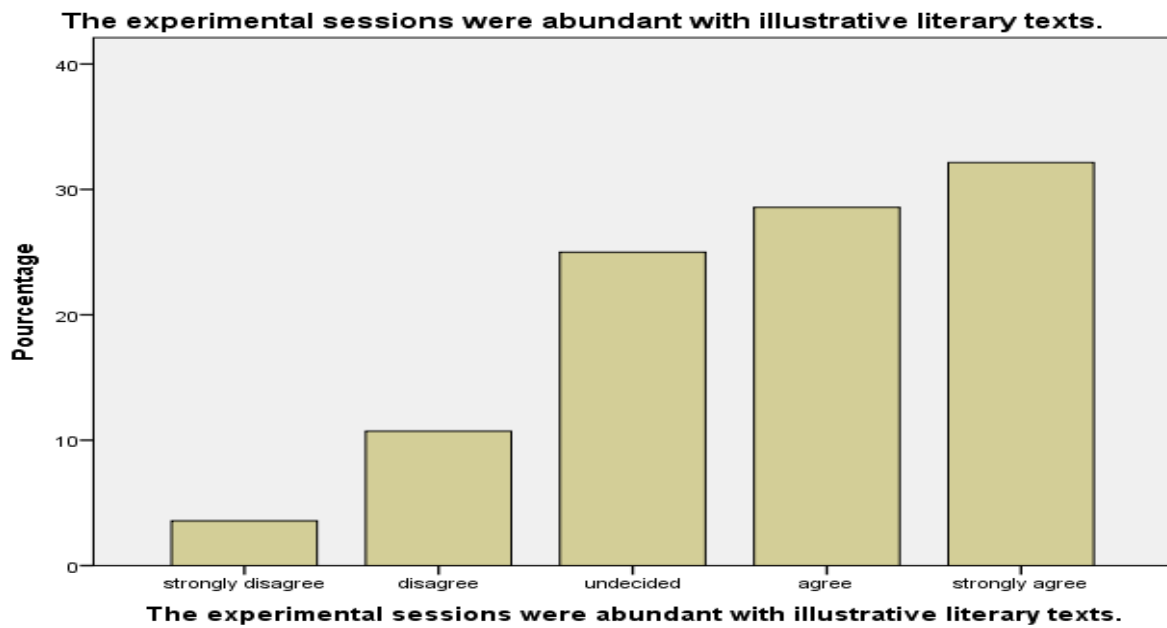
Statement 5: The texts being selected for the analysis fit the purpose of the experiment perfectly.

Table 44

Learners' Attitudes about the Appropriateness of the Selected Texts

		Number	Percentage	Valid Percentage	Cumulative Percentage
	disagree	3	10,7	10,7	10,7
	agree	8	28,6	28,6	39,3
Valid	strongly agree	17	60,7	60,7	100,0
		28	100,0	100,0	
	Total				

Learners were constantly reminded of the prime aim of conducting the experimental sessions and using CDA in literature classes, so they can easily figure out whether the content of these sessions conform to the previously set objectives or not. Only three options were selected for this statement. The respondents seem to find that the texts being selected are very relevant to the goals of CDA, for 89.3% of learners ticked the two agreement options (agree and strongly agree), leaving a small number of three students to the "disagree" option. One can claim here that the teacher has succeeded in selecting the texts that serve the themes of power and ideology in a way that made learners orient their full attention to these two aspects in particular.

Figure 32

Learners' Attitudes about the Appropriateness of the Selected Texts

Statement 6: There was an equal focus on the literary texts being presented.

Table 45

Students' Attitudes about the Equal Treatment of Texts

		Number	Percentage	valid Percentage	Cumulative Percentage
Valid	strongly disagree	2	7,1	7,1	7,1
	disagree	2	7,1	7,1	14,3
	undecided	4	14,3	14,3	28,6
	agree	14	50,0	50,0	78,6
	strongly agree	6	21,4	21,4	100,0
	Total	28	100,0	100,0	

If all texts were not treated similarly, then learners will get confused and can only understand the types of power relations existing in one text, not the others. What the table demonstrates here is that the teacher could maintain a good balance between the texts she selected to explain in class. Twenty learners with a percentage of 71.4 displayed adherence to what statement 6 conveys (50% for "agree" and 21% for "disagree") while four learners with a percentage of 14.3 expressed their disagreement about it. The option "undecided" was also selected by four learners, which is a relatively small number. The results indicate the teacher is trying to appear unbiased through demonstrating that one ideology or perspective cannot be more significant than another.

Figure 33

Students' Attitudes about the Equal Treatment of Texts

There was an equal focus on the literary texts being presented
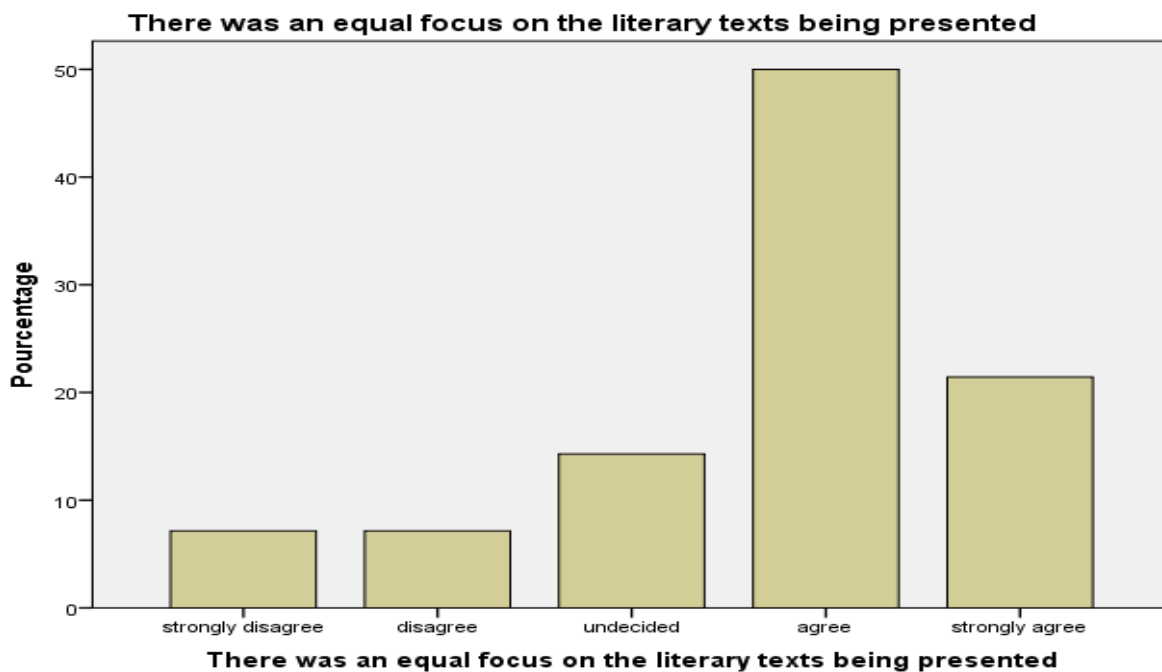
Statement 7: There was an equal focus on the different stages of doing CDA.
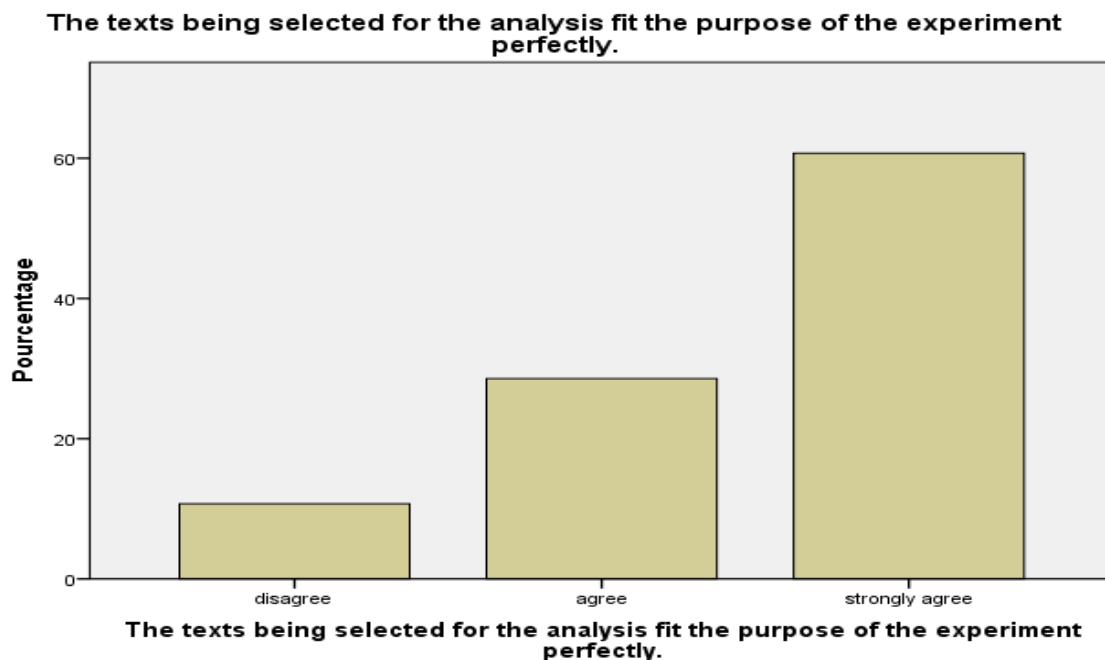
Table 46

Students' Attitudes about the Equal Treatment of the Three CDA Stages

		Number	Percentage	valid Percentage	Cumulative Percentage
Valid	strongly disagree	3	10,7	10,7	10,7
	disagree	5	17,9	17,9	28,6
	undecided	2	7,1	7,1	35,7
	strongly agree	18	64,3	64,3	100,0
	Total	28	100,0	100,0	

Since the three stages of CDA are interrelated, it can cause a good deal of ambiguity and misunderstanding among students if the teacher overemphasizes one stage at the expense of the two other CDA stages. All the students who showed agreement (64%) to this statement have selected the option "strongly agree", which represents the majority of students. Only few respondents have selected disagree (17.9%) and strongly disagree (10.7%). This delineates the extent to which the teacher is aware of the way the three CDA stages work to contribute to the overall understanding of the text, for moving to the subsequent stage of CDA cannot take place unless all the steps of the preceding stage were considered.

Figure 34

Students' Attitudes about the Equal Treatment of the Three CDA Stages
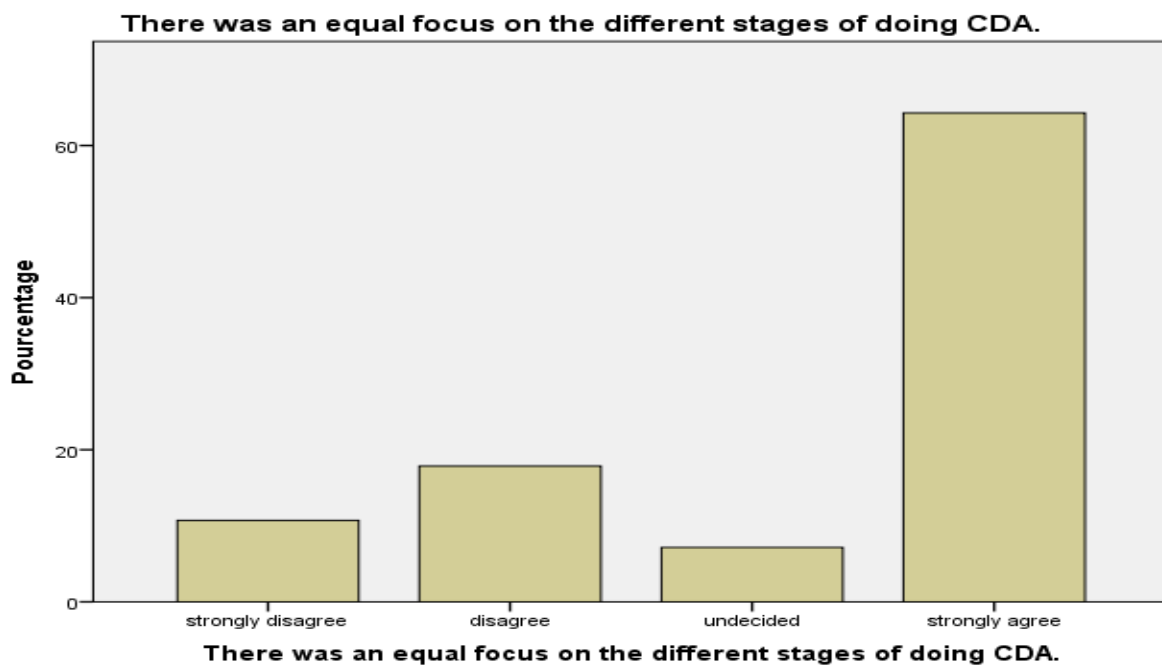
Statement 8: The evaluation activities reflected the content of the treatment sessions.

Table 47

Students' Attitudes about the Appropriateness of the Employed Evaluation Activities

		N	Percentage	valid Percentage	Cumulative Percentage
	strongly disagree	5	17,9	17,9	17,9
	disagree	3	10,7	10,7	28,6
	agree	7	25,0	25,0	53,6
Valid	strongly agree	13	46,4	46,4	100,0
		28	100,0	100,0	
	Total				

One cannot assume the success of a course presentation if the teacher's explanation was not followed by relevant evaluative activities. The statistics demonstrate that the activities, questions, and assignments supplied during and after the teacher's presentation were compatible with the elements that the teachers incorporated in her course. The good point here is that none of the respondents have opted for the option "undecided", which indicates that they are aware of what they know about the statement and what they do not know. Besides, the great majority of them (71.4%) have opted for the "agree" and " strongly agree" options while only eight learners (with a percentage of 28.6) have decided to choose the two remaining options that express disagreement about the statement. This attests to the validity and practicability of the activities being introduced in the experimental sessions.

Figure 35

Students' Attitudes about the Appropriateness of the Employed Evaluation Activities

The evaluation activities reflected the content of the treatment sessions.
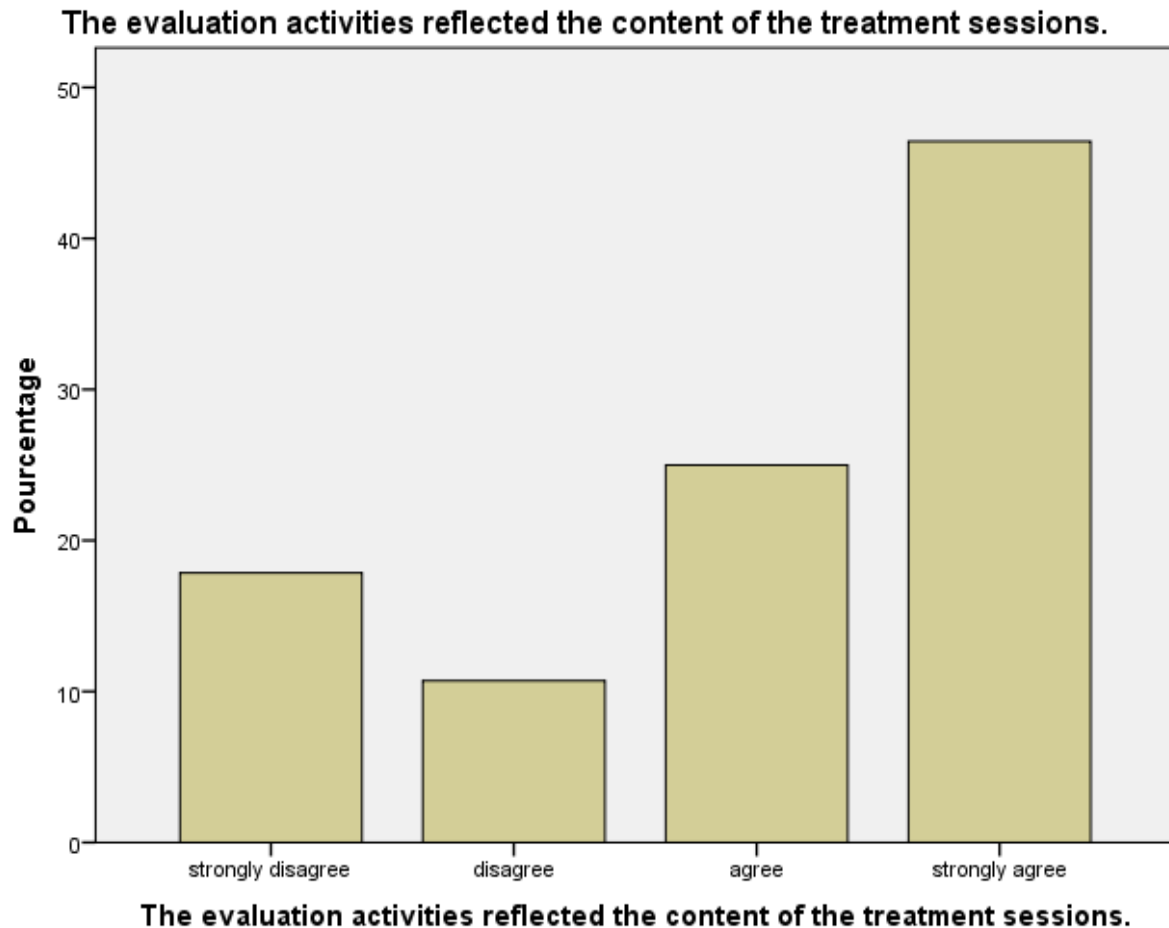
5.4.2. Section Two: Learners' Attitudes about Using CDA in Literature Classes

Question Item 9: What are the problems that faced you when you first embarked on a critical analysis of the literary texts being studied? (Selecting more than one option is possible)

Table 48

Problems Encountered when First Using CDA to Analyze Literature

		Responses		Observations'
		N :	Percentage :	Percentage
Literary analysis problems[a]	lack of cultural competence	9	17,6%	32,1%
	lack of pragmatic knowledge	12	23,5%	42,9%
	ambiguity of literary style	8	15,7%	28,6%
	poor language proficiency	19	37,3%	67,9%
	Other problems	3	5,9%	10,7%
Total		51	100,0%	182,1%

Learners appear to be very aware of the problems they face in classes of literature. The answers they have provided correlate perfectly with what the teachers of literature have claimed in the interview. The great majority of learners (19) have mentioned that the greatest difficulty lies in their poor language proficiency along with the lack of pragmatic knowledge, and both are elements related to the linguistic features of the text. However, only few learners (15.7%) have opted for the ambiguity of literary style because this problem is treated at the level of their literature classes. One learner has mentioned that he "thought [he] knew everything about *Heart of Darkness* until [he] was introduced to CDA; it seems that language analysis made [him] change [his] attitudes about every theme in the work".

Another learner has mentioned the following "CDA has shown me that the literary analysis that I used to do all the preceding years is very superficial and that I cannot really see the true

messages of a text, especially those of ideological nature". This denotes that CDA managed to help learners know that a superficial analysis of a text is also a barrier to the full understanding of the different themes that a literary text can incorporate, and hence, interpreting a text from different perspectives can be a solution.

Figure 36

Problems Encountered when First Using CDA to Analyze Literature
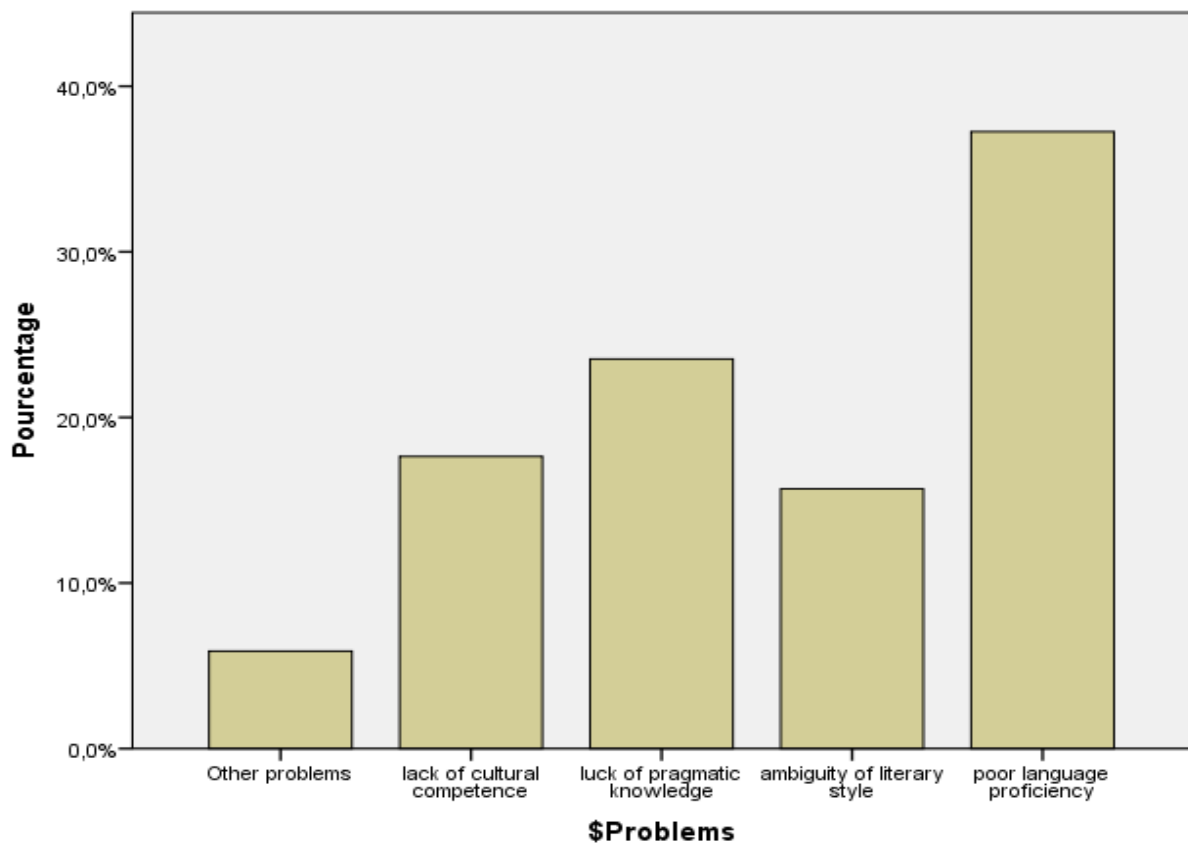
Question Item 10: Select the item (s) that represent what CDA enabled you to do/understand.

Table 49

Learners' Attitudes about the Outcomes of Analyzing Literature Using CDA

		Responses		Observations' Percentage
		N :	Percentage :	
Outcomes of implementing CDA[a]	understanding the linguistic attributes of literary texts in a better way.	15	31,9%	60,0%
	understand the social and cultural underpinnings of the studied texts.	10	21,3%	40,0%
	Comprehending the rhetorical strategies of studied literary works.	10	21,3%	40,0%
	understand issues from different perspectives and endorsing the otherness.	10	21,3%	40,0%
	Other outcomes	2	4,3%	8,0%
Total		47	100,0%	188,0%

Learners appear to be very aware of the areas that CDA could improve. The answers they have provided go hand in hand with what their answers to the previous question, which denotes that CDA could help them to solve the problems that they have referred to in the previous question. The great majority of learners (31.9%) went for the option that claims learners' satisfaction with the way CDA helped them to overcome some language-related problems. And since pragmatic analysis is part of language analysis, solving the problem of

pragmatic knowledge can be also embedded within the first option. Ten (10) learners (21.3%) mentioned that CDA assisted their understanding of the social and cultural background of the text, and the same number selected the option "Comprehension of rhetorical strategies". Only two (2) students have provided other options like: Being able to decide about what to analyze and to establish links among the elements being analyzed. Learners' answers demonstrate that CDA highlights language as prime concern, for even problems of pragmatics, culture, and literary style can be all solved based on a basic understanding of linguistic elements. Therefore, those whose linguistic competence is poor cannot proceed with the second and third CDA stages, just because the latter are based on the first linguistic stage.

