الجمهوريــة الجزائريــة الديمقراطيــة الشعبيــة

République Algérienne Démocratique et Populaire

و البـحـث الـعلـمـي وزارة النتعلـيـم الـعـالي

Ministère de l'Enseignement Supérieur et de la Recherche Scientifique

University of Mustapha Stambouli Mascara

جامعة مصطفى اسطمبولي
معسكر

Faculty of Letters and Languages

Department of English Language and Literature

Doctoral Thesis

Speciality: Didactics of English as a Foreign Language

Entitled

Teaching Literature at the University Level. Metaphor as an Aesthetic Motivated Device for Understanding the Literary Texts. Case of the University of Saida

---

Submitted in Partial Fulfilment of the Requirements for the Doctorate Degree

Presented by: **Abdelaaziz ZIADI**

On ……/…..…/2025

Members of the Jury:

President	Prof. Yahiaoui Habib	University of Mascara
Supervisor	Prof. Mebitil Nawal	University of Mascara
Examiner	Dr. Bouakel Toufik	University of Oran 2
Examiner	Dr. Benghalem Boualem	University of Ain- Temouchent
Examiner	Dr. Ouldyerou Saadia	University of Mascara
Examiner	Dr. Belghoul Hadjer	University of Mascara

Academic Year: 2024–2025

Dedication

This thesis is dedicated to my parents, who have always supported me no matter what,

and to my friend Belkacem MEBARKI, who has helped me through difficult times.

Acknowledgements

I would like to express my deepest appreciation and gratitude to my supervisor, Prof. Nawal Mebitil for her guidance, support, and mentorship throughout the course of my thesis. Her extensive knowledge, insightful feedback, and valuable advice have been instrumental in shaping this research project.

I am also immensely grateful to my examiners, Dr. Toufik Bouakel, Dr. Boualem Benghalem, Dr. Saadia Ouldyerou and Dr. Belghoul Hadjer for their time and expertise in evaluating my thesis. Their constructive criticism and valuable suggestions will certainly enhance the quality of my work and help me develop a more comprehensive understanding of the subject matter.

Furthermore, I would like to acknowledge the support of my colleagues, friends, and family who have been a constant source of encouragement and motivation. Your belief in me and my abilities have been instrumental in pushing me to achieve my best.

Finally, I would like to express my gratitude to the university and department for providing the necessary resources and infrastructure for this research. Their support has been crucial in facilitating the successful completion of this thesis.

In conclusion, I am extremely grateful to my supervisor, Prof. Nawal Mebitil, and Prof. Habib Yahiaoui, as well as the university and everyone else who has contributed to this thesis. This research would not have been possible without your guidance, expertise, and support.

Abstract

Teaching literature to EFL learners has often been marginalized from EFL classrooms due to its abundance of symbolic patterns, commonly referred to as 'figures of speech.' In fact, there may be no literary text devoid of metaphor or any other form of figurative language. However, metaphor presence is minimal in Algerian English as Foreign Language (EFL) literature classrooms. It rarely serves as an integral aesthetic device for understanding literary texts. This study aims to explore the role of metaphor as an aesthetics-motivated device in enhancing the understanding of literary texts among first-year EFL students at the University of Saida, Algeria. The research employs a triangulation of quantitative and qualitative methods for data collection. It includes pre- and post-tests designed to investigate how recognition of and active engagement with metaphors influence students' understanding of literary texts. Furthermore, a questionnaire was developed for both literature teachers and first-year students. Three teachers in charge of teaching literature in the department were also interviewed to shed light on their views about conceptual fluency. The results obtained from this study are used to propose teaching techniques and strategies that could be integrated into the literature programme at the University of Saida to enhance the teaching of literature.

Keywords: Conceptual fluency; Integrated teaching approach; Literature; Literary texts; Metaphor.

List of Abbreviations

CEFR: Common European Framework of Reference for Languages

CF: Conceptual Fluency

CMT: Conceptual Metaphor Theory

Df: Degrees of Freedom

EFL: English as a Foreign Language

ELT: English Language Teaching

ESL: English as a Second Language

ESOL: English for Speakers of Other Languages

etc.: Et cetera

FL: Foreign Language

FLC: Figurative Language Competence

FLT: Foreign Language Teaching

ICT: Information and Communication Technology

L1: First Language

L2: Second Language/Foreign Language

LOCNESS: Louvan Corpus of Native English Essays

NICLE: Norwegian International Corpus of Learner English

M: Mean

MC: Metaphoric Competence

N: Number

N.D.: No Date

p: Page

Q-Q: Quantile-Quantile

SD: Standard Deviation

Sig.: Significance

SLT: Second Language Teaching

SPSS: Statistical Package for the Social Sciences

TEFL: Teaching English as a Foreign Language

TESL: Teaching English as a Second Language

TESOL: Teaching English to Speakers of Other Languages

TL: Target Language

UK: United Kingdom

%: Percent

List of Tables

List of Figures

Table of Contents

Statement of Original Authorship

I, Abdelaziz ZIADI, certify that the research and writing in this thesis represent my original

work except where due credit is given. All sources of information and material used for this

thesis have been duly acknowledged in the text.