Figure 37

Learners' Attitudes about the Outcomes of Analyzing Literature Using CDA
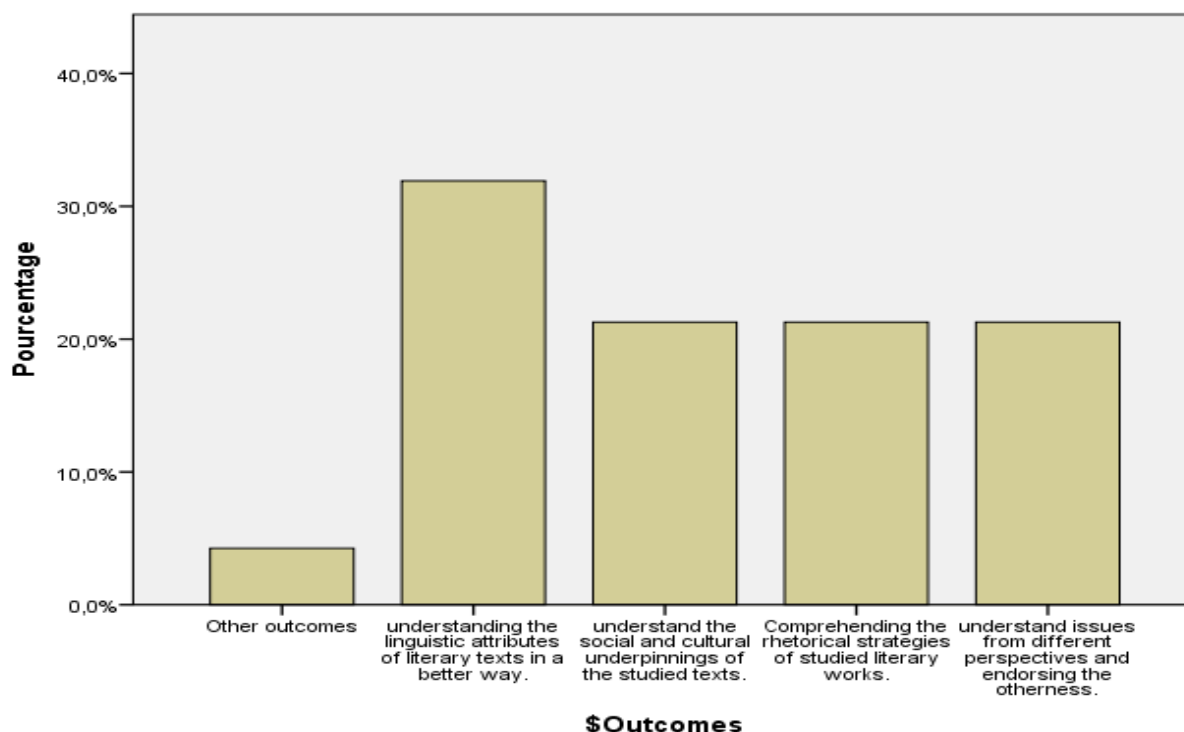
Question Item 11: What was the hardest part of doing CDA?

Table 50

Learners' Attitudes about the Hardest Part of Doing CDA

		Number	Percentage	Valid percentage	Cumulative Percentage
Valid	The descriptive stage	15	53,6	53,6	53,6
	the discursive practice	9	32,1	32,1	85,7
	The sociocultural practice	4	14,3	14,3	100,0
	Total	28	100,0	100,0	

As expected, the hardest part of doing CDA when analyzing literary texts according to Master1 students is the first stage, which is description. Fifteen learners, who constitute more than half of the population (53%), claimed that the most challenging aspect of CDA is analyzing the text linguistically despite the fact that the semantic and syntactic elements of analysis are issues that learners have already encountered in classes of Grammar and Writing. The second stage was claimed less challenging compared to the first but more difficult than the third. Nine respondents (32.1%) consider that the second stage (discursive practice) is the hardest. This is presumably because the discursive patterns of a text are also linked to the text's semantic and syntactic properties. Therefore, one can assume that learners' poor language proficiency lies behind finding the first and the second stages harder nuts to crack. How can we expect a learner to know the significance of employing some grammatical and pragmatic structures while s/he still struggles to understand how this item is formed in the

first place? Only four respondents (14.3%) have selected the last option (socio-cultural practice), for it is based primarily on a general understanding of the work's background.

Figure 38

Learners' Attitudes about the Hardest Part of Doing CDA
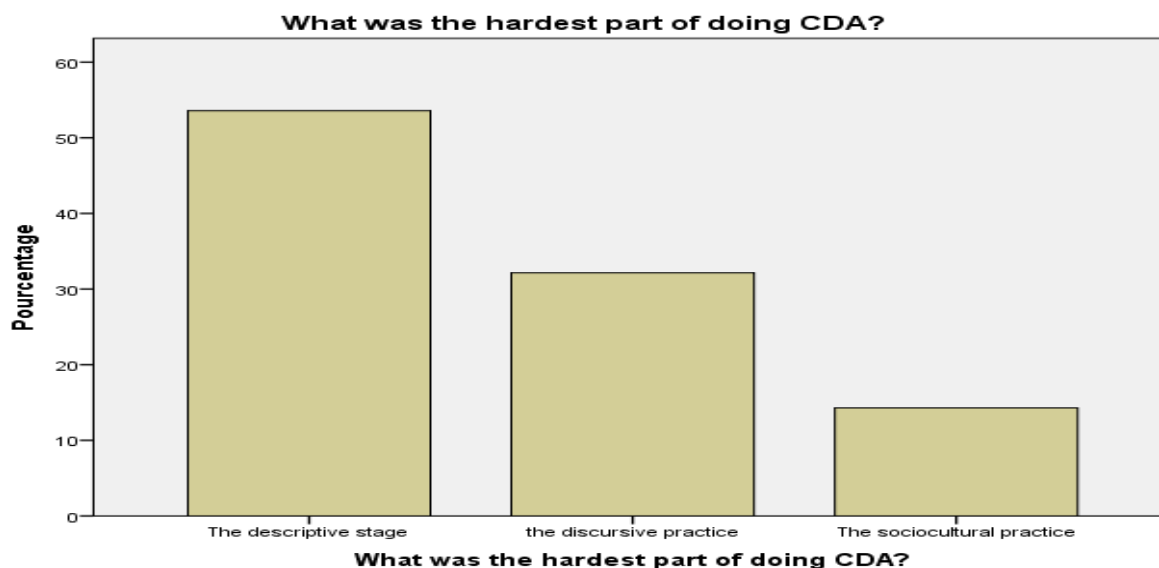
Question Item 12: What CDA stage was less complicated?

Table 51

Learners' Attitudes about the Least Complicated CDA Stage

What CDA stage was less complicated?

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	the descriptive stage	10	35,7	35,7	35,7
	the discursive practice	6	21,4	21,4	57,1
	the sociocultural practice	12	42,9	42,9	100,0
	Total	28	100,0	100,0	

This question helps to ascertain the extent to which question 11 and question 12 correlate. Since the descriptive stage was considered as the hardest in question item 11, the least complicated stage is supposed to be either the discursive practice or the sociocultural practice. As the table demonstrates, the easiest stage, according to the respondents, is stage number three as 12 learners (42.9%) have chosen the third option (the sociocultural practice). Ten learners found the descriptive stage easier than the two other stages while only six students (21.4%) decided to choose the second option that states that the discursive practice is the least complicated of them all. It is quite expected from learners to find the third stage less complicated compared to the two other stages because this stage is about the work's social and cultural background, and these are the main points that they usually discuss in their literature classes.

Figure 39

Learners' Attitudes about the Least Complicated CDA Stage
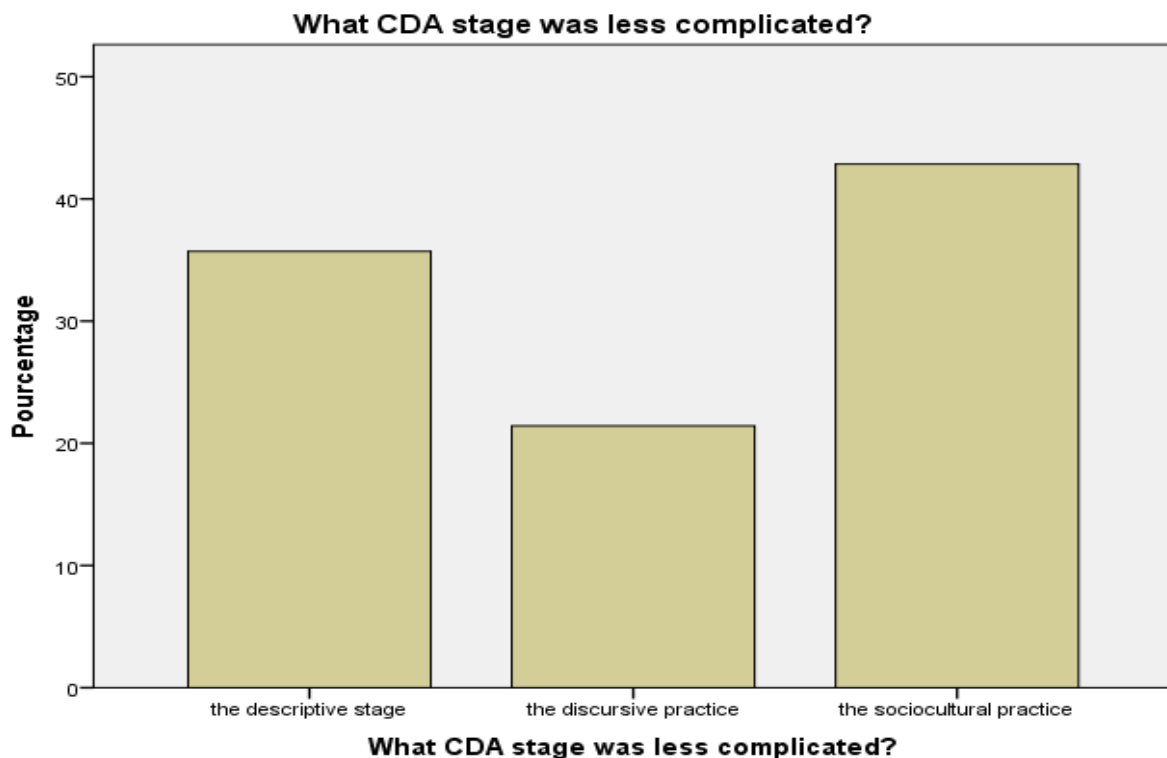
Question Item 13: From 1 to 5, mark the extent to which you think this statement is correct.

Using CDA to analyze literary texts helped me to understand the role of discourse in construing power.

Table 52

Learners' Attitudes about the Role of CDA in Interpreting Power Relations

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	1/5	1	3,6	3,6	3,6
	2/5	2	7,1	7,1	10,7
	3/5	5	17,9	17,9	28,6
	4/5	11	39,3	39,3	67,9
	5/5	9	32,1	32,1	100,0
	Total	28	100,0	100,0	

Considering the statistics displayed by the table, one can assume that Master 1 students think highly of the role that CDA can play in raising attention about aspects of power and ideology in literary texts. 39% of the respondents attributed a 4/5 to the introduced statement whereas a percentage of 32.1 have opted for the option "5/5", which denotes that they entirely endorse the idea conveyed through the statement. Only 5 students (17.9) have attributed an average mark (3/5) while the marks 2/5 and 1/5 were given by 7.1% and 3.6% of the whole population. These statistics can only evidence the degree of learners' awareness about the way some linguistic aspects of the text can reveal issues related to power and ideological orientations.

Figure 40

Learners' Attitudes about the Role of CDA in Interpreting Power Relations
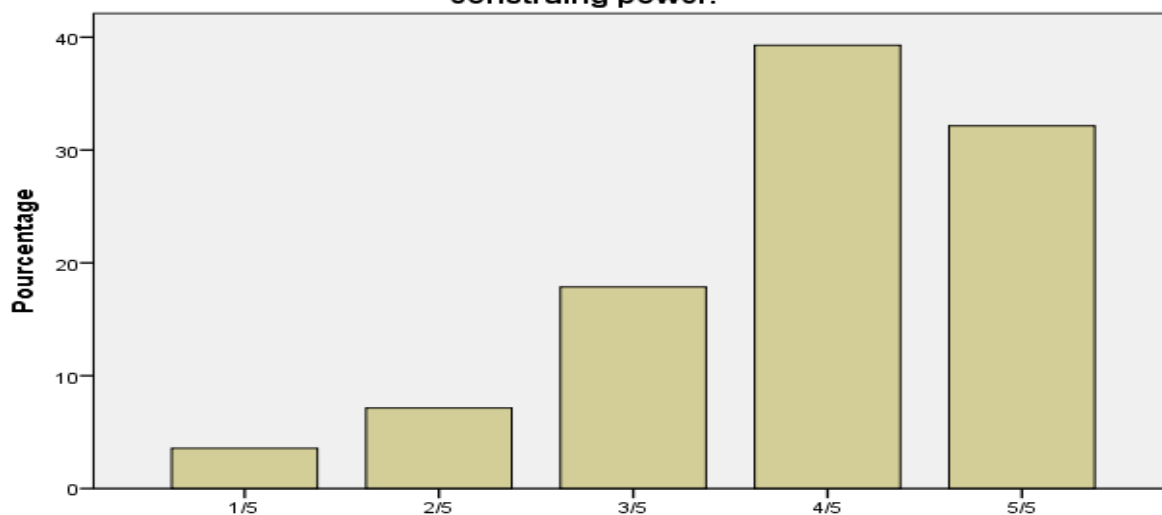
Question Item 14: After attending the experimental sessions, are you now able to apply the theory to other literary works without hardships?

Table 53

Learners' Perceived Ability to Apply CDA to Other Literary Works

		Number	Percentage	Valid Percentage	Cumulative Percentage
Valid	Yes	12	42,9	42,9	42,9
	Only with guiding instructions	12	42,9	42,9	85,7
	No	4	14,3	14,3	100,0
	Total	28	100,0	100,0	

The statistical results of the fourteenth question demonstrate that the majority of learners (24) are able to apply the CDA techniques being studied to other literary works. However, half of this population (12 learners) with a percentage of 42.9 can do CDA only when provided with instructions and guidelines, so this latter category is still in need of some practice regarding the way CDA should be applied. The table also displays that only four students have selected the "No" option, which indicates that the materials used in the treatment sessions were diverse in terms of language, genre, and content.

Figure 41

Learners' Perceived Ability to Apply CDA to Other Literary Works
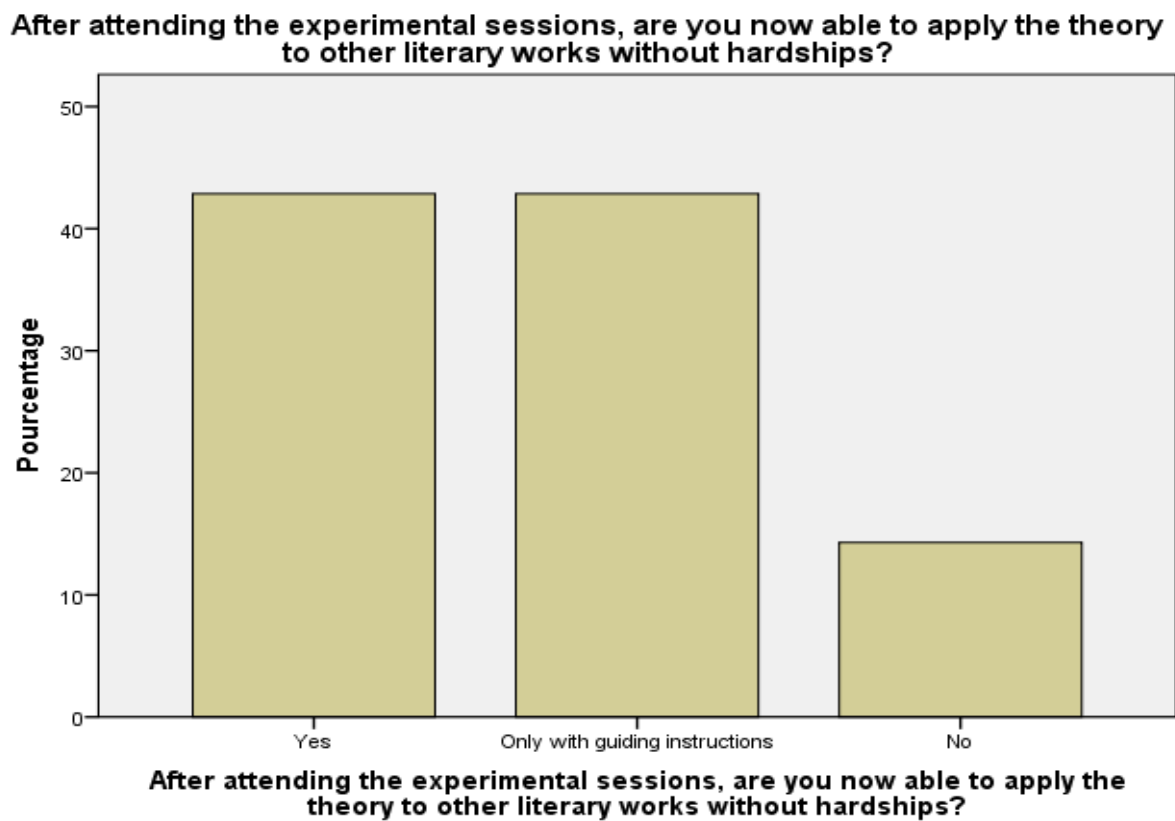
Question Item 15: In what way (s) do you think that CDA is different from any other approach to teaching literature?

Table 54

Learners' Attitudes about the Differences between CDA and the Traditional Approaches to Teaching Literature

		Responses		Observations' Percentage
		N :	Percentage :	
CDA and other approaches[a]	Other approaches appear superficial compared to CDA	8	12,3%	28,6%
	Other approaches are restricted in scope while CDA welcomes different interpretations	10	15,4%	35,7%
	CDA is more about language while the other approaches are more about content	15	23,1%	53,6%
	CDA is multidisciplinary; mere knowledge about literature will never suffice	21	32,3%	75,0%
	CDA is harder than any of the approaches that we have been exposed to	9	13,8%	32,1%
	Other differences	2	3,1%	7,1%
Total		65	100,0%	232,1%

If learners were able to distinguish between CDA and other approaches of teaching literature, then one can claim that they could understand the true nature and function of both: CDA and literature. The majority of learners have mentioned that CDA requires being aware

about different disciplines other than literature like linguistics, anthropology, and politics, which is why another category of learners have maintained that CDA is harder than the approaches with which they are acquainted.

After being exposed to CDA, some learners started to see the other approaches somehow superficial due to marginalizing the element of ideology. One learner, in particular, has stated that "CDA made [him] feel that [he is] clever, sometimes philosopher". Many students have referred to this point because one aspect of CDA is the so-called "multiple interpretation", which means that many interpretations can be offered to the one statement, which grants more freedom to learners. Another student's answer was influenced by the three stages of CDA, and he stated the following: "Finally, I came to know the main steps I need to follow to analyze a literary text.", which makes CDA more systematic in the students' eye.

The only similarity that learners could spot was the way CDA and other approaches make reference to social, historical, and cultural background of the text. One learner has made this similarity more transparent when saying that "In traditional approaches to teaching literature, referring to the text's background is an end in itself while in CDA this background should be also used to explain the reasons behind formulating ideologies and power relations in a given society. Another student voiced a similar attitude maintaining that " both CDA and other approaches to teaching literature involve cultural and social aspects of the text, and that's why, the last stage of CDA is the easiest."

Figure 42

Learners' Attitudes about the Differences between CDA and the Traditional Approaches to Teaching Literature
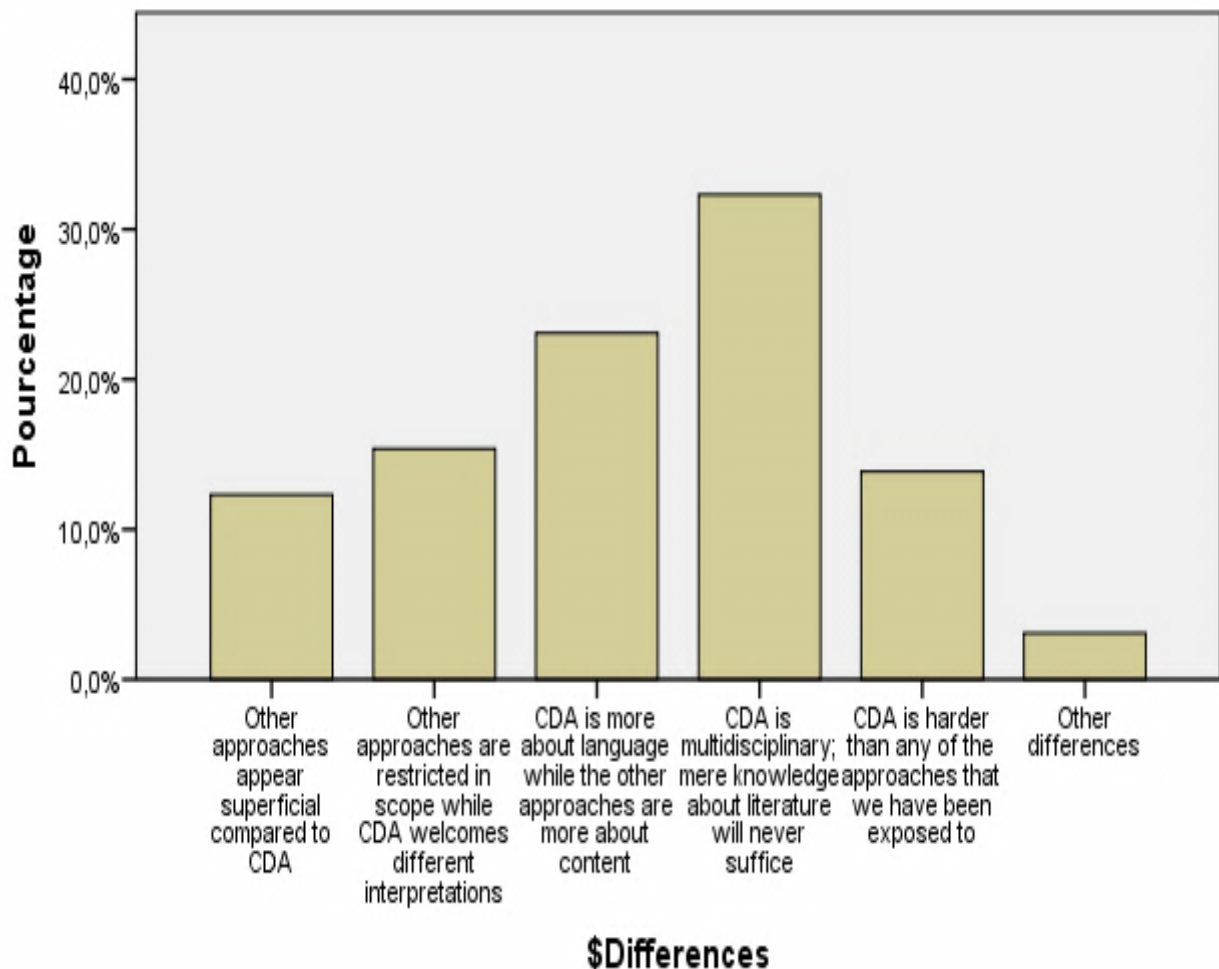
Question Item 16: What suggestions would you offer to enhance the practices of using CDA in classes of literature?

This question paved the way for learners to express their attitudes about CDA without being restricted to the options provided throughout the two sections of the questionnaire. The suggestions that learners have offered can help the researchers to spot what is missing in the implementation of the devised approach and the way these imperfections can be addressed.

Not all the students could provide valid suggestions because they are still unable to view the teaching process and CDA from different angles. Yet, the sum of the suggestions being offered were categorized into five main recommendations:

- More time should be allotted to practical sessions.

- The works to be analyzed should be up-to-date, and they should meet the learners' needs and interests.

- Learners are supposed to compare and contrast their interpretations of the literary texts, so the teacher should give more space for learners to discuss and exchange interpretations among themselves.

- More explanation is needed when it comes to discourse concepts and discourse theories. The course of Discourse Analysis cannot suffice to understand all the analysis techniques.

- Teachers should explain the background of the text first, so using content-based approaches along with CDA is mandatory.

- Learners are becoming more cognizant about the way language works in the literary texts to which they were exposed, and they expressed an overall satisfaction about the techniques used by their teacher of literature to explain the different ideologies and power relations.

Conclusion

The present chapter has displayed the results gained from the interview, the two questionnaires, and the experiment. The findings of the pre-experiment questionnaire as well as the teachers' interview demonstrate that main challenge that learners usually face, and that may constitute an obstacle in the process of CDA implementation is poor language proficiency. The two tools also display that learners lack awareness about the importance of analyzing ideology and power relations in literary texts. The experimental tests, however,

show that CDA has considerable impact on learners' ability to interpret ideological issues out of understanding the linguistic elements construing them. The post-experiment questionnaire displays the change that took place in learners' attitudes about literature classes as well as the degree of their awareness about ideologies and power relations in literary texts. Hence, there was an overall satisfaction about the implementation of the devised approach.

Chapter Six: Interpretation and Discussion of the Main Findings

Introduction

After identifying, describing, and analyzing the data obtained from all the four tools of investigation used in this research, the findings ought to be interpreted and discussed further in relation to the study's questions and objectives. Therefore, chapter six is an attempt to recapitulate the results gained in the previous chapter in order to compare the results of each investigation tool to the findings of the other research instruments. This chapter also highlights the way this study contributes to addressing the research gap through comparing the present findings to some previous research works in the area of teaching literature in EFL classes.

6.1. Interpreting the Interview's Main Findings

The teachers of literature being interviewed have manifested clear discrepancy between the objectives they have set for teaching literary texts and their actual practices. Despite claiming that understanding literature cannot be achieved in the absence of analyzing literary discourse, and that teaching literature is meant to help learners develop their linguistic competence, they have all contended that they usually focus on the text's summary and themes when explaining literary texts while they resort to some linguistic analyses very rarely in case some quotes need further explanation.

The interviewed teachers have also clarified that in order to develop learners' critical reading of literary texts, students should not only try to understand and study the language used by the writer (lexicogrammatical features) but also to understand what is not mentioned explicitly by the writer (the pragmatic analysis) along with the social and cultural aspects of the text (the work's background). The three stages that teachers have communicated correspond perfectly to the three stages of Fairclough's CDA model: The descriptive stage, the discursive practice, and the socio-cultural practice.

All the teachers being interviewed have highlighted that the challenge that threatens learners' propensity to make improvement is their ill language proficiency, which is usually the outcome of laziness, lack of reading, and teachers' overdependence on some theme-related approaches. All these factors combined will result not only in poor mastery of the language but also in hating the subject, considering it total boredom.

All the solutions that teachers have suggested correlate perfectly with the language-related challenges that have been mentioned at the beginning of the interview. These include: resorting to language-based approaches, selecting texts relevant to learners' areas of interest, and encouraging learners to read and relate the words they come across to the social and cultural background of the work, and all these elements can be seen in the principles underlying CDA.

As for their attitudes regarding the implementation of Critical Discourse Analysis in teaching literary texts, six out of seven teachers have welcomed this initiative, considering it one way to solve the numerous problems they encounter in their classes. However, they postulated that this implementation can only take place if more time was attributed to literature classes and more knowledge about the implementation of CDA was gained.

It is noteworthy here that the teachers' answers would help immensely to design the teaching and testing materials of the experimental phase and also to suggest some pedagogical guidelines for teachers of literature who wish to implement critical discourse analysis in their classes.

What follows is a diagram that summarizes all teachers' answers to the interview questions, highlighting the main problems faced in classes of literature, their causes, and the suggested solutions.

Figure 43

A Summary of Teachers' Responses to the Interview Questions
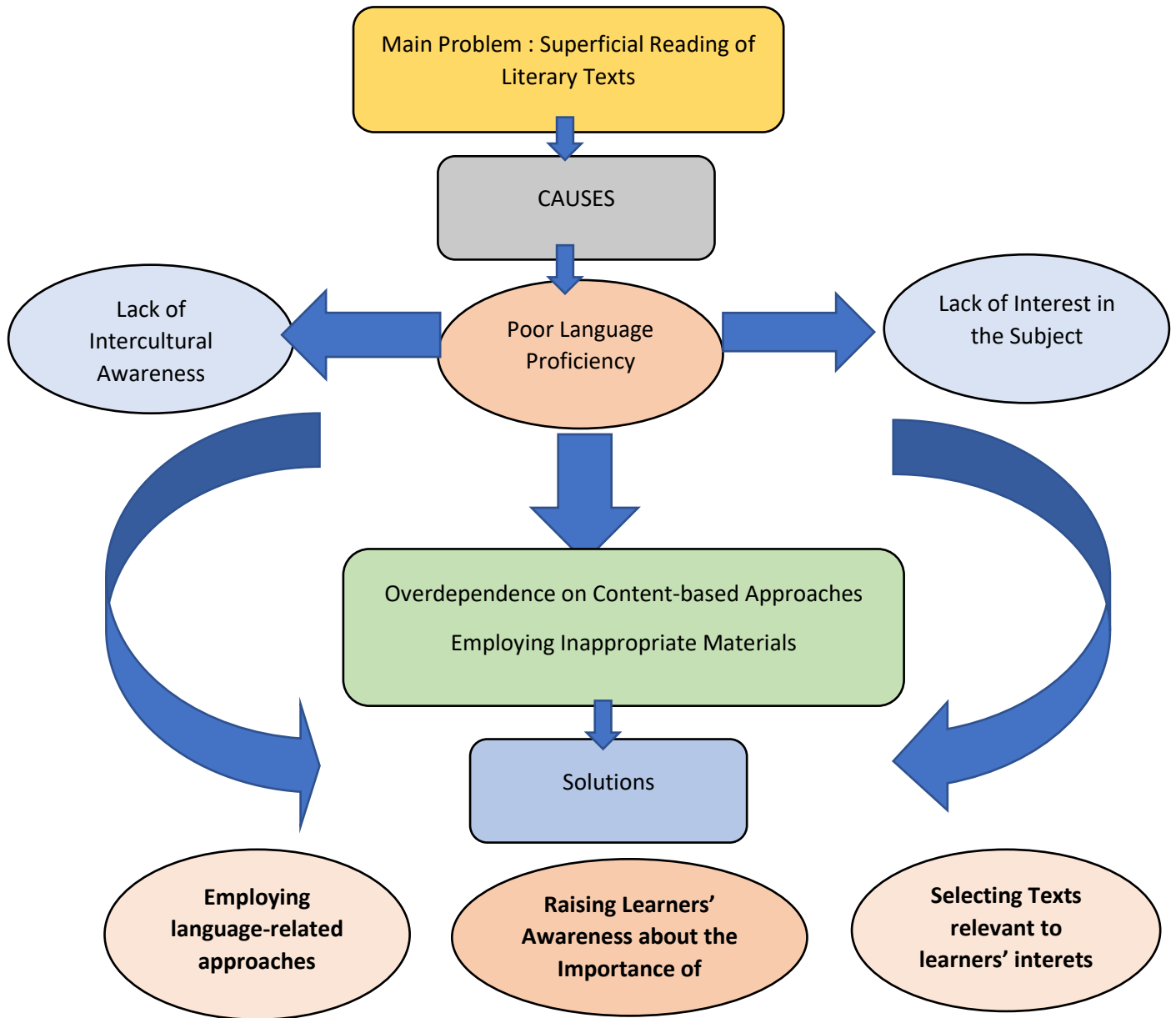
6.2. Interpreting the Findings of the Pre-Experiment Questionnaire

6.2.1. Summary of Students' Responses to the Pre-Experiment Questionnaire

After analyzing learners' responses to the questionnaire items, the following conclusions were drawn:

- Learners' prime obstacle when studying literature is language, which is the reason why most of them feel frustrated about literature and literature classes. Yet, they

believe that exposing them to language-based approaches in literature is not the solution.

- Teachers' most employed teaching technique is lecturing, which is also the most dislikable to learners as they probably do not feel much involved in the sessions' proceedings. Corollary to that, learners expressed their enthusiasm about the idea of resorting to discussion-based classes that highlight the works' ideology and background.

- Despite having positive attitudes about discussion-based and ideology-based classes, learners were completely against the use of some language-based approaches, which explains that learners cannot make the link between language and ideology and cannot even comprehend the role that language plays in a literary text. The proof of that is learners' claim that literature is important because it is a source of amusement.

6.2.2. Testing the Pre-Experiment Questionnaire Reliability

Table 55

Reliability of the Second Part of the Pre-Experiment Questionnaire

Cronbach's Alpha	Elements' Number
,705	8

Using Cronbach's reliability test, the first part of the questionnaire, which includes eight questions about the techniques used in literature teaching, was tested. The results demonstrate that Cronbach's alpha equals 0.705, which is considered satisfactory and validates this part's reliability, for reliability is supposed to be beyond 0.5 to be considered as satisfactory. Therefore, if the same questions were retaken by the same population, similar or approximate results would be obtained.

Table 56

Reliability of the Third Part of the Pre-Experiment Questionnaire

Cronbach's Alpha	Elements' Number
,719	8

   The second part of the questionnaire, which includes eight questions about learners' weaknesses in literature classes, was also tested using Cronbach's value. The results display that Cronbach's alpha equals 0.719, which is considered satisfactory and validates this part's reliability.

6.3. Interpreting the Experiment's Main Findings

6.3.1. Paired Sample T-Test Results

   Paired-sample T-test was carried out to see whether there are any differences in the scores of the same group in the pretest and posttest. This indicates that a comparison was made between the pretest and post-test scores of the control group, and the same procedure was carried out with the experimental group. The utilization of this type of tests is very significant in the sense that it enables to observe the impact of employing CDA in comparison to implementing conventional content-based approaches.

6.3.1. 1. Analysis of Control Group Data Using the Paired Sample T Test

   Before resorting to the statistics made by SPSS, an overview about the gain scores of the control group students is mandatory (See Appendix M).

Table 57

Representation of Control Group Gain Scores

Participants	Pretest scores	Posttest scores	Gain scores
Participant 1	12,00	10	-2
Participant2	9,00	9.5	+0.5
Participant 3	4.5	4.5	00
Participant 4	4	5	+1
Participant5	10	10.5	-0.5
Participant6	7,50	8.5	+1
Participant7	14,00	15	+1
Participant8	3,00	3.5	+0.5
Participant9	8,50	8	-0.5
Participant10	10,00	10.5	+0.5
Participant11	6,00	6.5	+0.5
Participant12	10,00	10	00
Participant13	5,50	5	-0.5
Participant14	12,50	12	-0.5
Participant15	7,00	8	+1
Participant16	7,50	9	+1.5
Participant17	10,00	9	-1
Participant18	2,50	6.5	+4
Participant19	4,00	3.5	-0.5
Participant20	6,00	8.5	+2.5
Participant21	8,00	8.5	+0.5

Participant 22	7,50	9.5	+2
Participant 23	12,00	12.5	+0.5
Participant 24	13,00	13	00
Participant 25	5,00	6.5	+1.5
Participant 26	3,50	4	+0.5
Participant 27	6,00	6.5	+0.5
Participant 28	9,50	12	+1.5

Table 57 demonstrates that the disparity existing between the control group scores of the pretest and posttest is not very significant. Seven students have obtained regressed scores that ranged between -0.5 and -2 while three students retained the same score of the pretest. All the remaining students have demonstrated some improvement in their performance, gaining scores that ranged between +0.5 and +4, which represents the biggest gain score. Further pertinent data are displayed in an SPSS spreadsheet to make the process of understanding the differences in scores considerably easier.

Table 58

Statistical Description of the Scores Gained by the Control Group in the Pretest and Posttest

		Mean	N	Standard deviation	Std. Error Mean
Pair 1	Pretest	7,8214	28	3,25239	,61464
	Posttest	8,4107	28	3,01249	,56931

Table 58 displays the statistical description of the scores gained by the control group in the pretest and posttest. It demonstrates that the pretest mean is 7.82 with a standard deviation of 3.25, which attests to the gap existing between learners' scores. The table also shows that the posttest mean is 8.41 with a standard deviation of 3.01. This indicates that the improvement that learners showed in their performance is not very significant.

Table 59

Correlation between the Control Group Pretest-Posttest Scores

	N	Correlation	Sig.
Pair 1 Pretest & Posttest	28	,928	,000

Table 59 shows that the correlation between the pretest-posttest scores represents r=0, 928, which is considered very high and satisfactory.

Table 60

Inferential Statistics of the Control Group Paired Sample t test Value

	Paired Differences					t	df	Sig. (two-tailed)
	Mean	Standard deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 Pretest - Posttest	-,58929	1,20994	,22866	-1,05845	-,12012	-2,577	27	,16

Table 60 demonstrates the inferential statistics of the paired sample t test value. It clearly shows that the difference of the pretest and the posttest means is approximately -0,58 while the standard deviation of the difference between the two means is around 1.20. The t value for this group is – 2.57 with 27 degrees of freedom. The two tailed p value associated with the t test is p = 0, 16, and it is more than the alpha value. As mentioned earlier, if the p value is more than the alpha level, then the null hypothesis can be accepted. Therefore, the control group's results indicate that p =0,16, which is more than α=0, 05. These results prove that the use of the traditional instruction that is based upon content-based approaches is not practical and does not have any impact on learners' critical and analytical skills.

6.3.1.2. Analysis of Experimental Group Data Using the Paired Sample T Test

The results of the experimental group scores are presented in the subsequent tables (See Appendix N).

Table 61

The Experimental Group Gain Scores

participants	Pre-test scores	Post-test scores	Gain scores
Participant 01	4	8,00	+4
Participant 02	5	9,00	+4
Participant 03	10.5	11,00	+0.5
Participant 04	12	15,00	+3
Participant 05	7	7,00	00
Participant 06	9	13,00	+4
Participant 07	10	12,50	+2.5
Participant 08	9	10,50	+1.5

Participant 09	2	5,00	+3
Participant 10	7	6,00	-1
Participant 11	5	9,50	+4.5
Participant 12	8	11,00	+3
Participant 13	11.5	11,00	-0.5
Participant 14	3.5	7,00	+3.5
Participant 15	13	15,00	+2
Participant 16	9	10,50	+1.5
Participant 17	4.5	8,00	+3.5
Participant 18	6	9,50	+3.5
Participant 19	7.5	10,00	+2.5
Participant 20	12	17,00	+5
Participant 21	5.5	8,50	+3
Participant 22	8.5	10,00	+1.5
Participant 23	14.5	15,00	+0.5
Participant 24	11.5	13,00	+1.5
Participant 25	5	7,00	+2
Participant 26	3	6,00	+3
Participant 27	6	8,00	+2
Participant 28	7.5	11,00	+3.5

According to tables 61, it can be noticed that the experimental group has manifested higher gain scores compared to the control group. Only two learners out of the whole sample have exhibited regressed gain scores from (-0,50) to (-1) while one student could retain the same

score of the pretest. All the rest (25 students), however, could gain scores that ranged from (+0.5) to (+5), which represents the highest gain score. The highest mark in the pretest is 14.5/20 while the best mark in the posttest is rather 17/20. These results are further analyzed using SPSS (the paired sample T-test and the independent sample T-test) in the following tables.

Table 62

The Experimental Group Paired Sample Statistics

	Mean	N	Standard deviation	Std. Error Mean
Pretest	7,7500	28	3,27024	,61802
Pair 1 Posttest	10,1429	28	3,05462	,57727

Table 62 displays the statistical description of the experimental group's pretest and posttest results. It is obvious that there is a significant improvement in the test means, for the mean has increased from 7.75 to 10.14. Therefore, the difference between the two means equals 3.16, which is very significant as it attests to the impact that the devised approach had on learners' interpretive and analytical skills. The standard deviation in the pre-test is 3.27 while in the post-test, it is 3,05, which denotes the extent to which learners' scores are close to each other in both cases.

Table 63

The Experimental Group Paired Sample Correlation

		N	Correlation	Sig.
Pair 1	Pretest & Posttest	28	,887	,000

Table 63 shows that the correlation existing between the pre-test scores and the post-test scores is r=0,887, which is considered very high and satisfactory.

Table 64

The Experimental Group Paired Sample T-test

	Paired Differences		
	Mean	**Std. Deviation**	**Std. Error Mean**
Pair 1 Pretest - Posttest	-2,39286	1,51753	,28679

	Paired Differences				
	95% Confidence Interval of the Difference				
	Lower	Upper	t	df	Sig. (2-tailed)
Pair 1 Pretest - Posttest	-2,98130	-1,80442	-8,344	27	0,000

Table 64 shows the inferential statistics of the paired sample T-test that belongs to the experimental group. The difference between the two means of this group is -2.39, and the

standard deviation estimates at 1.51. The t value for this paired test is -8,344 with 27 degrees of freedom. The two-tailed p value of this pair is 0,00. If the p value is equal or less than the alpha value that equals 0,05, then the null hypothesis is rejected (p= 0,00 ≤ α= 0,05). Therefore, the p value here confirms a relationship between the use of CDA and enhancing learners' interpretation of power relations in literary discourse.

6.3. 2. Independent Sample Test Results

The independent Sample T-test was carried out in order to measure the difference in scores between two different groups: The experimental group and the control group. This operation was made with the pretest and posttest scores. Measuring the scores' difference in the pretest would give more details about the degree of consistency between the two groups while the posttest independent sample t-test was operated to investigate the significance of CDA in developing learners' analytical and interpretive skills.

6.3.2.1. Analysis of Pretest Data Using the Independent Sample T Test

Table 65

The pre-test's Independent Sample T-test Statistics

Group		N	Mean	Std. Deviation	Std. Error Mean
Score	**Control**	28	7,8214	3,25239	,61464
		28	7,7500	3,27024	,61802
	Experimental				

Table 65 shows the difference in the pretest score means between control group students and experimental group students. According to the statistics displayed, the score mean of the control group equals 7.82 with a standard deviation of 3.25 while the score mean of the

238

experimental group equals 7.75 with a standard deviation of 3.27. These descriptive results entails that the threshold level of the students belonging to the two groups is approximately the same. Therefore, any difference is the students' scores will be owing to the devised approach.

Table 66

The Pre-test's Independent Sample T-test

	Levene's Test for Equality of Variances	
	F	Sig
Scores Equal variances assumed Equal variances not assumed	0.000	0,991

t-test for Equality of Means						
t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval Difference	
					Lower	Upper
,082	54	,935	,07143	,87163	-1,67608	1,81893
,082	53,998	,935	,07143	,87163	-1,67608	1,81893

Table 66 represents more details regarding the two groups' results in the pretest. Every detail in the table shows the extent to which the two groups are relatively equal. Levene's test for equality of variances has been conducted, and the P value equals 0.991, which determines that the equality assumption of the two variances is fulfilled. Even the t-test for equality of means indicates that the P value, which is 0.935 is greater than 0.05. Hence, both tests manifest that the results of the control and experimental groups are similar or close to equal.

6.3.2.2. Analysis of Posttest Data Using the Independent Sample T Test

Table 67

The Post-test's Independent Sample T-test Statistics

	Group	N	Mean	Standard deviation	**Std. Error Mean**
Score	control	28	8,4107	3,01249	,56931
	experimental	28	10,1429	3,05462	,57727

Table 67 shows the difference in the posttest score means between control group students and experimental group students. According to the statistics displayed, the score mean of the control group equals 8.41 with a standard deviation of 3.01 while the score mean of the experimental group equals 10.14 with a standard deviation of 3.05. These descriptive results entails that the exit level of the students belonging to the two groups is significantly different. The difference between the two groups equals 1.73, which indicates that the experimental group students have displayed better analytical and interpretive skills compared to the control group students. The difference in means and scores between the two groups and the extent to which this difference is significant are all clarified by means of implementing the independent sample T-test.

Table 68

The Post-test's Independent Sample T-test Results

	Levene's Test for Equality of Variances	
	F	Sig
Scores Equal variances assumed Equal variances not assumed	0.001	0,975

t-test for Equality of Means						
t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval Difference	
					Lower	Upper
-2136	54	0,037	-1.73214	0,81077	-3,35764	-,10665
-2136	53.990	**0,037**	-1.73214	0, 81077	-3,35765	-,10664

Table 68 shows that there is a significant difference between the experimental and the control groups' results. There is a remarkable variation in both groups results in which, t (53.990) = -2136, and the p value equals P= 0,037, which is less than the alpha value α= 0,05 (p ≤ α). This indicates a difference in the two groups' accomplishments in the favor of the experimental group, which can lead to the rejection of the null hypothesis.

Comparing learners' scores of the pretest and posttest to those of the progress tests can aid the process of disclosing the extent to which the implementation of CDA in literature classes can enhance learners' ideological interpretation of literary discourse.

Table 69

Experimental and Control Groups Results of the Three Progress Tests

	Progress1		Progress2		Progress3	
	Control group	Experiment al Group	Control group	Experiment al Group	Control group	Experiment al Group
Mean	6,9643	7,6250	7,4643	8,5000	8,1071	9,4821
Number	28	28	28	28	28	28
Standard deviation	2,99051	3,18162	2,68373	3,01846	2,93244	3,06860

Drawing a comparison between the score means of the control group and those of the experimental group throughout the three progress tests, a discrepancy in the results of each pair is manifest. In progress test 1, the difference in score means is not very significant as it equals 0.66 compared to the second progress test wherein a difference of 1.03 was detected. The gap between the two groups was widened in the third progress test with a difference that equals 1.37. This denotes that the experimental group students have displayed faster and more consistent progress compared to their control group counterparts. This also indicates that the control group students are becoming more aware of the problems they face with literature and literary texts, especially what concerns the analysis of the authors' choices of grammar and lexis.

6.3.3. Comparing Students' Pretest, Progress Tests, and Posttest Results

Table 70

Tracking learners' Improvement throughout the Three Test Types (Pretest, Progress Tests, Posttest

	Pretest	**Progress Test 1**	**Progress Test 2**	**Progress Test 3**	**Posttest**
Control Group	7.82	6,96	7,46	8,10	8.41
Experimental Group	7.75	7,62	8,50	9,48	10.14

When comparison takes place at this level, pretest mean scores for both groups are compared to their mean scores in the first progress test. Meanwhile, the mean scores of the third progress test are to be compared to the mean scores of the posttest. As for the former procedure, the mean scores of both groups in the pretest are higher than their mean score in the first progress test. Yet, the difference is higher with the control than it is with the experimental group. This can be explained as follows:

- The control group is used to tests and questions based on the work's themes and summary, and thence, any test that necessitates doing any analytical would appear opaque.

- The experimental group students have been always studying literature using content-based approaches, and the latter instruction was interrupted by the implementation of a language-based approach. It is, therefore, very natural that learners get confused regarding which principles they are supposed to consider in their analysis.

As for the second procedure, which is considering the difference between the results of the third progress test and the results of the posttest, one can observe the improvement that both groups have attained. However, this improvement is more significant with the experimental group students compared to their control group counterparts who seem to have approximate mean scores in these two tests. This signifies that even the content-based approaches that have been usually employed by teachers of literature at the department of English can also yield positive outcomes, but these outcomes can never suffice to change the current situation unless they are combined with some language-related approaches like CDA.

6.3.4. Summary of the Experiment's Main Findings

Considering learners' scores in the experiment, one can claim that the experimental group paired sample t-test shows significant difference between the means of the pre-test and those of the posttest, which attests to the role of CDA instruction in literary classes. The control group paired sample T-test, however, demonstrates very subtle improvement as the difference between the means of the group's pretest and posttest is not very significant.

As for the independent sample T-test results, a huge discrepancy can be marked in the two groups' results of the posttest despite obtaining approximately the same scores in the pretest that was administered before the treatment sessions. Therefore, the significant change that has been perceived in the scores of the experimental group students is the outcome of implementing CDA as an instruction approach in literature classes.

The three progress tests that have been administered to the students of the control and experimental group also resonate with the results gained from the analysis of the pretest and posttest. The scores of control group students are very inconsistent and improvement throughout the three tests is very slow compared to the consistent and fast improvement that experimental group students have manifested.

All the above-stated results led to the rejection of the null hypothesis and acceptance of the alternative hypothesis that indicates that a positive relationship exists between the use of CDA as a teaching approach and learners' understanding and interpretation of power relations in literary texts.

6.3.5. Inter-Rater Reliability of the Pretest and Posttest Scores

Table 71

Inter-Rater Reliability of the Pretest

Cronbach's Alpha	Elements' Number
,943	2

According to table 71, the scores attributed by the first rater and the second rater are very similar. The proof of that is that the Cronbach's alpha value equals 0.94, which represents high consistency level.

Table 72

Inter-Rater Reliability Test of the Posttest

Cronbach's Alpha	Elements' Number
,938	2

The scores of the two raters in the experiment's posttest also reflects the test's reliability. The Cronbach's alpha value equals 0.93, which indicates the high consistency level of the

scores attributed by the two raters. This means that the two raters have attributed similar (sometimes identical grades to the students).

The interrater reliability test is significant at this point because giving similar marks means that the teachers' selection of the questions as well as the teacher's scoring rubric are very valid.

6.4. Interpreting the Findings of the Post-Experiment Questionnaire

6.4.1. Testing Reliability of the Post-Experiment Questionnaire

Table 73

Reliability of the First Part of the Questionnaire

Cronbach's Alpha	Elements' Number
,962	8

Since the questions belonging to the first part of the questionnaire are all of the same type (likert-scale) and are all made in the same structure, then testing the way they correlate is necessary. Table 73 demonstrates that high consistency exists among learners' answers to this part. If the Cronbach's value is higher than or equal to 0.7, reliability is claimed to be good. Cronbach's value here equals 0.96, which means that consistency is excellent. Therefore, the questions present in the first part of the post-experiment questionnaire are very reliable, which attests to the fact that learners did not provide arbitrary answers; they were rather very selective.

Table 74

Consistency between Poor Language Proficiency and Solving Linguistic Problems

<div align="center">Correlations</div>

			poor language proficiency	understanding the linguistic attributes of literary texts in a better way.
Spearman's Rho	poor language proficiency	Correlation Coefficient	1,000	,536[**]
		Sig. (2-tailed)	.	,001
		N	28	28
	understanding the linguistic attributes of literary texts in a better way.	Correlation Coefficient	,586[**]	1,000
		Sig. (2-tailed)	,001	.
		N	28	28

Testing consistency among learners' answers to question 9 and question 10 is significant to see whether the implementation of CDA could solve the language-related problems that learners have pinpointed in the ninth question. When checking the consistency between these two questions in the questionnaire, one can claim that the students who have selected language in the ninth question are those who selected the option that states CDA's ability to improve language competence. This means that learners who were aware of their language problems could find resort in CDA. This also denotes that learners were not answering arbitrarily, and their answers reflect the true attitude they have about CDA. In table 74, the correlation coefficient equals 0.53, which reflects high consistency level between the two questions. It is considered very high because its significance equals 0.01, which is way less than 0.05.

Table 75

Consistency between Poor Cultural Knowledge and Solving Culture-Related Problems

<table>
<tr><td colspan="4" align="center">**Correlations**</td></tr>
<tr><td></td><td></td><td>lack of cultural competence</td><td>understand the social and cultural underpinnings of the studied texts.</td></tr>
<tr><td rowspan="6">Spearman's Rho</td><td rowspan="3">lack of cultural competence</td><td>Correlation Coefficient</td><td>1,000</td><td>,604^{**}</td></tr>
<tr><td>Sig. (2-tailed)</td><td>.</td><td>,001</td></tr>
<tr><td>N</td><td>28</td><td>28</td></tr>
<tr><td rowspan="3">understand the social and cultural underpinnings of the studied texts.</td><td>Correlation Coefficient</td><td>,604^{**}</td><td>1,000</td></tr>
<tr><td>Sig. (2-tailed)</td><td>,001</td><td>.</td></tr>
<tr><td>N</td><td>28</td><td>28</td></tr>
</table>

**. La corrélation est significative au niveau 0,01 (bilatéral).

Just like the previous correlation, and within the same two questions (9 and 10), the students who manifested cultural problems are the same students who opted for the choice that states CDA's ability to tackle culture-related issues. This means that CDA succeeded to help learners overcome problems related to culture. Since the value of alpha is less than 0.05, then significant consistency exists between the two elements.

6.4.2. Summary of the Questionnaire's Main Findings

- A considerable number of the experimental group students have demonstrated their satisfaction with CDA as an approach to teach literature and with the way CDA was introduced in the experimental sessions.

- Learners' overall satisfaction with the proceedings of the experimental sessions was due to the teaching practices incorporated in those sessions, including the appropriate selection of the materials and evaluation activities along with the way the three stages of CDA were handled by the teacher.

Table 75

Consistency between Poor Cultural Knowledge and Solving Culture-Related Problems

		lack of cultural competence	understand the social and cultural underpinnings of the studied texts.
		Correlations	
Spearman's Rho	lack of cultural competence — Correlation Coefficient	1,000	,604[**]
	Sig. (2-tailed)	.	,001
	N	28	28
	understand the social and cultural underpinnings of the studied texts. — Correlation Coefficient	,604[**]	1,000
	Sig. (2-tailed)	,001	.
	N	28	28

[**]. La corrélation est significative au niveau 0,01 (bilatéral).

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- Learners' overall satisfaction with the proceedings of the experimental sessions was due to the teaching practices incorporated in those sessions, including the appropriate selection of the materials and evaluation activities along with the way the three stages of CDA were handled by the teacher.

- According to learners, CDA could solve the problem of motivation that traditional approaches to teaching literature face. This can be attributable to the nature of CDA that dictates discussion as a basis for ideological analysis.

- One drawback that was articulated by students was the inappropriateness of the time allocated for the experimental sessions. CDA needs a long-term practice; if teachers wish to implement the approach, then more time should be dedicated for literature classes.

- Learners seem to prefer CDA to some traditional approaches to teaching literature, for they consider the former more motivating, more systematic, and more critical compared to the approaches that their teachers used to employ. However, the task of analyzing a literary text using CDA is more challenging for them, especially because it requires that learners make use of some discourse-related theory besides having some working knowledge about other disciplines like history, literature, psychology, and philosophy.

- The hardest part of doing CDA when analyzing literary texts according to Master1 students is the first stage, which is description. Learners claim that the most challenging aspect of CDA is analyzing the text linguistically despite the fact that the semantic and syntactic elements of analysis are issues that learners have already encountered in classes of Grammar and Writing. The second stage was claimed less challenging compared to the first but more difficult than the third. Learners consider that the second stage (discursive practice) is the hardest. This is presumably because the discursive patterns of a text are also linked to the text's semantic and syntactic properties. Therefore, one can assume that learners' poor language proficiency lies behind finding the first and the second stages harder nuts to crack. How can we expect a learner to know the significance of employing some grammatical and pragmatic structures while s/he still struggles to understand how this item is formed in the first place? The easiest CDA stage for learners is the last stage, for it is based primarily on a general understanding of the work's background.

6.5. Discussion of the Research Main Findings

Considering the results gained from all the four investigation tools, the following remarks and conclusions about the way these tools correlate were drawn:

The four tools of investigation attest to the need and significance of incorporating CDA in Literature classes, especially what relates to comprehending the workings of power, ideology, and control in a given society.

Learners appear to be very aware of the problems they face in classes of literature. The answers they have provided in the pre-experiment questionnaire and post-experiment questionnaire correlate perfectly with what the teachers of literature have claimed in the interview. The great majority of learners have mentioned that the greatest difficulty lies in their poor language proficiency and also their lack of pragmatic knowledge. This is probably the reason why learners consider the first linguistic stage and the second pragmatic stage of doing CDA as the most challenging. However, only few learners have opted for the ambiguity of literary style because this problem is usually treated by their teachers using content-based approaches to teaching literature.

All the interviewed teachers have mentioned that the primary objective of teaching literature is to discern the circumstances that lie behind the production of the literary work under scrutiny, especially what concerns realities about the writer of the work or the social, cultural, and historical properties surrounding the period of the production of the work. Their answers go counter to the types of teacher-centered practices that their learners have pinpointed in the questionnaire (lecturing and information-based teaching).

Since CDA is one way of linking language to ideology, it can solve many of the problems that learners are encountering in class like their propensity to read about the work instead of reading the work itself or their superficial treatment of the texts they are asked to analyze and discuss. Besides, teachers have postulated that learners are not even aware of what terms like

"ideology" and "power relations" signify. Two teachers made it clear that they are partially responsible for this situation due to the content-based approaches they tend to employ when teaching literature. The two conditions that teachers put to make the project of a CDA-based class more realistic are to have more teaching hours and to collaborate with teachers specialized in discourse studies, didactics, and linguistics. These suggestions correlate a good deal with learners' suggestions that revolved mainly around time management and the necessity to put more focus on how language works.

The four tools of investigation have demonstrated the mutual benefit CDA and literature gain from each other. It is true that the implementation of CDA in literature classes has proven efficient to raise learners' awareness about the types of power relations existing in literary texts, but it has been also ascertained that literature can also help learners understand more about CDA. Therefore, teachers of literature can use CDA in their classes and teachers in charge of Discourse Analysis can make use of literary texts to explain the workings of discourse and the interpretation patterns.

Teachers' and learners' complaint about time reflects their unawareness about the techniques used to analyze a text through CDA. Teachers contend that doing CDA requires that teachers follow many different stages that, in turn, embody various sub-stages, which can be confusing to learning and time-consuming. However, analyzing every linguistic element when doing CDA is not a must; some items and structures are not revealing enough to be scrutinized the way other elements are. Ergo, teachers are advised to guide their students with questions that show the elements that they are supposed to analyze.

Taken into consideration all the remarks previously stated, here is an account on how the employed tools of investigation have answered the research questions of this study in comparison to what previous research has revealed:

Q 1. To what extent are EFL teachers and learners aware about the importance of highlighting ideologies and power relations in literature classes?

This question was particularly answered by the students' pre-experiment and post-experiment questionnaires as well as the teachers' interview. Questions 3, 4, and 6 in the interview indicate that teachers are fully aware of the importance of drawing learners' attention to the different power relations present in a text, and they consider this point one important objective of teaching literature; they even highlight that teaching literature would remain incomplete if the aspect of ideology were not considered. This awareness, however, does not match their teaching practices as they claim that they do not have enough time, and they do not receive enough encouragement from their students to refer to these elements. One teacher has mentioned that students are too lazy to read critically and dig deeper in the texts they receive.

There was a shift in learners' degree of awareness when comparing findings of the pre-experiment questionnaire to those of the post-experiment questionnaire. The former manifests that learners consider literature a tool for amusement, and despite appreciating discussion-based classes of literature, they are still unaware that ideology or language-based approaches can fuel discussions in EFL classes. Similarly, the students' questionnaire (Questions 10 and in particular) indicates that they were astonished at the way ideology manifests itself in language, and that they have finally found the approach that shows them how to discuss some political, religious, and psychological issues freely and critically, which means that the traditional approaches to teaching literature did not. In contrasting CDA to traditional teaching pedagogy, most students have referred to ideology consideration as a striking difference.

Comparing these results to previous studies, Schleppegrell (2004) suggests that implementing language-based approaches when teaching humanities like literature or history

can raise learners' awareness, not only about the significance of the language embodied in those texts, but also about the way the discourse of those texts reflect issues about ideologies and power relations. As for the studies concocted in Algerian settings, Kheladi (2019) also claims teachers' awareness about the significance of incorporating novel, learner-centered approaches in their teaching, but the implementation of these ideas seems somehow challenging and far from practical.

Q2. To what extent are Master 1 students able to explicate the literary works' linguistic choices of ideologically?

The teachers' interview along with the results obtained from the experiment's pretest and the pre-experiment questionnaire display the extent to which learners are unable to comprehend the ideological meanings embedded in the literary texts they read. The pretest shows that the majority of students have problems with understanding the functions of some semantic and syntactic elements (descriptive stage) as well as the pragmatic features of the text (interpretation stage). The interview (second question in particular) shows that poor language proficiency is the main challenge encountered in literature classes. According to teachers, learners are unable even to understand the separate words and entities, let alone link them to the textual and ideological context. Even learners' answers to the pre-experiment questionnaire reconcile with the findings of the pretest and posttest as learners indicated that their poor language proficiency makes the process of analyzing literature linguistically very challenging. These answers were cross-checked in the post-experiment questionnaire. Question nine, in particular, discloses that language was learners' main obstacle when first embarking on an ideology-based analysis while question twelve uncovered that the hardest part of analyzing elements of power and ideology was the first stage, which is the stage concerned with the author's lexicogrammatical choices.

The above-stated statements are compatible with the findings obtained by Kheladi (2013) who stated that Algerian learners' inability and reluctance to analyze and interpret literary texts critically is their poor linguistic and pragmatic knowledge. These are, in turn, the outcomes of teachers' infelicitous practices. However, these findings do not correlate with what Brinton et al (2003) have maintained as they concluded that their ill interpretations are more linked to poor cultural knowledge.

Q 3. In what way (s) does the implementation of CDA in literature classes impact learners' interpretation of ideology and power relations?

This question was basically answered by the different phases of the experiment. Comparing the posttest scores of the experimental and control groups, one can easily claim that experimental group students outperform control group students, not only in the overall mean of the test, but also in each and every testing stage (description, interpretation, and explanation). This conclusion was obtained from the independent sample T-test that the researcher has run. The paired sample T-test, however, demonstrates that the improvement that the experimental group students have made in analyzing the ideology behind the textual choices of the writer is very significant, especially when compared to the subtle improvement that control group students have made. These results were obtained after comparing the pretest and posttest scores with both groups.

The above-stated results harmonize with the findings obtained at the level of Rogti's (2019), who referred to CDA and other text-related approaches as the appropriate solutions for the interpretation problems that learners face very often in their literature classes. However, her perspective remains theoretical; the present study can support the ideas that Rogti's paper have recommended.

Q4. What are the attitudes of teachers and learners in regard to implementing CDA when teaching literature to EFL students?

Since the last question is an attitude question, so are the tools used to answer it. The attitude interview that was conducted with teachers evinces teachers' full endorsement of the idea of using CDA to discuss power relations, claiming that ideology constructs literature, and language transfers ideology while CDA helps to read literature through linking language to ideology and ideology to language. Hence, no other approach can fulfill this role the way CDA does. As for the questionnaire's findings, the majority of students have not just voiced their welcoming attitudes about the idea of implementing CDA in literature classes, but they have also expressed the level of amusement they had the moment they were given the opportunity to articulate their views and sensations regarding the ideas being discussed. These attitudes were transferred through learners' responses to the first section of the questionnaire as well as the comparison they made in question 15 between CDA and other literature teaching approaches. Answers to question 13 in particular demonstrate that learners became aware that the prime objective of doing CDA is unveiling instances of ideology and power in discourse.

In fact, learners' attitudes about the implementation of language-based approaches in literature classes after the experiment were completely different to their attitudes before the experiment. The proof of that is the way they answered attitude questions in the pre-experiment questionnaire and the post-experiment questionnaire. Learners have not just agreed with the positive statements about CDA, but they have also indicated how CDA could change the way they see language and literature. Table 76 provides more clarifications regarding this change.

Table 76

Correlation between Attitudes about Discourse-Based Approaches before the Treatment and

after the Treatment

			attitudes about CDA	discourse attitudes
Spearman's Rho	attitudes about CDA	Correlation Coefficient	1,000	-,367
		Sig. (2-tailed)	.	,049
		N	28	28
	discourse attitudes	Correlation Coefficient	-,367	1,000
		Sig. (2-tailed)	,055	.
		N	28	28

When analyzing the correlation existing between two elements to ascertain the extent to which they relate to each other, Spearman's coefficient can be used. Since learners were provided with two questionnaires, it is important to examine the way items in the pre-experiment questionnaires correlate with similar items in the post-test.

To interpret the statistics displayed by the table, one ought to consider three main elements: the direction of the correlation (positive or negative), its significance (it is significant if the p value is less than 0.05), and its strength (the closer correlations are to 1/-1, the stronger they get). According to table 76, there is a negative correlation between the way learners perceive language-based approaches before and after the treatment as learners were completely against the idea of implementing these approaches in literature classes, which signifies lack of awareness about the role these approaches fulfill in literature classes. However, and after experimenting studying literature through this approach, their attitudes changed from negative to positive.

Table 77
Correlation between Learners' Motivation before and after the Treatment

			The teachers' method	Attitudes about motivation
Spearman's Rho	The teachers' method	Correlation Coefficient	1,000	,537**
		Sig. (2-tailed)	.	,003
		N	28	28
	Attitudes about motivation	Correlation Coefficient	,537**	1,000
		Sig. (2-tailed)	,003	.
		N	28	28

Table 77 displays statistics linked to the degree of students' motivation in literature classes before and after the experimental sessions. This table enables one to compare whether there is change in learners' level of motivation after being part of some CDA-based classes of literature. The statement that relates to motivation in the first questionnaire states that classes of literature including the teacher's methods are very boring, and most learners agreed on the idea that this statement conveys. However, the statement about motivation in the second questionnaire postulates that the experimental sessions are very motivational, and similarly, the majority of learners manifested agreement. Therefore, and despite the change in the degree of learners' motivation, the correlation should be positive between the two statements since both of them go in the same direction. According to the table, the correlation between the two statements is significant in the sense that its value equals 0.003, which is less than 0.05. Besides, the correlation can be also described as relatively strong as the correlation

coefficient equals 0.537. These results confirm the hypothesis that maintained that the implementation of CDA in literature can change learners' attitudes about literature and literature classes as they started to get motivated when introduced to literary texts

The findings pertinent to this question can be correlated with the results achieved by Amaria (2018), who applied an integrative approach to literature teaching. According to this approach, working on learners' linguistic competence can help them change their attitudes about literature courses. The researcher has also displayed that literature teachers welcome the idea of raising awareness about language functions because they are all aware of the linguistic challenges that learners face when studying literature.

As final comments, one can claim that that employing a CDA-based approach to teach literature should be contemplated if development in the interpretive skills of Master 1 students is desired. Therefore, If CDA was implemented in classes of literature, this approach would help to change learners' ill impression about the subject, and especially that CDA's major task is to spotlight the language-related issues that learners consider as huge hindrance.

Conclusion

This chapter was dedicated to interpreting and discussing the data that have been analyzed in the previous chapter. Doing so enabled answering the research questions and fulfilling the aim of this research. This chapter also demonstrated that all the four tools of investigation are consistent in their findings in the sense that they have all shown how learners' problems in literature classes can be only fixed when language-related approaches are advocated.

Chapter Seven: A Critical Approach to Analyzing Literary Texts: Pedagogical Implications

Introduction

As indicated in previous chapters, language analysis plays a pivotal role in enabling learners to interpret literary discourse. However, it is perceived that this tool of analysis did not receive enough attention within the literature course provided by the Department of English at Khenchela University. It is, therefore, the lack of attention towards how language works in different literary writings which lies right behind the learners' ill impression towards the subject and their inability to provide thorough diagnosis of the texts they are exposed to. Hence, this chapter is an attempt to put forth a theoretical framework for the integration of CDA in teaching Literature at the University of Khenchela. It incorporates the main objectives behind this integration as well as an identification of the techniques that can better the process of implementing this approach.

7.1.Objectives of Incorporating CDA in Literature Classes

- **Developing Learners' Autonomy**

Questioning the ideology behind every idea and structure present in discourse is an inherent CDA principle. Students who are exposed to CDA will develop the habit of calling into question every item they encounter while reading any text. With time and practice, the process of doing a critical analysis will be so automatic that learners will no longer be in need of teachers' guidance.

Being a critical reader of literature is in itself an autonomous process "par excellence". Hence, doing a critical analysis is more of a cognitive than instructional process, for it is usually argued that it is impossible to teach learners how to be critical. However, what CDA does is not showing learners how to be critical when reading literary texts, but it rather raises

their awareness about the importance of reading what is not explicitly voiced by writers for some reasons.

CDA teaches learners how to be responsible for the different ideas, interpretations, and solutions they offer. When learners assume the existence of some ideologies in a given text, they will be automatically trying to demonstrate their stances regarding those ideologies and the extent to which their cultural and social environment is influenced by the ideas promoted by the literary work they are analyzing. Doing so, learners feel that they have a role to fulfill in society, and they are responsible enough to defend this role and the beliefs surrounding it.

- **Fueling Learners' Passion about Literature**

According to teachers and previous studies in the field of Didactics of Literature, Algerian learners hold negative attitudes about Literature and Literature classes. This is presumably due to learners' poor language proficiency and due to the fact that literature is all abstract and learners can bring nothing newer than what critics have already referred to in their writings, so the whole class would lack all motives to get involved in the analysis of the selected literary texts. CDA offers solutions. It is , above all, based on providing techniques to enable the comprehension of literary discourse, so learners would not find language an obstacle. Besides, CDA teaches learners that there is always a reason behind deciding to use a particular language structure or refer to a particular idea. Literature would be a source of muse for them just because they know they would eventually disclose some social, cultural, and philosophical orientations that are similar/ different to the ones existing in their society. This is one way to make them feel that they are contributing in the process of finding solutions to the social problems they have been approaching in those literary texts.

- **Creating New Roles for Teachers and Learners**

When using CDA in Literature classes, the teachers' role depends highly on learners' interaction and consideration of the linguistic elements present in the texts being analyzed.

The teacher is only supposed to discuss with students the main themes of the work and provide an overview of the different stages of CDA. It is also recommended that literature teachers –when using CDA- divide learners in groups or pairs to facilitate the discussion procedures. Therefore, the teacher here acts as a guide and facilitator. However, and since CDA encourages ideology-based discussions, the teacher can interfere in case differences in attitudes and opinions result in ideological conflicts among students.

Students' role within this CDA-driven paradigm is much more complicated compared to that of teachers. Students are supposed to question each and every linguistic or pragmatic feature used by the writer. Besides, they are also in need of comparing and contrasting their analysis not only to their colleagues', but also to what literature advocates about the work and its writer. Students are required to go too far in their analysis so that ideological, philosophical and even psychological issues are all taken into account. The analysis procedure can culminate in attempting to find solutions to the social problems that have been exposed at the level of the studied literary texts, which cannot take place unless learners relate emotionally to the events and the characters of the text and develop empathy towards the groups they believe are dominated by more powerful entities.

7.2. CDA in EFL Classes

As mentioned in the theoretical chapters of this dissertation, Critical Discourse Analysis is not merely a language-based approach, but it is also an ideology-based approach that helps to establish links between texts and their cultural and societal surroundings. Therefore, CDA is not solely employed to teach literature and literary texts; It can be used in different other classes to fulfill other different/ similar purposes.

All areas and subjects pertaining to social and human sciences can be taught through CDA. British and American Civilizations, for instance, can be an excellent example, especially because historical texts are abundant with different instances of power and ideology. Teachers

of history are supposed to draw their learners' attention to the ideologies coloring the texts produced by some historians or journalists. Doing so, learners can ascertain that history is not all about historical facts, events, and figures; it is more about when, where, by whom, and to whom those texts are produced, which is the prime objective of doing CDA.

Written Expression and Grammar teachers can also invest in principles underlying this theory. Since CDA is influenced by Systemic Functional Linguistics, one of its objectives is to find explanations to some Grammar rules and theories. Learners will certainly comprehend more about passivation if instances of passive and active sentences were provided within a given context then explained and interpreted according to what this cultural and social context dictates.

Teachers and learners alike can also use CDA to analyze each other's' talk. When interactions take place in EFL classrooms, teachers should be aware of the value of the language used by students, for the words they choose can reflect issues pertinent to their feelings, thoughts, attitudes, and interests, which can help to design lessons according to learners' needs and interests. Learners, as well, can analyze teachers' talk to comprehend what is significant and what is subordinate. Analyzing the teachers' intonation, mode, modality, and word choice. can assist the course of knowledge reception and processing.

Critical Discourse Analysis can be extremely useful in Oral Expression classes, especially when learners are exposed to some authentic materials like movies, songs, interviews, and podcasts. If learners were able to analyze the lexicogrammatical features of those materials, then they would even understand the participants' attitudes, ideologies, and sensations. Learners could even go further to discuss and criticize those attitudes via comparing them to theirs.

7.3.Main Pedagogical Implications

It is advisable for literature teachers to proceed in their questions from the descriptive stage to the socio-cultural stage. Graduality is a key factor here because the three stages are interrelated, and one can only move through the different steps of a given stage if all the steps of the preceding stage were fulfilled. This type of analysis is referred to as the "top-down" model, which necessitates that the reader starts from the text's linguistic specificities to its broader social and cultural picture. Alternatively, readers can follow the so-called "bottom-up" approach that dictates starting from the socio-cultural practice and ending with the descriptive stage.

Advocating CDA in classes of literature does not denote that teachers cannot resort to other traditional approaches as way to render the teaching process more comprehensive. Rather, teachers of literature are highly recommended to use CDA along with content-based or thematic approaches of literature teaching. In so doing, teachers would not only maximize comprehension level among students but also help them examine the texts from different angles to discern how the themes present in every text reflect correspond to the writer's linguistic choices and how the ideology of the writer is reflected through language.

Since every literary text has some distinct features that make it distinguishable from every other text, teachers can always combine this approach with other approaches like semiotics, feminism, cognitive linguistics, and corpus linguistics. An in-depth reading of Virginia Woolf's works necessitates an integration of CDA and feminist approaches. This is generally done to lessen the level of subjectivity and reader involvement giving the fact that CDA is open to readers' diverse interpretations.

CDA-oriented literature classes are supposed to be discussion-based, for the whole theory is about discussing and questioning the writer's choices. Teachers cannot impose their interpretation, and they cannot even guarantee the correctness of some interpretations and the

falsification of others. This, however, does not denote that every interpretation presented by learners is correct, for learners are asked to support their arguments using some language-related theories like SFL. Any interpretation that lacks evidence will be certainly implausible. Diversity is important in CDA-guided classes of literature. The more diverse literary texts are, the better learners are going to understand the peculiarities of those texts. Diversity here does only touch upon the genre of these texts (drama, poetry, fiction, …), but it also signifies varying the type of power relations that these texts include, for learners are supposed to explore how each power relation manifests itself linguistically. These include power relations based on race, gender, or social class.

Time Management: Oneof the inconveniences voiced by teachers and students at Khenchela University was the fact that CDA, despite the multitude of resolutions it may engender, can be very time-consuming, especially when lengthy literary texts are under scrutiny. It is quite natural that teachers presuppose time inconvenience, but this hindrance can be overcome if the subsequent remarks are considered:

- Teachers are recommended to start the analysis of any literary text by providing an overview that incorporates the text's summary, themes, and social setting. This will make the process of comprehending the writer's linguistic choices easier and faster.

- Analyzing each and every passage in a literary text is not a must, for some passages are just more ideologically-loaded than others, and these are the ones that should be selected by teachers. It is also preferable that the passages being selected correspond to the themes being introduced within the overview (two or three passages representing every theme).

- It is preferable that the integration of CDA takes place when learners are fully aware of the workings of CDA so that literature teachers do not waste much time explaining

the different stages of doing CDA along with the linguistic elements to be analyzed, which is the duty of their teachers of Grammar, Linguistics, and Discourse Analysis.

7.4. The Steps of Teaching a Literary Text Using CDA

To make the process of studying power relations in literary texts easier and faster, a typical example of the way one is supposed to apply Fairclough's model of CDA on literary texts is demonstrated below. One point that teachers of literature need to consider is that students should be asked to read the works to be analyzed beforehand.

1. **Texts' Selection:** Before introducing learners the main procedures of doing CDA, teachers are recommended to make an appropriate selection of the texts to be analyzed in class. This selection can be patterned as follows:

   a. **Thematic Selection:** Every theme is illustrated with two or three passage, and then each passage is analyzed following the three stages of Fairclough's model to explore how this theme is displayed throughout the passage being selected.

   b. **Chronology-Based Selection:** According to this pattern, teachers can choose a number of texts from every chapter/act before organizing them and introducing them to learners chronologically. This pattern is favored when the teacher's interest is the event itself, not the themes around which the events revolve.

   c. **Character-Based Selection:** This last pattern is fulfilled when teachers decide to focus on the way some characters are described or the way these characters interact. Thence, a decided number of passages should pertain to every character in the work, especially when the characters are prominent or appear to possess some distinct attitudes and ideologies.

2. **Introducing the Work's Summary and Background**

   This step should not take much time as it is just supposed to present the works themes that are to be examined linguistically later. Therefore, it allows literature teachers to check

what their students could understand while reading the work, and what they still need to know before starting to use CDA. It is also preferable that teachers present the work's summary and characters using some motivating media like videos or movie clips to prompt enthusiasm about the work.

3. Introducing CDA

Since learners are already acquainted with the content of the literary works to be studied as well as the basics of analyzing discourse, teachers are only recommended to revisit the terminology related to each CDA stage to refresh learners' minds about the elements that ought to be considered in every stage. What follows is an explanation of the elements that teachers should consider when analyzing the selected passages critically.

a. The Descriptive Stage

Since this stage is about the linguistic description of the passage, the teacher is supposed to follow the following steps:

- Ask learners to read the text more than once then deduce its general idea.

- Extract words or structures that are recurrent in the text.

- Analyze the structure of the existent sentences. More particularly, learners are supposed to analyze the types of participants involved in performing a given process and the conditions surrounding this performance (circumstances). Participants are usually expressed through subjects and objects while processes are manifested through the use of verbs. Circumstances, however, are the adverbials present in the text (time, place, cause, purpose…). The teacher is also supposed to explain the different types of processes, and the ideological significance of each type.

- Nominalization and passivation to study agency. The teacher explains the importance of considering agency and the reasons behind erasing it before interpreting why agency is being erased in the literary text under scrutiny.

- The teacher asks students to find the hedges and modal verbs existing in the text, explains the different roles these structures fulfill, and then they discuss together the functions of these items in the passage being selected.

- The teacher asks learners to identify the different cohesive tools used by the writer and indicate the type and significance of each. Overall, determining the type of these tools can help learners ascertain the general purpose of producing a given piece or passage. The existence of multiple time sequencers, for instance, can tell that the writer is emphasizing the narration process, and therefore, what is significant for him/her is the event itself, not arguments or descriptions.

B. The Discursive Practice

Here the teacher is supposed to do the following:

- Ask learners about the attitude that the writer is trying to convey throughout the passage (s) selected by the teacher along with the arguments that the writer has employed to strengthen his standpoint. To do so, learners need to refer to the texts used by the writer, which is why the analysis of intertextuality and interdiscursivity is paramount. Each text represents an argument, be it explicit like quotations or implicit like referring to some areas including literature, history, psychology or others.

- Since the second stage is based on Pragmatics, then a revizitation of speech act theory is necessary, especially because reading between the lines and detecting the purpose behind writing any statement cannot be fulfilled unless a speech act theory is referred to. This step is intricately related to the point of argumentation because the illocutionary act is about what the writer expects you to do, think, or feel.

C. The Socio-Cultural Practice

It is at this level that the teacher urges students to talk about the writer's ideology and the way this ideology determines poles of power in the selected passages. Two ranges of questions should be considered to fulfill the requirements of this last stage:

1. **The Analysis of the institutional factor:** Since the first stage of the course dictates the teacher introduces the biography of the writer, learners here should be ready to discuss how the writer's life has contributed to forming a given ideology, and how these bibliographical elements relate to the writer's choice of words and structures.

2. **The Analysis of the Social and Cultural Background:** Similar to the analysis of the institutional factor, teachers are required –at this level- to evaluate learners' ability to explain how these cultural and social factors have affected the endorsement of ideology. Meanwhile, those social and cultural factors should be treated in accordance to the linguistic and pragmatic elements that have been analyzed in the previous two stages to explore the way they are reflected in the selected passage on one hand and on the whole literary work on another.

7.5.A Typical Example of Analyzing a Literary Text through CDA

It is always helpful for teachers and learners to see a complete critical discourse analysis of a given literary text before embarking on their own analysis or before starting to teach following this approach. What follows is a detailed critical discourse analysis of one of the passages that learners had to consider in one of their progress tests. It is an extract from Arthur Miller's *Death of the Salesman*, and it was selected on the basis of the ideological hints it embodies.

- **The Text**

WILLY: I'll go to Boston.

HOWARD: Willy, you can't go to Boston for us.

WILLY: Why can't I go?

HOWARD: I don't want you to represent us. I've been meaning to

tell you for a long time now.

WILLY: Howard, are you firing me?

HOWARD: I think you need a good long rest, Willy.

WILLY: Howard...

HOWARD: And when you feel better, come back, and we'll see if

we can work something out.

WILLY: But I gotta earn money, Howard. I'm in no position to...

HOWARD: Where are your sons? Why don't your sons give you a

hand?

HOWARD: This is no time for false pride, Willy. You go to your

sons and you tell them that you're tired. You've got two great

boys, haven't you?

WILLY: Oh, no question, no question, but in the meantime...

HOWARD: Then that's that, heh?

WILLY: All right, I'll go to Boston tomorrow.

HOWARD: No, no.

WILLY: I can't throw myself on my sons. I'm not a cripple!

HOWARD: Look, kid, I'm busy this morning.

- **A Critical Discourse Analysis**

As mentioned earlier, the process of doing a critical discourse analysis of a text proceeds

through three main stages: Description, interpretation, and explanation.

Description Stage

This first stage is based on Halliday's Systemic Functional Linguistics that is, in turn, a composite of three substages: Ideational metafunction, interpersonal metafunction, and textual metafunction.

Ideational Metafunction

Within this stage, analysts are required to analyze ideas and the way these ideas are structured. Therefore, it suggests the analysis of language structure, transitivity system (participants, processes, and circumstances), and agency (passivation).

Considering the above-written text, which is a conversation between Willy Loman and his boss Howard, one can easily notice that the predominant process types are the mental processes and the material process. The former type includes examples likes "feel" and "think" while the latter is illustrated by verbs like "go", "throw", and "fire". These examples in particular are very ideologically significant, for they reveal some of the participants' intentions and attitudes about each other. The material processes, for instance, conveys Howard's intentions to dictate what Willy Loman is supposed to do, and the actions he should proceed through. Meanwhile, when this same type of processes is being used by Willy Loman, they indicate the necessity to take action as he was feeling so desperate about his situation, and changing it was urgent.

The mental processes (feeling and thinking processes) can also have several ideological interpretations. The verb "to think" in particular is used on different occasions by both participants to refer to two different situations. Howard made use of it in order not to be so harsh and hurt Willy's feelings, so instead of saying "you need a good long rest", he rather said "I think you need a good long rest". However, when "I think" and "I feel" are used by Willy Loman, they indicate his being indecisive about what he actually wishes to do in the

future, which is also another indication of his low self-esteem, especially in comparison to the financial situation of his friend Howard.

The above-stated passage also demonstrates that Willy Loman is trying to make use of the most complicated and elaborate vocabulary items and sentence structures. This is probably one of Willy's attempts to show that he deserves a better position, and he do well if just given enough opportunities. Howard's fashion of talking to Willy is rather very simple and straightforward. That is presumably because Howards is totally convinced that he cherishes a better position compared to Willy, so there is no need to prove that via employing sophisticated language-structures.

The most recurrent circumstance (adverbial) in the passage is the place adverbial, which is represented by "Boston". This destination seems to be the desire of all salesmen due to the opportunities offered in the domain. However, it is apparent that not every salesman is allowed to go there, and Willy does not just fit the standards. According to Howard, Willy is too old to add anything to the profession in Boston as work there is very demanding, so younger salesmen are needed instead.

Interpersonal Metafunction

Within this stage, it is rather necessary to analyze three main linguistic components: mode, modality, and personal pronouns.

As for the mode, which is generally related to the type of sentences used, one can notice that diverse types of sentences have been employed, and each for a specific purpose and ideological function. The interrogative sentences are used by both participants but are more frequent in the discourse of Howard. This is quite plausible because Howard in a position of power, and this power is usually demonstrated through putting others in the position of suspects and forcing them to answer questions and justify situations. However, employing questions by Willy serves the purpose of checking the pieces of information that have been

introduced by Howard, and this is one way of resisting the power of Howard as his questions can be considered a strategy to ask Howard to change his opinion about firing him. The second type of sentences being employed is the imperative sentence, and giving orders in this passage is clear demonstration of Howard's authority and superiority compared to Willy. Howard thinks that he knows what is convenient for Willy even better than Willy himself, so he suggests that Willy should follow his instructions to guarantee a better life. The declarative mode of the passage is necessary in this context, for Willy is trying to explicate the extent to which he is in need of this job while Howard is using this mode to express refusal to Willy's request and to explicate that he is no longer suitable for the job.

Moving to modality, the passage is abundant with modal verbs; the most prominent and ideologically significant modal verb is "can" in its negative form. The latter is used by both characters but to convey two strikingly dissimilar meanings. Comparing the statement "Willy, you can't go to Boston for us." That is delivered by Howard to the statement ": I can't throw myself on my sons" that is declared by Willy, one can easily deduce that the former is used to mean "you are not allowed to", and therefore, it can be considered as a prohibition too. However, the latter is rather an indication of Willy's helplessness and inability to survive in case situation at work does not improve. It is also noteworthy to mention that this modal verb, when used by Willy, can be interpreted as a persuasion strategy and argument against the prohibition issued by Howard.

Still within modality, a variety of vocabulary items can be highlighted to comprehend the gist of the conversation as well as the two characters' attitudes about the issue of giving Willy a new job. Since Willy is calling his friend with his first name "Howard", then we assume that the two are close friends, but this is not what the discourse of Howard discloses. Howard calls his friend "a kid", which denotes that Howards is belittling Willy and making fun of his constant nagging on the issue of transferring his work to Boston.

The third aspect within the interpersonal stage is personal pronouns. In fact, the "US" VS "THEM" attitude is all along the conversation and all along the play as a whole. In this passage in particular, there is one statement that summarizes and explains this relationship fully, which is "you cannot represent us". This statement is very exclusive as it put Howard in one group and Willy in another group that is inferior to Howard's. The whole statement means that Howard's company is too superior to hire someone like Willy or that Willy is in a too inferior position to work for Howard. Therefore, it is a derogatory statement for Willy that only represents Howard's self-boasting.

Textual Metafunction

Within this last sub-stage of the descriptive phase, analysis should be concerned with the linguistic elements that can fulfill coherence and cohesion within a text. The latter are realized through the use of subordinating and coordinating conjunctions. Since the passage being selected is in the form of a dialogue, these tools would not be very transparent. However, there is one conjunction that seems to have some ideological orientations, which is the conditional "if". When talking to Willy, Howard states "And when you feel better, come back, and we'll see ifwe can work something out." Condition here is expressed twice using two conjunctions "if" and "when". This is also an implication of the domination and power that Howard cherishes, for only agents in power can put conditions. Meanwhile this statement suggests the impossibility of fulfilling the condition. Howard decided to fire Willy, but due to the friendship binding the two, he just could not make it very plain.

Interpretation Stage

The second stage of Fairclough's model is labeled the "discursive practice" or the "stage of interpretation". At this level, the analyst is supposed to analyze elements related to intertextuality, speech acts, and maxims.

Starting with intertextuality, the two conversants have made references to other texts to argue for or against a given idea. To justify the decision of firing Willy, Howard made reference to the text of "family" as he suggested that Willy should take some rest as long as his two sons are able to afford a living. He has also referred to the disorder that Willy has been through lately just to maintain that people who are not mentally, physically, and psychologically sane cannot represent Howard and his company in Boston. Boston represents another text that works as an argument to strengthen Howard's position, for this place is only appropriate for people who are starting their lives seeking success, which is not the case of Willy Loman who was not given enough space to introduce his viewpoints using any available texts and arguments.

As for speech acts, and considering the two character types present in the passage, one can claim that two types of speech acts predominate: Expressives and directives. Obviously, the directive speech act characterizes the talk of Howard as it is based mainly on giving orders, instructions, and even pieces of advice. The expressive speech act is all over the discourse of Willy Loman, for he is trying to express his need of that Boston's work to enhance his family's financial situation. If the two types of speech acts were considered, we can see the extent to which they are related to the types of sentences used by the two characters (declarative and imperative).

When considering Grice's maxims, the two characters appear to flout them very often for the sake of expressing various purposes. Due to the fact that every participant is insisting on his own point of view with total reluctance to change it, the maxim of relation is violated a number of times, for every time Willy tries to explain something, Howard goes back always to the idea that Willy's two sons are supposed to work instead of him. Even the maxim of quantity is violated in the selected passage; Howard usually says too much while Willy says too little. This is probably due to the numerous interruptions made by Howard to express

complete refusal of the idea proposed by Willy. Howard does not seem to be ready to listen to any of Willy's arguments.

Explanation Stage

At this level, the analyst is recommended to look at two main factors: the institutional factor, which is the author Arthur Miller and the societal factor, which is the social and cultural background pertinent to the period of the production of the play.

As for the societal factor, the life of Arthur Miller has impacted the production of this work in a number of ways. His professional life and family situation is full of financial struggles. Even the setting of the play is the same as the place where Arthur Miller lived and grew up. Miller also struggled to prove himself as writer the way Willy Loman attempted to succeed as a salesman.

As for the social and cultural background, this time in the United States was known for the pursuit of the so-called "American Dream", and hence, every American citizen has to try all the possible ways to ensure a better life. In fact, the whole society believed in the motto: "the end justifies the mean"; it was a society known for its materialistic pursuits. These are some of the repercussions of the second world war.

7.6.Suggested Activities

Considering the teachers' answers in the interview conducted throughout this study, one can apprehend that teachers of literature are not restrained to employ one format or evaluation pattern. Alternatively, teachers are recommended to devise the activities they believe they would fit the content, the underlined objectives, and the students' needs and interested. The sole condition in that those activities should serve the objective of CDA, which is using analyzing language to uncover cases and types of ideologies and power relations. What follows are some activities based on the teachers' and learners' recommendations along with the study's literature review.

Suggestion One

Teachers can expand the scope of CDA to include other domains like Semiotics. Literature texts and genres are diverse, and they do only include the written language; there are texts when other modes of communicating meaning can be observed. Movies are literary texts; so are magazines, and some short stories and novels are illustrated with pictures and cartoons. There is also a new genre of literary texts that is now very common among youngster named manga. Innovative teachers can invest in these literary types and help learners to explore how the written verbal and linguistic mode corresponds to the visual mode of the texts being introduced. Besides, learners will be able to see how the producer of the multimodal text is embedding meaning and transmitting messages through signs and symbols that are not linguistically oriented. This activity is not only critical, but it is also motivational for students. To do so, teachers of literature are required to use a new trend in the field of discourse studies named "Multimodal Discourse Analysis".

Suggestion Two

Comparing and contrasting texts is essential if a teacher wants to introduce CDA in his/her literature classes. Students need to explore how the writer's linguistic choices vary according to the endorsed ideology. Therefore, teachers can bring texts demonstrating two contrasting ideologies. They can, for instance, ask students to investigate gender role in society through introducing two texts: One that embodies women's rights and values the different roles a woman plays in society and another that marginalizes females' contributions. This way, students can see how different the discursive features are just because the ideology motivating the production of the text is different, and the circumstances surrounding the process of discourse production and reception are also different.

Suggestion Three

Any teacher who selects to include CDA in his/her classes should think about the option of selecting passages followed by some comprehension questions. This was evidenced by the answers provided by the EFL teachers being interviewed in this study. Learners who know about CDA will try to answer these questions depending on the linguistic and discursive theories advocated by CDA like SFL. Hence, any answer they provide is justified by some semantic, syntactic, or discursive features, which renders it more plausible. The teachers' role here is to ask the right questions, the questions that help learners to dig into the writer's mind and disclose matters related to power relations and ideology.

Here is an example that explicates how a literature teacher can invest in the linguistic items that an ideologically-loaded text can provide:

This is an extract from Virginia Woolf's *A Room of One's Own*. Read it carefully and answer the following questions.

It is obvious that the values of women differ very often from the values which have been made by the other sex, naturally, this is so. Yet it is the masculine values which prevail, Speaking crudely, football and sport are "important"; the worship of fashion, the buying of clothes, "trivial". And these values are inevitably transferred from life to fiction. This is an important book, the critic assumes, because it deals with war. This is an insignificant book because it deals with the feelings CIA women in a drawing room. (Woolf, 1957, p. 85)

Questions

1. How does the writer introduce the idea of otherness in this passage?

2. How does Woolf demonstrate how powerless females are compared to their males' counterparts?

3. The writer resorts to the text of "literature" to reinforce her argumentation. Justify from the text.

4. To what extent do you think that the writer's environment and philosophy have influenced the production of this work?

When answering the above-stated questions, learners can decode the textual, pragmatic, and socio-cultural elements that convey any ideological significance. The first and second questions allows learners to explore the lexicogrammatical features of the text (grammar, vocabulary, coherence…). The third question helps learners to explore the way intertextuality can help students to examine the validity of the arguments that the writer provides. The last question, however, is one way to help learners understand the effect of the historical background on construing the writer's ideology on one way and on producing the text on the other hand.

Suggestion Four

Teachers of literature can also invest in the classes of translation that their learners take every week. Since there is a huge number of literary works that have been translated to other languages, teachers can ask learners to select one passage from the source text and another passage from the target text to explore whether the ideology present in the source text has been influenced by the linguistic choices of the target language or rather by the translator's philosophy and orientations. It is preferable - of course- that the source text is written in English, and the target text is either in Arabic or in French, for these are the three languages with whom Algerian learners are familiar.

- **Suggestions for Future Research**

Considering the objectives that this research paper aspired to achieve as well as the findings attained after the implementation of the four research tools, the following elements can be considered by future researchers who wish to conduct their studies within the same research scope.

- ✓ Researchers can explore the significance of implementing other language-based approaches in teaching literature like the stylistic approach or Systemic Functional Linguistics.

- ✓ Future studies can also conduct descriptive studies using content analysis wherein they apply the principles of Critical Discourse Analysis to analyze some contemporary literary works.

- ✓ Another research topic can be experimenting the efficacy of CDA or any other language-based approach in teaching other subjects, especially those emphasizing discursive features or are part of humanities like British and American Civilizations.

- ✓ Researchers are also advised to compare the ideologies present indifferent literary texts via using critical discourse analysis.

- ✓ Researchers can also refer to other trends of critical discourse analysis to refer to literary texts of feminist or semiotic orientations.

- **Limitations**

The current study demonstrates some limitations that would affect the generalizability of its results. The fact that this study employs a qualitative research approach means that the findings of this paper cannot be generalized and are only limited to the case study at hand. The results are not generalizable for the following two reasons:

1. The biased nature of the sample size and the sample selection procedure. This study has opted for a small portion of the population due to some administrative obstacles, which makes the sample size not representative. Although the sample selection procedure may appear haphazard, the population were selected based on the researcher's own metrics of critical value. However, this sample selection does not adhere to a systematic sample selection procedure.

2. The subjective nature of data interpretation in the qualitative part of the study, for the analysis is based on the researcher's personal understanding and perspective.

3. Another limitation encountered by this study is the lack of available sources and references. The study had to rely on online sites and blogs to collect information about the topic. The lack of sources is also displayed in the study's complete reliance on electronic versions of "Portable Document Format (PDF)" of dissertations, articles, and books. The shortage of references has also proved to be a major obstacle for this inquiry.

4. The subjective nature of critical discourse analysis itself. When designing the pretest, the posttest, and the progress tests, the researcher had to make sure that the questions do not accept more than one answer so as to make the scoring procedure more valid and reliable.

5. Some learners made some absences during the treatment classes. So, the researcher resorted each time to reexplaining the different aspects of the preceding class, which caused ill time management.

Conclusion

Throughout this final chapter, a theoretical framework for the integration of CDA within the teaching of Literature at the University of Khenchela has been designed. This approach can be efficient to help learners enhance their interpretive and analytical skills, and thus, improve their performance in literature classes. This chapter also identifies the preeminent steps that teachers can follow to implement this approach, providing illustrations from different lessons of Master 1 syllabus. The researcher believes that this approach can help immensely to develop learners' autonomy and to improve their critical thinking skills. If appropriately implemented, it would complement the traditional methods employed by literature teachers, and therefore, create a new pedagogy for teaching this subject.

General Conclusion

The present study aims at investigating the impact of implementing Critical Discourse Analysis in literature classes as way to draw learners' attention and raise their awareness about the ideological properties of the literary texts they study and the poles of power existing at their level. The population selected for conducting this research is Master 1 students at the department of English- Khenchela University. The selection of this topic was motivated by learners' constant complaint about the challenging nature of the subject and the difficulty of language used in the texts presented in class.

Although a number of research papers have been made to study the themes and linguistic aspects of literary texts, only a few research attempts wereconducted in the area of teaching students the way some ideological powers can be linked to the linguistic elements present in the different types of literary texts they are supposed to analyze. Therefore, and since critical discourse analysis is one of the approaches that study the relationship between language, power, and ideology; this study aims at investigating the impact of this approach on learners' ability to disclose the types of power relations conveyed through the discursive features of literary texts. To approach this topic, this research paper addresses the following questions:

Main Question: To what extent does the implementation of Critical Discourse Analysis in literature classes contribute to raising students' awareness about the power relations present in literary texts?

Secondary Questions:

Q 1. To what extent are EFL teachers and learners aware about the importance of highlighting ideologies and power relations in literature classes?

Q2. To what extent are Master 1 students able to explicate the literary works' linguistic choices ideologically?

Q 3. In what way (s) does the implementation of CDA in literature classes impact learners' interpretation of ideology and power relations?

Q4. What are the attitudes of teachers and learners in regard to implementing CDA when teaching literature to EFL students?

On the basis of these questions, this study hypothesizes that learners at the University of Khenchela are unaware of the way language functions in literary texts to convey meanings pertinent to power and ideology. Therefore, If CDA was implemented in history classes, master 1 students would be able to describe, interpret, and explain the different ideologies and power relations that the literary discourse manifests.

To answer the above-stated questions and respond to the hypothesis being formulated, this research was structured in the form of three theoretical chapters and four practical chapters. The theoretical chapter provided an overview of the three research variables that this research theme incorporates: Teaching literature, CDA, and power relations. The first chapter contends that the process of literature teaching is challenging due to some linguistic, cultural, and pedagogical factors, calling the need for some language-related approaches to teaching literature. The second chapter, however, displays the workings of CDA and highlights the importance of employing this approach to discuss issues related to ideology and power relations based on race, gender, social class…The third chapter is an attempt to link the two previous chapters together as it explains the way relations based on power are created, maintained and developed, especially at the level of literary texts. It also highlights the fact that power relations are everywhere, and the powerful is always the one who can impose their ideology through the use of language and its techniques.

The four chapters of the practical part delineated the methodology utilized to meet the objectives of this research paper. Therefore, an exploratory sequential mixed-methods design was employed by means of qualitative (teachers' interview) and quantitative (pre-experiment

questionnaire, quasi-experimentation, post-experiment questionnaire). The pre-experiment questionnaire demonstrated learners' poor language proficiency and little awareness about the ideological elements that literary texts include while the teachers' interview has manifested teachers' support of the devised approach regardless of the various challenges that stand in the way of making its implementation possible. The experiments' tests have clearly demonstrated the way experimental group students improved in terms of analyzing and interpreting the texts' discursive features to uncover the ideology that lies behind producing these texts. The post-experiment questionnaire displayed how learners' attitudes about the implementation of language-based approaches in literature classes has changed from negative to positive just because they got to know CDA and its principles more. Therefore, the alternative hypothesis which states that the implementation of CDA in literature classes would enhance learners' understanding of power relations was confirmed while the null hypothesis was rejected.

All the results gained from the four tools of investigation have contributed to answering the question regarding the extent to which CDA could help students analyze power relations in literary texts. In fact, and according to all the previous results, CDA succeeded to improve both: learners' interpretive skills and learners' attitudes about literature and ideology-based classes. This indicates that CDA could raise learners' awareness about the ideologies and power relations that literary texts incorporate.

Based on the results reached in the present study, especially the teachers' and students' recommendations, the researcher suggested a theoretical framework for a CDA approach to teaching Literature. The latter necessitates that teachers introduce learners not just to the themes and ideas present in the work, but also to the discursive features that characterize literary productions. It also proposes resorting to some content-based approaches to teaching literature while working with CDA so that learners can have a comprehensive understanding of the texts. Obviously, techniques linked to time management and texts' selection criteria

need to be given particular consideration. This way, students would be able to analyze literary

texts critically and would develop positive attitudes about literature and literature classes.

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Appendices

Appendix A: PreliminaryInterview Questions

Appendix B: Interview Questions

Appendix C: Teachers' Responses to the Interview Questions

AppendixD: The Preliminary Pre-Experiment Questionnaire

AppendixE: The Pre-Experiment Questionnaire

AppendixF: The Preliminary Prestest

AppendixG: The Pretest

AppendixH: Materials Used in the Treatment Sessions

Appendix:I Proceedings of the Experimental Sessions

Appendix:J Progress Tests

AppendixK: The Preliminary Posttest

AppendixL: The Posttest

Appendix:M Control Group Scores in the Pretest and Posttest

Appendix:N Experimental Group Scores in the Pretest and Posttest

AppendixO: The Two Raters' Scores of the Pretest and Posttest

Appendix P: Preliminary Post-Experiment Questionnaire

Appendix Q: Post-Experiment Questionnaire

AppendixR: Master 1 Syllabus of British and American Literature

Appendix S: Master 1 Syllabus of Discourse Analysis

Appendix A

Preliminary Interview Questions

1. How long have you been teaching literature to EFL students?

2.How do you draw your learners' attention to the ideologies and power relations present in a literary text?

3.What are the main objectives underlying teaching the course of literature?

4.To what extent do you make use of language-based approaches and how do they support the process of teaching literature?

5.To what extent do you think that integrating CDA in EFL teaching is productive? Justify

6.What do you think about the implementation of CDA to raise awareness about power relations in literary texts?

7.What teaching and learning skills do you think are needed in a CDA-based class of literature?

8.What activities can an EFL teacher use when integrating CDA in literature classes?

Appendix B

Interview Questions

- How long have you been teaching literature to EFL students?

- What are the challenges encountered by EFL learners in literature classes and how do you face them?

- What are the main objectives underlying teaching the course of literature?

- How do you draw your learners' attention to the ideologies and power relations present in a literary text?

- To what extent do you make use of language-based approaches and how do they support the process of teaching literature?

- To what extent do you think that integrating CDA in EFL teaching is productive? Justify

- What do you think about the implementation of CDA to raise awareness about power relations in literary texts? (Relations based on race, gender, or class)

- What teaching and learning skills do you think are needed in a CDA-based class of literature?

- What activities can an EFL teacher use when integrating CDA in literature classes?

Appendix C

Teachers' Responses to the Interview

Teacher A

1. How long have you been teaching literature to EFL students?

   ✓ 12 years

2. What are the challenges encountered by EFL learners in literature classes and how do you face them?

Challenges:

✓ They ignored the objectives of studying literature that is why most of them did not feel the pleasure during it learning.

✓ They face a difficulty in understanding and analyzing the literary texts because they lack their necessary information. They focus on the events and forget to have knowledge about the writer and the background of the texts.

✓ Students relied on the teacher in delivering all the information about the literary texts and they prefer not to give any effort to help themselves.

✓ Students face difficulties in reading the texts because of their low level of language proficiency which makes it difficult for them to understand and appreciate the literary texts. i.e. they lack vocabulary which they should get from reading.

✓ Since literature is imaginative, they believe that it has no benefit and they could not relate it to their lives. i.e. they say all the time that it is difficult for learning.

Solutions:

   a. Students have to get as much as necessary information about the author's life and the background of the literary texts to have a better understanding of them.

b. The choice of the texts plays a great role to help students avoid misinterpretation of texts. It should fit to their interests and objectives of the study.

c. Encourage and ask students to read the targeted literary texts.

d. I spend a considerable time of my classes in giving a considerable knowledge about the cultural and historical backgrounds of the texts, therefore, getting students' appreciation and understanding.

e. I typically focus on analyzing the main elements of the literary text (plot, theme, setting, and characterization)

3. What are the main objectives underlying teaching the course of literature?

a. The most important objective is to enhance students' acquisition of the foreign language

b. To help them to get appreciation of the situation through which the characters pass and relate it to their real lives

c. To encourage them to develop their intellectual thinking.

d. To help them understand and appreciate better the foreign culture.

4. How do you draw your learners' attention to the ideologies and power relations present in a literary text?

In my classes, I do not go in deep concerning these power relations. Since the student's option is merely Didactics, I just give hints to the students in form of information to enlighten their thinking and therefore their understanding of the literary work under study.

5. To what extent do you make use of language-based approaches in your classes? and how do they support the process of teaching literature?

   ✓ Language based approaches are often used in literature classes but not fully applied (eg; the existing literary devices and figurative language). The aesthetic value of the artistic work is so important and there should be the study of the

language in order to enhance the student's understanding of the literary text. We cannot appreciate any literary work if we can not master its language. Thus, this use is not giving an extensive time; the teacher uses LBA as a means to help students understand texts because of their low level of language proficiency.

6. To what extent do you think that integrating CDA in EFL teaching is productive?

   ✓ If students could be able to link what they study in the classes of Discourse Analysis in studying literature, this would be so helpful for them to comprehend any literary work (Though it seems that this would not happened even after those many works discussing such problems we face in teaching literature)

7. What do you think about the implementation of CDA to raise awareness about power relations (relations based on race, gender, social class…) in literary texts?

   ✓ Such relations or ideologies are not familiar to our students. According to our curricula, learners are giving ideas about themes, characters, gender influence in the writing of literary works, literary theories ….. but not going deep in power relations. Therefore, if we follow this way of teaching and with the lack of the means at university, it won't be possible for teachers to implement CDA in literature classes.

8. What teaching and learning skills do you think are needed in a CDA-based class of literature?

I do not use CDA in my classes; what I am intended to do is to help students understand how the language is used by the authors to create such literary works. So, what we give students is ideas about the literary devices, the themes, style, and background of the works. ….. That's why I am ignorant for the skills that we should use in CDA-based class.

9. What activities can an EFL teacher employ when integrating CDA in literature classes?

Reading Comprehension Activities are the most appropriate.

Teacher B

1. How long have you been teaching literature to EFL students?

I have been teaching literary texts for just two years.

2. What are the challenges encountered by EFL learners in literature classes and how do you face them?

    Students generally dislike the module, different literary periods history and backgrounds, they said that the course is just boring and they cannot interact with its content... They are not interested in learning in general and in literature courses in specific. they don't read at all especially literary works, they cannot figure out the different themes but they rely on google to give them the whole analysis.

    First, I'm trying to motivate them to read, because without reading they cannot improve any other skills especially writing skill.

    Second, I apply learner centered approach so that students should look for the information and prepare their lessons before class.

3. What are the main objectives underlying teaching the course of literature?

    In my opinion, the main objectives should be like the following: first and foremost improving their critical thinking and reading.

    2nd, through literary texts reading, they can enhance their writing skill by enriching their vocabulary and knowing writers' different styles.

4. How do you draw your learners' attention to the ideologies and power relations present in a literary text? Well, I always try to link the literary text with its setting, where and when it was written is doubtlessly important to understand the hidden ideologies present in it... I'm also trying to put it in its real context for them to

309

understand more, without forgetting applying stylistics to simplify different literary devices and symbols.

5. To what extent do you make use of language-based approaches in your classes? and how do they support the process of teaching literature? In fact I'm applying stylistic perspective, and I think they are similar since both are working the linguistic side of the written pieces, although stylistics is a combination of both linguistics and literary criticism. So as an aswer to your question, it's my practical part to apply such approaches, and students still find difficulties concerning that.

6. To what extent do you think that integrating CDA in EFL teaching is productive? I agree that such integration is so productive because without understanding what is said between lines, the whole discourse is going to be meaningless, or in other words, the reader who doesn't know how to use CDA, is going to be blind coz he wouldn't be able to see those hints that reveal the real message.

7. What do you think about the implementation of CDA to raise awareness about power relations (relations based on race, gender, social class…) in literary texts? Doubtlessly, literary texts are full of power relations from the very beginning till the modern era, and if we look at different literary theories like marxism, feminism, postcolonialism …etc., we can find that they deal with such relations of gender, race, social classes explicitly and implicitly. So the implementation of CDA would greatly help to make the implicit hints more obvious for students, so that their awareness would be raised when they understand what's in-between.

8. What teaching and learning skills do you think are needed in a CDA-based class of literature?
The most important ones are the critical thinking skills.

9. What activities can an EFL teacher employ when integrating CDA in literature classes?

    The only answer I can provide here is the reading comprehension activities because literary texts are, after all, reading materials.

Teacher C

1. How long have you been teaching literature to EFL students?

    I've been teaching literature for five years.

2. What are the challenges encountered by EFL learners in literature classes and how do you face them?

    The main challenges that EFL learners encounter when learning literature are:

    a. The misconception that the language of literary texts is complicated and requires an advanced learner to understand its lexis and structure.

    b. The learners' inadequate linguistic competence automatically leads to the lack of motivation and indifference towards learning literature.

    c. The traditional teaching methods that may cause students to get bored and be uninterested in literature classes.

3. What are the main objectives underlying teaching the course of literature?

    a. To get acquainted with the literature of the target language.

    b. To know about the culture of the TL

    c. To develop students' linguistic competence.

4. How do you draw your learners' attention to the ideologies and power relations present in a literary text?

    Students can detect the various ideologies and power relations that are generally embedded in literary texts via the literary theories and criticism that they are introduced to in the first semester. For example, when analyzing a particular literary

work, the teacher draws students' attention to the author's choice of diction, and how characters interact with one another based on their social status, gender or age.

5. To what extent do you make use of language-based approaches in your classes? and how do they support the process of teaching literature?

   Language-based approaches are indispensable in literature classes because they facilitate the learning process especially with the students' lack of linguistic competence. My primary objective when teaching literature is to explain the language used in the text or to ask them, for example, to look for the unclear and ambiguous words that they find there.

6. To what extent do you think that integrating CDA in EFL teaching is productive?

CDA is very much recommended when teaching literature in EFL classes because it develops students' critical thinking, improves their analysis capacities and more importantly; it draws students' attention to the various issues that are implanted in the choice of the language itself.

7. What do you think about the implementation of CDA to raise awareness about power relations (relations based on race, gender, social class…) in literary texts?

   I do believe that teachers of literature should start thinking seriously about the implementation of CDA to teach the TL literature for the sake of raising their awareness about relations that are based on race, gender or social class. As it has already been stated, students should be aware about the importance of the language they use to convey certain issues. The latter can be achieved through the adoption of CDA in literature classes.

8. What teaching and learning skills do you think are needed in a CDA-based class of literature?

In fact, all types of teaching and learning skills are needed to apply CDA in literature classes.

9. What activities can an EFL teacher employ when integrating CDA in literature classes?

Choosing a n excerpt from the literary text that they are dealing with and asking them to analyze the language used through the different models provided in CDA.

Teacher D

1. How long have you been teaching literature to EFL students?

- I have been teaching literature to EFL students since 2018.

2. What are the challenges encountered by EFL learners in literature classes and how do you face them?

- Generally, EFL learners are intimidated by literature classes and find it difficult. Most of the times, EFL learners get overwhelmed by the amount of readings (novels, books) and more importantly they seem to encounter hardship in understanding what is between the lines. However, a teacher's job is to facilitate the learning process, and for this reason, some measurements are taken in order to achieve this purpose.

3. What are the main objectives underlying teaching the course of literature?

- Many to be named:

  ➢ Learn vocabulary from reading novels and books
  ➢ Improve academic writing
     ▪ Learn to read literature and its many types (poems, drama, …)
     ▪ Learn different aspects such as culture
❖ Develop a critical thinking

❖ Acquire the ability to criticize

4. How do you draw your learners' attention to the ideologies and power relations present in a literary text?

- 1- By asking them questions that their answer should point to the target. 2- Also, by giving them examples from the real world. 3- In addition to provoke their opinion about the target issue or situation.

5. To what extent do you make use of language-based approaches in your classes? and how do they support the process of teaching literature?

- Language-based approaches are used to a great extent. By facilitating understanding literature and learning more about it (also vocabulary).

6. To what extent do you think that integrating CDA in EFL teaching is productive?

- To a very great extent.

7. What do you think about the implementation of CDA to raise awareness about power relations (relations based on race, gender, social class…) in literary texts?

- I think it will improve their critical thinking, and help them identify power relations situations in literary texts (and why not in real life, too)

8. What teaching and learning skills do you think are needed in a CDA-based class of literature?

- A CDA-based class of literature requires managing the reading skill for learners, and managing the right tools for teachers.

9. What activities can an EFL teacher employ when integrating CDA in literature classes?

- stylistic exercises are most suitable for integrating CDA in literature classes

Teacher E

1. How long have you been teaching literature to EFL students?

For six years as permanent teacher and one year as contemporary teacher.

2. What are the challenges encountered by EFL learners in literature classes and how do you face them?

The most common challenge with students at the University of Khenchela -I would even say Algerian students as a whole- is that they find the subject very boring, which is again because they do not read and their language proficiency is very poor. I sometimes find myself referring back to some grammar and vocab lessons that learners have seen earlier. I also try to link the story to learners' daily life to make them pay attention to the different ideas referred to in the literary work. Bringing some movies or videos related to the topic being discussed can also be a source of motivation though it is not long lasting.

3. What are the main objectives underlying teaching the course of literature?

I can name many, but let me restrict myself to the most important ones, the ones I myself consider rudimentary. The first and the most significant of them all would be improving learners' critical and innovative thinking skills. The second is improving their reading skills, for what is literature if it were not read carefully and analytically? Learners are supposed to read the lines produced by the writer, read between the lines, and even beyond the lines; otherwise, they will never be able to see if there's any social problem like stereotype or other social conflicts.

4. How do you draw your learners' attention to the ideologies and power relations present in a literary text?

I rarely do! This is not because they are not important or because I do not care much about the role of ideologies and power relations in literary texts; we all know that we read literature to understand those ideological dimensions. Our learners' interests are centered mostly on the main ideas of the work. Moreover, understanding ideology necessitates understanding language, and as I mentioned before, our learners' linguistic competence is very poor, and if we try to explain things about language, then we'll waste so much time. The issue is very complicated!

5. To what extent do you make use of language-based approaches in your classes? And how do they support the process of teaching literature?

To be perfectly honest, I tend to resort to some linguistic theories only when there is an important passage or a given structure that is new to students. I cannot call that an approach because I am not familiar with the way I should apply those language-related approaches; I think I need somebody to explain them to me. That's why, I am focusing more on the content itself because we take for granted that students are already aware of these linguistic theories, and hence, they use these theories unconsciously when reading the literary texts they are introduced to.

6. To what extent do you think that integrating CDA in EFL teaching is productive?

Studying a foreign language is about deciphering the messages transmitted through the target language that is presented in the form of texts. And CDA is about bridging the gap between language and ideology, or let me say making the relationship more explicit because there has always been a bridge between the two concepts. We are teachers of English as a foreign language; we remain teachers of English even if we were in charge of other subjects like Oral

Expression, Civilizations, Grammar…etc. Language remains a priority, and language analysis is needed whenever we have a text in front of us. To understand the content of these subjects, we have to understand that every language structure has a purpose and a meaning, and this is what CDA always dictates

7. What do you think about the implementation of CDA to raise awareness about power relations (relations based on race, gender, social class…) in literary texts?

CDA is made for that. When reading a text, we have to figure out how characters are related to each other and whether one character is more powerful than the other because the consequence of this difference in power is what we refer to as "ideology". If one character is dominant and the other is dominated, then this will appear in the way these characters talk or in the way they are described by the writer. When we teach literature, we often refer to these power relations as common sense without letting learners themselves analyze how these relations are portrayed, which is wrong. CDA, I can say, saves the trouble and fulfills all the objectives I have mentioned.

8. What teaching and learning skills do you think are needed in a CDA-based class of literature?

I think both teachers and learners are required to have critical thinking skills because if they do not have the curiosity to know why a writer has opted for this idea or another, then they can never recognize the ideas behind writing the text in the first place. I think that teachers should know about time-management skills because it is really hard to teach some texts using CDA, which requires moving through different stages and steps.

9. What activities can an EFL teacher employ when integrating CDA in literature classes?

This is a hard one. I don't think that there is an activity better than selecting a passage and supplying it with questions that test learners' abilities to analyze, interpret, and even criticize the content of the passage.

Another activity I think would fit this context is comparing and contrasting passages or let me say comparing and contrasting how the ideologies in these passages are produced similarly or differently.

Teacher F

1. How long have you been teaching literature to EFL students?

I have been teaching British and American Literature for six years.

a. What are the challenges encountered by EFL learners in literature classes and how do you face them?

I would definitely say language…learners' language is very bad and literature language is very complicated, and teachers do not have time to explicate how language works at the level of those texts. Sometimes I feel that even the texts dictated by the syllabus do not fit our learners' interests. To solve these problems, I try sometimes to use some contemporary literary texts that discuss topics related to the students' lives and whose language is also similar to the one they use in their daily conversations.

3. What are the main objectives underlying teaching the course of literature?

I think all teachers should work on improving learners' linguistic competence through literature. How do we expect our learners to read literature and interpret the multiple messages it contains while they do not even know how a statement is formulated and the reason behind putting this statement in text. It's not just that we use language to understand literature, but we also need to consider using literature to understand and improve language. Doing so, learners will not just understand the texts they read, but they will also produce their

own texts. Another objective would be providing learners with the knowledge they need about different cultures, different societies, and different perspectives of life. No other source can be as informative as literature.

4. How do you draw your learners' attention to the ideologies and power relations?

I generally do that by referring to the work's background as well as the main themes included in that work because learners should always ask the questions: why is the writer focusing on this theme in particular? And how is the writer influenced by the spatial and temporal frame to which the main events of the story belong. Sometimes, even the names of the characters and their being named or not can tell a lot about the ideologies and power relations in a literary text. Our learners generally stop the analytical attempts when they understand the themes and the background of the text; they feel they are unable to go beyond that.

- And how do you think they can understand those themes and story proceedings?

Via language analysis of course, but since we know that their language is still lagging behind, we just save the whole trouble and explain those themes ourselves.

5. To what extent do you make use of language-based approaches in your classes? and how do they support the process of teaching literature? I think you have already answered this question; can you just elaborate on what you have mentioned?

Sure! I am trying to be as honest as I can. We all know that literature is not literature if its language has not been paid careful attention. The issue is that learners do not even read and their attitudes about reading literature are also derogatory. That's why we tend to focus on content though we know that this teaching approach will engender lots of problems. The only language-related issue that I'm sure all teachers of literature are considering is imagery that expressed through symbolism, metaphors, similes…etc.

319

6. To what extent do you think that integrating CDA in EFL teaching is productive?

It is productive, very productive I would say! And not only CDA, any language-based approach. I am always wondering how an EFL teacher fails to address issues like the ideological significance of some linguistic features or how these features are reflections of some thoughts, feelings, and attitudes. Actually, we don't use them as guiding approaches, but referring to some of these features and their meanings is just inescapable. I remember in my first year here, I was given Grammar to teach, but since I was teaching the subject in context, I found myself asking questions about the way these grammatical structures can reflect things about its context and the way substituting them with other structures can cause a significant change in meaning.

7. What do you think about the implementation of CDA to raise awareness about power relations (relations based on race, gender, social class…) in literary texts?

CDA is not used in literature classes just to raise awareness about ideology and power relations though I can consider this element the ultimate objective of using CDA in literature classes. CDA can teach us life lessons; it can teach us to be skeptical about everything and not to take things for granted. Also, there are many social problems that our learners do not know just because these problems are encountered by people belonging to different other cultures…the case here is the British and American culture. Therefore, when reading the texts produced by British and American writers, we can understand who is powerful and who is weak as well as the ideology that determines and guides the distribution of power within these social groups. All these elements can be only uncovered when the reader has a critical eye about the text.

8. What teaching and learning skills do you think are needed in a CDA-based class of literature?

Above all, we, as teachers, need to know more about CDA. It is a module taught at the level of our department, but I think we still need some training on how to use it and how to make our learners aware of those analytical techniques. All that we know is a mere theoretical background about discourse analysis and critical discourse analysis. Reading skills are also important here, for no student can read a text critically if he does not know how to skim and how to scan and how to know what is important in the text and what is not. Learners, and especially teachers should be cooperative and understanding because CDA is based on exchanging ideas and perspectives.

9. What activities can an EFL teacher employ when integrating CDA in literature classes?

Teachers of literature should consider one condition when designing CDA-based activities, here I mean motivation. CDA will be too complicated for them, and if the activities were not based on their interests, then learners will get easily bored and frustrated. That's why, I can suggest the following:

a. Asking learners to compare the linguistic patterns found at some literary texts that have opposing ideologies just to figure out how different opinions and different perspectives in life can be seen in language.

b. An activity that I think would be very rewarding is when literature teachers ask their students to write their own response to a given ideologically-based text. This way, teachers can evaluate learners' stance through the linguistic elements they use. Later, learners can discuss together each other's responses through analyzing and evaluating them critically.

Teacher G

c. How long have you been teaching literature to EFL students?

10. Five years wherein I taught EFL students British and American Literature as well as Postcolonial Literature.

2. What are the challenges encountered by EFL learners in literature classes and how do you face them?

Our learners were trained to be very superficial in their learning. They like those subjects governed by specific rules like Grammar and Phonetics; they are too lazy to dig deeper and discover what the written words hide. So I think we, as teachers, must find ways to make them active readers. I suggest that we read about the new approaches to teaching literature because what I and most literature teachers are using is becoming very redundant. Innovation is needed after all. The other problem I always face with my learners is the impression they have about literature. Most of them think that the British and American literature that they study are full of ideas that might threaten our morals and principles and even our identity. The solution for that is to teach learners "interculturality" so that they can see the positive and negative in every culture, and hence, embrace the native and the foreign culture.

- What are the main objectives underlying teaching the course of literature?

Listen! There are the objectives mentioned in the syllabus and the objectives that we create ourselves depending on the teaching and learning context. The syllabus says that literature should be taught to improve learners' interpretive skills and to help them react to the various situations that they come across in the texts they read. I would say, however, that we' d better teach literature to enhance learners' cross-cultural awareness. Learners should be aware of the similarities and differences that exist between different cultures, including theirs. Another objective is assisting the process of approaching the stylistic features of the different texts they read and create later their own literary style, which is probably influenced by the style of the writers for which they read very often.

- How do you draw your learners' attention to the ideologies and power relations present in a literary text?

This is a quite nice question because the majority of teachers –if not all- do not pay enough attention to the motives that stand behind writing the text. I myself draw my students' attention to this idea through asking them to study the different relationships between the characters, and how these characters address each other. So, conversational analysis can help a good deal in that. We also study the themes authors like to stress in their works. I try always to ask them about the reasons behind choosing to talk about these themes in particular, and learners can only answer this question if they relate the themes we have discussed to the writer's background on one hand and to the place and time of the work on another hand.

- To what extent do you make use of language-based approaches in your classes? and how do they support the process of teaching literature?

I only do that when we analyze some important quotes. As I said before, sometimes I make use of conversational analysis, especially in plays, and very rarely, I use stylistic analysis. I want my learners to see how the literary style is structured. Who knows? Probably some of them will be writers, poets, and playwrights. So, language-based approaches are more than important in literature classes. Teachers should at least make reference to some stylistic issues; otherwise, learners will never understand literature, and they will never attempt to approach literary texts at all.

- To what extent do you think that integrating CDA in EFL teaching is productive?

In EFL classes? I can't really tell! I have taught subjects like Grammar and Written Expression, but I don't really know whether they are effective or not. Yet, what I know is that CDA cannot be very influential to teach other subjects the way it is productive in literature

classes or maybe in civilizations too. Briefly, every subject that is based on learners' ability to read between the lines can get benefits from the use of CDA.

- What do you think about the implementation of CDA to raise awareness about power relations (relations based on race, gender, social class…) in literary texts?

I have taught all the modules that have a relationship with literature and CDA: British and American Literature, Postcolonial Literature, Discourse Analysis, and even Critical Analysis of Media, and I can say that whenever I teach any of these subjects, I use Critical Discourse Analysis either explicitly or implicitly. Let me tell you something about CDA. As soon as you know how to analyze a text using CDA, it becomes a habit, you start using it everywhere, and you start evaluating every talk and every statement. That's what makes this approach very special, I think. As for your question, I can say that all authors write pages and pages to transmit ideologies and to tell the reader that opportunities are not equal, and there are always people who possess more power than others. All this can be done easily if teachers make use of CDA.

- What teaching and learning skills do you think are needed in a CDA-based class of literature?

I think the major skill that both teachers and students should have is communicative skills because they cannot analyze how meaning is communicated if they don't know how to communicate in the target language. I believe people who are always exposed to the target language do have better communicative skills compared to others, and these can use CDA in a better way. As a teaching skill, I would say enthusiasm though I don't know whether it's a skill in the first place. We are introducing something new to learners; our learners will never accept it and be motivated to use it if teachers themselves are not feeling enthusiastic about it. For students, I can say creativity because CDA teaches learners how to think out of the box

and how to think about literature as a collective body of attitudes and values, not just events and characters.

- What activities can an EFL teacher employ when integrating CDA in literature classes?

Literature, unlike what others may think, is not total boredom; It's fun, and we can make it even funnier with CDA. The teacher can do that in two ways; either asking learners about the significance of the language used in some literary passages or asking them to extract the linguistic elements that represent a given idea, attitude, or ideology in the selected passages. I advise teachers to do both because learners will be bored if teachers stick to the same type of activities. The other type of activities is about trying to analyze a whole corpus. I mean learners are supposed to analyze many passages produced by the same writer to observe whether the writer is being consistent in expressing ideologies and power relations or not, and if not, we'll be studying the reasons why there's a change in the writer's attitudes about a given issue, and this lies at the heart of CDA too.

Appendix D

Preliminary Pre-Experiment Questionnaire

Dear students,

This questionnaire aims at unveiling your impression about the experiment being conducted and your attitudes regarding whether Critical Discourse Analysis is applicable in Literature classes. You are kindly requested to answer the following questions taking into consideration the instructions provided. Your names and level are not required, for the study is only interested in gathering your views about this study.

Section Two : Students' Attitudes about Teaching and Studying Literature at Khenchela University

Select one level of agreement for each statement to indicate how you feel.

SD = Strongly Disagree, D = Disagree, U = Undecided, A = Agree, SA = Strongly Agree

	SD	D	U	A	SA
1. I like when literary texts are taught through storytelling.					
2.Lecturing is the best way to teach literature.					
3.Discussion-based classes of literature are the most enjoyable.					
4. discourse-related approaches make the process of understanding literature easier.					
5. Cross-cultural Approaches help me to understand literary texts in a better way					
6. Studying literature through performance is the best.					
7. I like when the teacher integrates some morals and values in					

	SD	D	U	A	
					SA
the literature classes.					
8. I like when critical, ideological, and philosophical issues are highlighted.					

Section Three: Problems Encountered in Literature Classes

Select one level of agreement for each statement to indicate how you feel.

SD = Strongly Disagree, D = Disagree, U = Undecided, A = Agree, SA = Strongly Agree

	SD	D	U	A	
					SA
1. When I do not understand a literary work, it is usually due the linguistic and stylistic features of the text.					
2. The hardest part of studying literature is the understanding of the social and cultural underpinnings of the literary work.					
3. Understanding the ideologies present in a given text makes the process of analyzing literature very challenging					
4. The teacher's method is not very motivating.					
5. The texts being taught are very lengthy.					
6. The time devoted to literature classes is not enough to understand the content of the literary works.					
7. I lack the pragmatic knowledge needed to read between the lines.					

Pre-Experiment Questionnaire

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Section One: Learners' Profile

1.   How would you describe your English Proficiency?

Good

 Average

 Poor

2.According to you, what is the significance of teaching literature to EFL learners?

Amusement

Cultural

Linguistic

Other …………………………………………………………………………..

3.To what extent do you enjoy studying literature?
Very much

 Only a little

Not at all

4.What is the technique that your literature teachers employ in their classes? (you can choose more than one option)
Lecturing
Discussion
Language analysis
Other …………………………………………………………………………………

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5. Culture-based Approaches help me to understand literary texts in a better way					
6. Studying literature through performance is the best.					
7. I like when the teacher integrates some morals and values in the literature classes.					
8. I like when critical, ideological, and philosophical issues are highlighted.					

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Select one level of agreement for each statement to indicate how you feel.

SD = Strongly Disagree, D = Disagree, U = Undecided, A = Agree, SA = Strongly Agree

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3. Understanding the ideologies present in a given text makes the process of analyzing literature very challenging					
4. The teacher's method is not very motivating.					
5. The texts being taught are very lengthy.					
6. The time devoted to literature classes is not enough to understand the content of the literary works.					
7. The materials selected in literature classes have little to do with our daily life.					
8. I lack the pragmatic knowledge needed to read between the lines.					

Preliminary Pretest

This is an extract from Joseph Conrad's *Heart of Darkness* wherein the protagonist attempts to describe the African land and people. Read it carefully and answer the following questions.

The earth seemed unearthly. We areaccustomed to look upon the shackled form of a conquered monster, but there—there you could look at a thing monstrous and free. It was **unearthly** and the men were . . . No they were not inhuman. Well, you know that **was** the worst of it—this suspicion of their not being **inhuman**. It would come slowly to one. They howled and leaped and spun and made horrid faces, but what thrilled you was just the thought of their humanity—like yours—the thought of your **remote** kinship with this wild and passionate uproar. Ugly. Yes, it was ugly enough, but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you—you so remote from the night of first ages—could comprehend.

Questions

1. What is the metaphor expressed through the verbs present in the clause "They howled and leaped and spun and made horrid faces"?

2. What is the main topic of this passage? Choose the correct answer.

- **a.** the idea that the Europeans are more similar to their supposedly savage counterparts than they would like to believe.

- **b.** Europeans are unaware of their kinship with the Africans.

- **c.** Europeans and African are utterly dissimilar.

3. How do the personal pronouns present in the passage reflect the social groups that the writer addresses?

4. What connotation does the writer attribute to Africans through the use of the words in bold?

5. Consider the nominalization "suspicion" in the line before the last. Who is having suspicions and why?

6. Using Austin's speech act theory, what function/purpose does the following sentence express? **"**but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise". Explain!

7. What does the narrator mean by the expression "the night of first ages"?

8. The above written passage reflects a reality about human psychology. Explain

9. To what extent do the writer's beliefs and orientations influence the production of this passage?

10. Considering the fact that the novel was written in 1899 at the end of the Victorian Age. What does this passage say about social and cultural aspects of the period of the production of this work?

Pretest

This is an extract from Joseph Conrad's *Heart of Darkness* wherein the protagonist attempts to describe the African land and people. Read it carefully and answer the following questions.

The earth seemed unearthly. We areaccustomed to look upon the shackled form of a conquered monster, but there—there you could look at a thing monstrous and free. It was **unearthly** and the men were . . . No they were not inhuman. Well, you know that was the worst of it—this suspicion of their not being **inhuman**. It would come slowly to one. They howled and leaped and spun and made horrid faces, but what thrilled you was just the thought of their humanity—like yours—the thought of your **remote** kinship with this wild and passionate uproar. Ugly. Yes, it was ugly enough, but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you—you so remote from the night of first ages—could comprehend.

a. shackled:bound by chains fastened around the ankles.

b. kinship: a sharing of characteristics or origins.

A. Text Description

1. What is the main idea of this passage? Choose the correct answer.

      a.the idea that the Europeans are more similar to their supposedly savage

counterparts than they would like to believe.

      b. Europeans are unaware of their kinship with the Africans.

c. Europeans and African are utterly dissimilar.

2. What function do the verbs of the following clause serve?

"They <u>howled</u> and <u>leaped</u> and <u>spun</u> and <u>made</u> horrid faces"?

3. What are the social groups that the personal pronouns present in the passage reflect?

4. What connotation does the writer attribute to Africans through the use of the words in bold?

5. Consider the nominalization "suspicion" in the line before the last. Who is having suspicions and why?

B. Text Interpretation

6. What function/purpose does the following sentence express? **"**but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise". Explain!

7. What does the narrator mean by the expression "the night of first ages"?

8. The above written passage reflects a reality about the psychology of Europeans. Explain

C. Text Explanation

9. To what extent do the writer's beliefs and orientations influence the production of this passage?

10. Considering the fact that the novel was written in 1899 at the end of the Victorian Age. What does this passage say about social and cultural aspects of the period of the production of this work?

Materials Used in the Treatment Sessions

The Yellow Wallpaper **Materials**

Theme one: Appearance VS Reality

Text One

"It is very seldom that mere ordinary people like John and myself secure ancestral halls for the summer. A colonial mansion, a hereditary estate, I would say a haunted house, and reach the height of romantic felicity—but that would be asking too much of fate! Still I will proudly declare that there is something queer about it".

Text Two

"But, on the other hand, they connect diagonally, and the sprawling outlines run off in great slanting waves of optic horror, like a lot of wallowing seaweeds in full chase."

Theme two: Gender Roles

Text One

"John laughs at me, of course, but one expects that in marriage".

Text Two

"He is very careful and loving, and hardly lets me stir without special direction. I have a schedule prescription for each hour in the day; he takes all care from me, and so I feel basely ungrateful not to value it more. He said we came here solely on my account, that I was to have perfect rest and all the air I could get".

Theme Three: Miscommunication and Self-Expression

Text One

"Of course I never mention it to them any more—I am too wise,—but I keep watch of it all the same. There are things in that paper that nobody knows but me, or ever will ..."

Text Two

"There is a very funny mark on this wall, low down, near themopboard. A streak that runs round the room. It goes behind every piece of furniture, except the bed, a long, straight, even SMOOCH, as if it had been rubbed over and over. I wonder how it was done and who did it, and what they did it for. Round and round and round—round and round and round—it makes me dizzy."

Heart of Darkness

Theme One: Colonialism

Text One

"service done to the race that peopled its banks, spread out in the tranquil dignity of a waterway leading to the uttermost ends of the earth [...] Hunters for gold or pursuers of fame, they all had gone out on that stream, bearing the sword, and often the torch, messengers of the might within the land, bearers of a spark from the sacred fire. What greatness had not floated on the ebb of that river into the mystery of an unknown earth!...The dreams of men, the seed of commonwealth, the germs of empires."

Text Two

"The reaches opened before us and closed behind, as if the forest had stepped leisurely across the water to bar the way for our return. We penetrated deeper and deeper into the heart of darkness."

Theme Three: The Hollowness of Civilization

Text One

"I let him run on, this papier--mâché Mephistopheles, and it seemed to me that if I tried I could poke my forefinger through him, and would find nothing inside but a little loose dirt, maybe."

Text Two

I was within a hair's-breadth of the last opportunity for pronouncement, and I found with humiliation that probably I would have nothing to say. This is the reason why I affirm that Kurtz was a remarkable man. He had something to say. He said it. [. . .] He had summed up— he had judged. "The horror!" He was a remarkable man.

Theme Three: Racism

Text One

"In some inland post feel the savagery, the utter savagery, had closed round him—all that mysterious life of the wilderness that stirs in the forest, in the jungles, in the hearts of wild men. There's no initiation either into such mysteries. He has to live in the midst of the incomprehensible, which is also detestable. And it has a fascination, too, that goes to work upon him. The fascination of the abomination—you know. Imagine the growing regrets, the longing to escape, the powerless disgust, the surrender, the hate"

Text Two

"When one has got to make correct entries, one comes to hate those savages—hate them to the death."

Death of a Salesman

Theme One: The American Dream

Text One

"Manufacturers offer me a hundred-dollar bill now and then to throw an order their way. You know how honest I am, but it's like this girl, see. I hate myself for it. Because I don't want the girl, and, still, I take it and - I love it!"

Text Two

It's a measly manner of existence. To get on that subway on the hot mornings in summer... To suffer fifty weeks a year for the sake of a two-week vacation, when all you really desire is to

be outdoors, with your shirt off. And always to have to get ahead of the next fella. And still - that's how you build a future.

Theme Two: Fathers and Sons

Text One

" they know me, boys, they know me up and down New England. The finest people. And when I bring you fellas up, there'll be open sesame for all of us, 'cause one thing, boys: I have friends."

Text Two

Willy: Your father came to me the day you were born and asked me what I thought of the name of Howard, may he rest in peace.

Howard: I appreciate that, Willy, but there just is no spot here for you.

Text Three

"Will you let me go, for Christ's sake? Will you take that phony dream and burn it before something happens?"

Theme Three: Abandonment and Betrayal

Text One

I don't say he's a great man. Willy Loman never made a lot of money. His name was never in the paper... But he's a human being, and a terrible thing is happening to him. So attention must be paid. He's not to be allowed to fall into his grave like an old dog. Attention, attention must be finally paid to such a person.

Text Two

"Funny, y'know? After all the highways, and the trains, and the appointments, and the years, you end up worth more dead than alive."

Text Three

"The man knew what he wanted and went out and got it! Walked into a jungle, and comes out, the age of twenty-one, and he's rich! The world is an oyster, but you don't crack it open on a mattress!"

Appendix I

Proceedings of the Treatment Sessions

<u>Treatment (9 sessions = 18 hours)</u>

<u>First Literary Work: Joseph Conrad's Heart of Darkness (3 sessions = 6 hours)</u>

<u>The Power Relation in Question: Racism</u>

<u>Session One: Linguistic Description of the Novel (2 hours)</u>

Ideational Meaning

-Analysis of processes (verbs), participants (subjects and objects), and processes (adverbials)

- Analysis of passivation

- Analysis of nominalization

Interpersonal Meaning

-Analysis of mode (sentence types)

-Analysis of modality (modal verbs)

-Analysis of personal pronouns

Textual Meaning

Thematic Progression (Constant, split, linear)

Coherence and cohesion

Semantic relations (synonymy, hyponymy,…)

<u>Session Two: Discursive Practice (Interpretation of the novella) (2 hours)</u>

Analysis of Speech Acts

Analysis of Intertextuality

<u>Session Three: Socio-cultural Practice (Explanation of the novella) (2 hours)</u>

Analysis of the Author's Background

Analysis of the Social and Cultural Background Pertinent to the time of the Novel's

Production

Second Literary Work: Charlotte Perkins Gilman's *The Yellow Wallpaper (3 sessions = 6 hours)*

The Power Relation in Question: Feminism

Session Four: Linguistic Description of the Short Story (2 hours)

Ideational Meaning

-Analysis of processes (verbs), participants (subjects and objects), and processes (adverbials)

- Analysis of passivation

- Analysis of nominalization

Interpersonal Meaning

-Analysis of mode (sentence types)

-Analysis of modality (modal verbs)

-Analysis of personal pronouns

Textual Meaning

Thematic Progression (Constant, split, linear)

Coherence and cohesion

Semantic relations (synonymy, hyponymy,…)

Session Five: Discursive Practice (Interpretation of the short story)(2 hours)

Analysis of Speech Acts

Analysis of Intertextuality

Session Six: Socio-cultural Practice (Explanation of the short story)(2 hours)

Analysis of the Author's Background

Analysis of the Social and Cultural Background Pertinent to the time of the Novel's Production

Third Literary Work: Arthur Miller's *Death of a Salesman (3 sessions = 6 hours)*

The Power Relation in Question: Classism

Session Seven: Linguistic Description of the Novel (2 hours)

Ideational Meaning

-Analysis of processes (verbs), participants (subjects and objects), and processes (adverbials)

- Analysis of passivation

- Analysis of nominalization

Interpersonal Meaning

-Analysis of mode (sentence types)

-Analysis of modality (modal verbs)

-Analysis of personal pronouns

Textual Meaning

Thematic Progression (Constant, split, linear)

Coherence and cohesion

Semantic relations (synonymy, hyponymy,…)

Session Eight: Discursive Practice (Interpretation of the novel)(2 hours)

Analysis of Speech Acts

Analysis of Intertextuality

Session Ten: Socio-cultural Practice (Explanation of the novel)(2 hours)

Analysis of the Author's Background

Analysis of the Social and Cultural Background Pertinent to the time of the Novel's Production.

Progress Tests

Progress Test One

This is an extract from Arthur Miller's Death of the Salesman wherein Willy asks Howard to help him improve his financial situation. Read it carefully then answer the following questions, each in a well-structured paragraph.

WILLY: I'll go to Boston.

HOWARD: Willy, you can't go to Boston for us.

WILLY: Why can't I go?

HOWARD: I don't want you to represent us. I've been meaning to tell you for a long time now.

WILLY: Howard, are you firing me?

HOWARD: I think you need a good long rest, Willy.

WILLY: Howard...

HOWARD: And when you feel better, come back, and we'll see if we can work something out.

WILLY: But I gotta earn money, Howard. I'm in no position to...

HOWARD: Where are your sons? Why don't your sons give you a hand?

HOWARD: This is no time for false pride, Willy. You go to your sons and you tell them that you're tired. You've got two great boys, haven't you?

WILLY: Oh, no question, no question, but in the meantime...

HOWARD: Then that's that, heh?

WILLY: All right, I'll go to Boston tomorrow.

HOWARD: No, no.

WILLY: I can't throw myself on my sons. I'm not a cripple!

HOWARD: Look, kid, I'm busy this morning.

Questions

Q1: How do the writer's lexicogrammatical choices reflect the ideology and power relations present in the passage?

Q2: What do the pragmatic features of the text say about ideology and power relations?

Q3: How does the text's social and cultural background explain the way ideology and power relations are maintained in this literary work?

Progress Test Two

   This is an extract from Joseph Conrad's Heart of Darkness. Read it carefully then answer the following questions, each in a well-structured paragraph.

The Passage

[When leaving the Inner Station with Kurtz]: "In front of the first rank, along the river, three men, plastered with bright red earth from head to foot, strutted to and fro restlessly. When we came abreast again, they faced the river, stamped their feet, nodded their horned heads, swayed their scarlet bodies; they shook towards the fierce river-demon a bunch of black feathers, a mangy skin with a pendant tail—something that looked like a dried gourd; they shouted periodically together strings of amazing words that resembled no sounds of human language; and the deep murmurs of the crowd, interrupted suddenly, were like the responses of some satanic litany.

Questions

Q1: How do the writer's lexicogrammatical choices reflect the ideology and power relations present in the passage?

Q2: What do the pragmatic features of the text say about ideology and power relations?

Q3: How does the text's social and cultural background explain the way ideology and power relations are maintained in this literary work?

Progress Test Three

This is an extract from the short story "the Yellow Wallpaper". Read it carefully then answer the following questions, each in a well-structured paragraph.

The Passage

John is a physician, and PERHAPS—(I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind)—PERHAPS that is one reason I do not get well faster.
You see he does not believe I am sick!
And what can one do?

Questions

Q1: How do the writer's lexicogrammatical choices reflect the ideology and power relations present in the passage?

Q2: What do the pragmatic features of the text say about ideology and power relations?

Q3: How does the text's social and cultural background explain the way ideology and power relations are maintained in this literary work?

Appendix K

<u>Preliminary Posttest</u>

This is an extract from Joseph Conrad's Heart of Darkness wherein the protagonist attempts to describe a group of African men. Read it carefully and answer the following questions.

Six black men advanced in a file, <u>toiling up the path</u>. They walked erect and slow, <u>balancing small baskets full of earth on their heads</u>, and the clink kept time with their footsteps. Black rags were wound round their loins, and the short ends behind wagged to and fro like tails. I could see every rib, the joints of their limbs **were** like knots in a rope; each **had** an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking. Another report from the cliff made me think suddenly of that ship of war I had seen firing into a continent. It **was** the same kind of ominous voice; but these men could by no stretch of imagination be called enemies. They were called criminals, and the outraged law, like the bursting shells, had come to them, an insoluble mystery from over the sea. All their meager breasts panted together, the violently dilated nostrils quivered, the eyes **stared** stonily uphill. They passed me within six inches, <u>without a glance</u>, with that complete, deathlike indifference of unhappy savages. *(Conrad 80)*

Questions

1. The underlined verbs are all linking verbs; what is the ideological function that the writer wishes to fulfill through depending on this type of verbs?

2. What is the general idea of this passage?

3. Consider the sentence "they were called criminals"; Who called the Africans criminals? And why is the doer erased?

4. What does the use of the words " balancing, erect, and file" express?

5. How does the text demonstrate that the characters of the work belong to different social groups? Justify your answer.

    10. The writer of this passage made reference to the text of law. How does the reference serve?

    11. What is the overall function of this passage? Justify from the text.

    12. What ideology does the writer convey throughout this passage?

    13. How does mistreatment of workers echo the circumstances that British workers went through the time of the production of this novel?

Posttest

This is an extract from Joseph Conrad's Heart of Darkness wherein the protagonist attempts to describe a group of African men. Read it carefully and answer the following questions.

Six black men advanced in a file, <u>toiling up the path</u>. They walked erect and slow, <u>balancing small baskets full of earth on their heads</u>, and the clink kept time with their footsteps.[…]I could see every rib, the joints of their limbs **were** like knots in a rope; each **had** an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking. Another report from the cliff made me think suddenly of that ship of war I had seen firing into a continent. It **was** the same kind of ominous voice; but these men could by no stretch of imagination be called enemies. They were called criminals, and the outraged law, like the bursting shells, had come to them, an insoluble mystery from over the sea. All their meager breasts panted together, the violently dilated nostrils quivered, the eyes **stared** stonily uphill. They passed me within six inches, <u>without a glance</u>, with that complete, deathlike indifference of unhappy savages. *(Conrad 80)*

Limb: an arm or leg of a person or four-legged animal, or a bird's wing.

Ominous: giving the worrying impression that something bad is going to happen.

A. Text Descrription

    1. What is the general idea of this passage? Choose the correct answer.

        a. Instances of the colonizer's hypocrisy

        b. Africa as Europe's adverse

        c. Madness as a result of imperialism

2. The underlined verbs are all linking verbs; what is the ideological function that the writer wishes to fulfill through depending on this type of verbs?

3. Consider the sentence "they were called criminals".Who called the Africans criminals? And why is the doer erased?

4. What does the use of the words " balancing, erect, and file" express?

5. How does the text demonstrate that the characters of the work belong to different social groups? Justify your answer.

B. Text Interpretation

6. The writer of this passage made reference to the text of law. How does the reference serve the writer's argumentation?

7.In addition to the text of law, the writer has also employed a text linked to a past experience. Explain!

8. What function does the following statement express?

   "These men could by no stretch of imagination be called enemies".

B.   Text Explanation

9. What ideology does the writer convey throughout this passage?

10. How do the lines of the selected passage echo industrialization in Britain during the Victorian Age?

Control Group Scores

Participants	Pretest scores	Posttest scores
Participant 1	12,00 6,4.5,1.5	10 4, 2, 4
Participant2	9,00 2,5 ,2	9.5 2 3.5 4
Participant 3	4,50 1.5 00 3	4.5 1 2 1.5
Participant 4	4,00 0.5 2.5 1	5 00 3.5 1.5
Participant5	11,00 5 4.5 1.5	10.5 4 4 3.5
Participant6	7,50 3 2.5 2	8.5 2.5 4 1
Participant7	14,00 7 4.5 2.5	15 6.5 5 3.5
Participant8	3,00 0 1.5 1.5	3.5 1 1.5 1
Participant9	8,50 3.5 4 1	8 2.5 4 1.5
Participant10	10,00 5 3.5 1.5	10.5 4 2.5 4
Participant11	6,00 3 2 1	6.5 2.5 2 2
Participant12	10,00 5.5 3 1.5	10 6 2.5 1.5
Participant13	5,50 2.5 2 1	5 1.5 2 1.5
Participant14	12,50 6.5 2.5 3.5	12 5 3 4
Participant15	7,00 3 2 2	8 2.5 2 3.5
Participant16	7,50 2.5 2 3	9 2 4 3
Participant17	10,00 4.5 2.5 3	9 4 3.5 1.5
Participant18	2,50 2 00 0.5	6.5 2 2.5 1.5
Participant19	4,00 1.5 2 0.5	3.5 1 1.5 1
Participant20	6,00 2.5 2.5 1	8.5 3.5 1.5 3.5
Participant21	8,00 3 3.5 1.5	8.5 2 3 3.5

Participant 22	7,50 3.5 2.5 1.5	9.5 3 2.5 4
Participant 23	12,00 6.5 2.5 3	12.5 7 4 1.5
Participant 24	13,00 7.5 2.5 3	13 6 3.5 3.5
Participant 25	5,00 2 2 1	6.5 1.5 3.5 1.5
Participant 26	3,50 2.5 00 1	4 1 1 2
Participant 27	6,00 3.5 1.5 1	6.5 2 3 1.5
Participant 28	9,50 4 3 2.5	12 5.5 2.5 4

Appendix N

Experimental Group scores

participants	Pre-test scores	Post-test scores
Participant 01	4 2 1 1	8,00 4 1 3
Participant 02	5 3 02 1	9,00 4.5 2 2.5
Participant 03	10.5 5.5 3.5 1	11,00 5 3.5 2.5
Participant 04	12 6 4 2	15,00 8 4 3
Participant 05	7 3.5 2.5 1	7,00 4 2 1
Participant 06	9 4.5 3 1.5	13,00 6 4 3
Participant 07	10 4 4.5 1.5	12,50 5.5 3 4
Participant 08	9 4.5 2.5 2	10,50 5 2 3.5
Participant 09	2 2 00 00	5,00 3 1 1
Participant 10	7 2.5 3.5 1	6,00 2 1.5 2.5
Participant 11	5 2 2 1	9,50 3.5 3 3
Participant 12	8 3 2 3	11,00 5 2 4
Participant 13	11.5 4 3.5 3	11,00 5.5 1.5 4
Participant 14	3.5 0.5 1.5 1.5	7,00 3 2 2.5
Participant 15	13 7 4.5 1.5	15,00 8 3 4
Participant 16	9 2.5 2.5 4	10,50 3.5 3 4
Participant 17	4.5 1 2.5 1	8,00 2 2.5 3.5
Participant 18	6 3.5 1.5 1	9,50 4 2 3.5
Participant 19	7.5 3 3 1.5	10,00 3.5 4 2.5
Participant 20	12 6 2 4	17,00 9 4 4
Participant 21	5.5 3 1.5 1	8,50 4.5 2 2

Participant 22	8.5	4	3	1.5	10,00	4	3	3
Participant 23	14.5	8	3.5	3	15,00	7	4	4
Participant 24	11.5	6	4	1.5	13,00	7	2	4
Participant 25	5 2	0.5	1.5		7,00	2.5	1.5	3
Participant 26	3	2	00	1	6,00	4	1	1
Participant 27	6	3	2	1	8,00	4.5	2.5	1
Participant 28	7.5	4	2	1.5	11,00	4	4,5	2.5

Appendix O

The Two Raters' Scores of the Pretest and Posttest

The Pretest	
12,00	14,00
9,00	11,00
4,50	6,00
4,00	1,50
11,00	11,00
7,50	7,50
14,00	12,00
3,00	5,50
8,50	9,00
10,00	8,00
6,00	7,00
10,00	13,00
5,50	6,50
12,50	12,50
7,00	7,00
7,50	7,50
10,00	13,00
2,50	1,50
4,00	4,00
6,00	7,00
8,00	7,50
7,50	7,50
12,00	14,00
13,00	13,50
5,00	5,00
3,50	3,50
6,00	9,00
9,50	7,50
4,00	5,50
5,00	5,00
10,50	11,00
12,00	13,00
7,00	5,00
9,00	9,00
10,00	10,00
9,00	7,00
2,00	2,00
7,00	6,50
5,00	7,50
8,00	8,00
11,50	14,00
3,50	3,00

13,00	13,00
9,00	9,00
4,50	4,00
6,00	6,00
7,50	9,00
12,00	13,00
5,50	2,00
8,50	9,00
14,50	15,50
11,50	11,50
5,00	8,00
3,00	6,00
6,00	8,00
4,00	7,50

Posttest	
10,00	12,50
9,50	10,00
4,50	3,00
5,00	5,50
10,50	8,50
8,50	11,00
15,00	13,00
3,50	3,00
8,00	7,50
10,50	7,00
6,50	8,00
10,00	8,50
5,00	5,50
12,00	14,50
8,00	9,50
9,00	13,00
9,00	11,50
6,50	6,00
3,50	4,00
8,50	8,50
8,50	8,00
9,50	9,00
12,50	11,00
13,00	13,50
6,50	9,00
4,00	4,50
6,50	6,00
12,00	10,50
8,00	8,50
9,00	7,00
11,00	11,50
15,00	14,00
7,00	7,00
13,00	15,00
12,50	12,00
10,50	11,50

5,00	3,50
6,00	8,00
9,50	9,00
11,00	12,50
11,00	13,00
7,00	8,50
15,00	14,00
10,50	12,00
8,00	8,50
9,50	7,50
10,00	10,00
17,00	15,50
8,50	9,00
10,00	7,50
15,00	16,00
13,00	14,50
7,00	9,00
6,00	6,50
8,00	9,00
11,00	11,50

Appendix P

Preliminary Post-experiment Questionnaire

Dear students,

This questionnaire aims at unveiling your impression about the experiment being conducted and your attitudes regarding whether Critical Discourse Analysis is applicable in Literature classes. You are kindly requested to answer the following questions taking into consideration the instructions provided. Your names and level are not required, for the study is only interested in gathering your views about this study.

Section One. Learners' Attitudes about the Treatment Sessions

Select one level of agreement for each statement to indicate how you feel.

SD = Strongly Disagree, D = Disagree, U = Undecided, A = Agree, SA = Strongly Agree

	SD	D	U	A	SA
1.I am satisfied with the time devoted to the experimental sessions. Literature classes.					
2. The experimental sessions provided opportunities to exchange opinions about the writers' language and ideology.					
3. The experimental sessions were very motivational.					
4. The experimental sessions were abundant with illustrative literary texts.					
5. The texts being selected for the analysis fit the purpose of the experiment perfectly.					

6. There was an equal focus on the literary texts being presented.					
7. There was an equal focus on the different stages of doing CDA.					
8. The evaluation activities reflected the content of the treatment sessions.					

Section Two: Learners' Attitudes about Using CDA in Literature Classes

Tick the box that represents the appropriate answer or provide complete answers when necessary.

9. Select the item (s) that represent what CDA enabled you to do/understand.

understanding the linguistic attributes of literary texts in a better way. ☐

understanding the social and cultural underpinnings of the studied text. ☐

Comprehending the rhetorical strategies of studied literary works. ☐

understanding issues from different perspectives and endorsing the otherness. ☐

Other ☐

10. What are the problems that faced you when you first embarked on a critical analysis of the literary texts being studied? (Selecting more than one option is possible)

Lack of cultural competence ☐

Lack of pragmatic knowledge ☐

Ambiguity of literary style ☐

Poor language proficiency ☐

11. What was the hardest part of doing CDA?

The descriptive stage ☐ The discursive practice ☐ The sociocultural practice ☐

12. What CDA stage was less complicated?

The descriptive stage ☐ The discursive practice ☐ The sociocultural practice ☐

13. From 1 to 5, mark the extent to which you think this statement is correct.

Using CDA to analyze literary texts helped me to understand the role of discourse in construing power.

1   2   3   4   5

14. After attending the experimental sessions, are you now able to apply the theory to other literary works without hardships?

Yes ☐ Only with guiding instructions ☐ NO ☐

15. In what way (s) do you think that CDA is different from any other approach to teaching literature?

Other approaches appear superficial compared to CDA. ☐

Other approaches are restricted in scope while CDA welcomes different interpretations. ☐

CDA is more about language while the other approaches are more about content. ☐

CDA is multidisciplinary; mere knowledge about literature will never suffice. ☐

CDA is harder than any of the approaches we've been exposed to. ☐

Other ☐

16. What suggestions would you offer to enhance the practices of using CDA in classes of literature?

……………………………………………………………………………………………
……………………………………………………………………………………………

Appendix Q

Post-Experiment Attitude Questionnaire

Dear students,

This questionnaire aims at unveiling your impression about the experiment being conducted and your attitudes regarding whether Critical Discourse Analysis is applicable in Literature classes. You are kindly requested to answer the following questions taking into consideration the instructions provided. Your names and level are not required, for the study is only interested in gathering your views about this study. Thank you for your cooperation.

Section One. Learners' Attitudes about the Treatment Sessions

Select one level of agreement for each statement to indicate how you feel.

SD = Strongly Disagree, D = Disagree, U = Undecided, A = Agree, SA = Strongly Agree

	SD	D	U	A	SA
1. I am satisfied with the time devoted to the experimental sessions.					
2. The experimental sessions provided opportunities to exchange opinions about the writers' language and ideology.					
3. The experimental sessions were very motivational.					
4. The experimental sessions were abundant with illustrative literary texts.					
5. The texts being selected for the analysis fit the purpose of the experiment perfectly.					
6. There was an equal focus on the literary texts being					

presented.					
7. There was an equal focus on the different stages of doing CDA.					
8. The evaluation activities reflected the content of the treatment sessions.					

Section Two: Learners' Attitudes about Using CDA in Literature Classes

Tick the box that represents the appropriate answer or provide complete answers when necessary.

9. What are the problems that faced you when you first used a critical analysis of the literary texts being studied? (Selecting more than one option is possible)

Lack of cultural competence ☐

Lack of pragmatic knowledge ☐

Ambiguity of literary style ☐

Poor language proficiency ☐

10. Select the item (s) that represent what CDA enabled you to do/understand.

understanding the linguistic attributes of literary texts in a better way ☐

understanding the social and cultural underpinnings of the studied text ☐

Comprehending the rhetorical strategies of studied literary works ☐

understanding issues from different perspectives and embracing the other ☐

Other ☐

11. What was the hardest part of doing CDA?

The descriptive stage ☐ The discursive practice ☐ The sociocultural practice ☐

12. What CDA stage was less complicated?

The descriptive stage ☐ The discursive practice ☐ The sociocultural practice ☐

13. From 1 to 5, mark the extent to which you think this statement is correct.

Using CDA to analyze literary texts helped me to understand the role of discourse in construing power.

1   2   3   4   5

14. After attending the experimental sessions, are you now able to apply the theory to other literary works without hardships?

Yes   ☐   Only with guiding instructions   ☐ NO   ☐

15. In what way (s) do you think that CDA is different from any other approach to teaching literature?

Other approaches appear superficial compared to CDA. ☐

Other approaches are restricted in scope while CDA welcomes different interpretations. ☐

CDA is more about language while the other approaches are more about content. ☐

CDA is multidisciplinary; mere knowledge about literature will never suffice. ☐

CDA is harder than any of the approaches we've been exposed to ☐

16. What suggestions would you offer to enhance the practices of using CDA in classes of literature?

……………………………………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………..

Thank you!

Syllabus of British and American Literature

_First semester: British Literature

1/ A Portrait Of The Artist As A Young Man By James Joyce

2/Mrs.Dalloway By Virginia Woolf

3/Miss Brill By Katherine Mansfield

_Second semester:American Literature

1/Red Badge Of Courage By Stephen Crane

2/The Yellow Wallpaper By Charlotte Perkins Gilman

3/Death Of A Salesman. By Arthur Miller

4/i carry your heart with me(i carry it in) By E.E.Cummings

Master 1Syllabus of Discourse Analysis

First Semester

- Definition of Discourse

- Discourse Analysis: Brief History

- Discourse Analysis: Definition and Approaches

- Ethnography of Communication

- Pragmatics

- Cooperation and Implicature

- Speech Act Theory

Second Semester

Chapter One: Genre Analysis

- Genre in the Academia

- Overview of Genre Analysis

- Major Approaches/Schools in Genre Analysis

Chapter Two: Critical Discourse Analysis (CDA)

- Defining CDA

- Major Areas of CDA

- CDA Approaches

- How to do CDA

Résumé

Cette thèse aspire à étudier l'importance et la faisabilité de la mise en œuvre de l'analyse critique du discours (ACD) pour sensibiliser les apprenants aux relations de pouvoir dans les textes littéraires. En raison des pratiques pédagogiques traditionnelles des professeurs de littérature dans les cours d'EFL, les apprenants rencontrent diverses difficultés à analyser les choix linguistiques des écrivains et à les relier à l'entourage social et culturel correspondant. Pour répondre à cette situation, une conception de méthodes mixtes au moyen d'outils d'investigation qualitatifs et quantitatifs a été mise en place. Un échantillon de 56 étudiants en Master 1 du département d'anglais de l'Université de Khenchela a été divisé à parts égales en un groupe expérimental et un groupe témoin, et une quasi-expérimentation a été mise en place. Avant de mener l'expérience, un entretien avec sept professeurs de littérature et un questionnaire avec les étudiants du groupe expérimental ont été effectués pour évaluer les attitudes à l'égard de l'approche conçue et pour avoir un aperçu du niveau des apprenants et de la situation actuelle de l'enseignement de la littérature au département. Afin de fournir des résultats plus fiables, un questionnaire post-expérimental a été administré au même groupe pour connaître leurs attitudes vis-à-vis des séances expérimentales d'une part et de l'intégration de l'ADC dans les cours de littérature d'autre part. Trois tests de progression ont également été conçus pour vérifier la progression des apprenants et diagnostiquer les difficultés rencontrées. Les résultats obtenus à partir des tests expérimentaux révèlent que la mise en œuvre de la CDA dans les cours de littérature améliorerait les compétences interprétatives des apprenants, en particulier en ce qui concerne la manière dont les traits lexicogrammaticaux font écho au pouvoir et à l'idéologie dans les textes littéraires. Les résultats de l'entretien et des deux questionnaires sont fortement corrélés aux résultats de l'expérience, car les enseignants et les apprenants ont accueilli favorablement l'intégration de l'ADC dans l'enseignement de la littérature, et ils ont même fourni des recommandations

relatives à la gestion du temps, à la sélection des textes et aux outils d'évaluation pour les enseignants. qui souhaitent implanter cette approche dans leurs classes.

Mots-clés : Analyse critique du discours, relations de pouvoir, idéologie, enseignement de la littérature

ملخص

تطمح هذه الرسالة لى التحقق من أهمية وإمكانية تطبيق تحليل الخطاب النقدي لزيادة وعي المتعلمين حول علاقات القوة في النصوص الأدبية. بسبب ممارسات التدريس التقليدية التي يستخدمها مدرسو الأد ب في فصول اللغة الإنجليزية كلغة أجنبية ،بواجه المتعلمون صعوبات مختلفة في تحليل الاختيارات ا للغوية للكتاب وربطها بالجوانب الاجتماعية و الثقافية المحيطة بالعمل. في هذا الصدد، تم تطبيق المنهج المزيج من خلال أدوات التحقيق النوعي والكمي. للإجابة على أسئلة البحث، تم تقسيم عينة مكونة من 56 طالب ماستر 1 في قسم اللغة الإنجليزية بجامعة خنشلة إلى مجموعتت جريبية و ضابطة، وتم تطبيق المنهج شبه التجريبي. قبل إجراء التجربة، تم إجراء مقابلة مع سبعة من معلمي الأدب واستبيان مع طلاب المجموعة التجريبية لقياس مواقفهم حول النهج المبتكر واكتساب معارف حول مستوى المتعلمين و الوضع الحالي لتدريس الأدب في القسم. لتقديم نتائج أكثر موثوقية، تم تقديم استبيان إلى المجموعة التجريبية للتحقيق في مواقفهم فيما يتعلق بالجلسات التجريبية من ناحية ودمج تحليل الخطاب النقدي في فصول الأدب من ناحية أخرى.. كما تم تصميم ثلاثة اختبارات تقدم للتحقق من تحسن المتعلمين و تشخيص الصعوبات التي واجهوها. تكشف النتائج التي تم التوصل إليها في الاختبارات التجريبية أن تطبيق تحليل الخطاب النقدي في فصول الأدب من شأنه أن يعزز المهاراتا لتفسيرية للمتعلمين، لاسيما ما يتعلق بالطريقة التي تعكس بها السمات المعجمية القوة و الأيديولوجية في النصوص الأدبية. ترتبط نتائج المقابلة و الاستبيان بشكل كبير بنتائج التجربة، فقد رحب كل من المعلمين و المتعلمين بدمج تحليل الخطاب النقدي في فصول الأدب. ،بل و قدموا توصيات تتعلق بإدارة الوقت واختيارالنصوص وأدوات التقييم للمعلمين الذين يرغبون في تطبيق هذا النهج في فصولهم.

الكلمات المفتاحية: تحليل الخطاب النقدي، علاقات القوة، الأيديولوجيا، تعليم الأدب