I declare that the contents of this thesis have never been used to satisfy academic or

professional requirements at any other educational institution. To the best of my knowledge,

this thesis does not incorporate any previously published material or work created by another

individual except where explicit reference is made.

I affirm that the intellectual content and conclusions drawn in this thesis are the product of

my research and thinking and do not involve any other person's contribution.

Signature:

General Introduction

As a rich repository of expressive language, literature often transcends conventional linguistic norms. It embodies an almost elusive quality disguised, complex, and delicately woven into subtle hints. Through this multifaced use of language, literary works employ figurative expressions that encapsulate the more profound, true meaning behind sentences. However, teaching literature at the university level, particularly within Algerian EFL contexts, faces notable challenges (Bouali,2014). Despite its importance, traditional teaching methods persist, with a narrow focus on literal comprehension and grammatical correctness. These outdated approaches overlook the complex integration of linguistic, cultural, and aesthetic skills necessary for a deeper understanding of literary texts. Consequently, students struggle to interpret puzzling, implicit, arcane and symbolic language, make connections between symbolic expressions and cultural or emotional contexts, and fully appreciate the intricate aesthetic qualities inherent in literary works. In the very fact, grasping the finer points of the English language is a crucial step towards achieving proficiency and fluency. However, even at a very advanced level, non-native speakers of English as a foreign language seem to have trouble mastering its subtleties. One of these subtleties, and perhaps the most complex and intriguing, is the metaphor, the crown jewel of figurative language. At its core, a metaphor is not only a means to embellish language; it is a linguistic form that conveys ideas, elicits emotions, and provides layers of meaning. Indeed, it enriches the tapestry of text and thereby offers readers insights and perceptions that go beyond the literal narrative of the text, making the experience of reading transformative and profound. Since literary texts express themselves through metaphoric and idiosyncratic images, they stimulate learners to create mental images. This is crucial for enhancing understanding and aesthetic immersion, particularly the pictorial dimensions of that immersion, sparked by metaphorical images embedded in literary texts.

Importantly, metaphor has become a cornerstone of cognitive linguistics, literary studies, and L2 pedagogy. Within cognitive linguistics, metaphors are perceived to shape our cognitive patterns and promote the transfer of knowledge across fields, enhancing comprehension and analytical reasoning. Literary scholars employ metaphors to explore an author's perspective, uncover cultural backdrops, and highlight thematic subtleties, and these metaphorical images invoke deep emotions and stir the readers' appreciation of the literary texts. In L2 pedagogy, metaphors serve as windows to the cultural nuances of native speakers and stand as milestones in advanced linguistic proficiency. They challenge and enrich the learning process due to their intrinsic cognitive connections in native tongues. Thus, metaphors not only enhance linguistic expressions but also offer insights into cognition, culture, and language proficiency.

Notwithstanding its importance, in Algerian EFL literature classrooms, metaphor is perceived to be relatively unimportant, appearing only rarely as a primary means of analysing literature or as an avenue for enriching the comprehension of literary texts. Yet, even when it is an obvious feature in the literary context, students often ignore the need to master the art of metaphor, considering it unnecessary in terms of what they believe they need to thrive in the literary courses. Similarly, many Algerian EFL teachers are still using antiquated methods to help students make full sense of diverse forms of prose and verse. Many Algerian students find it hard to cope with metaphoric images due to their archaic, implicit, arcane, and highly symbolic style. Therefore, it stands to reason that metaphor usage as an aesthetic-motivated tool in EFL learning contexts remains largely uncharted territory. It is unfortunate that few foreign language researchers have addressed the critical need to provide learners with a powerful, proven device to demystify the complexities of literary texts.

Many students find literature classes a bitter pill to swallow, often perceiving it as boring, monotonous, and uninteresting. Given this, it's not surprising that within the context

of these classes, students lack motivation, positive reception, and appreciation of deviant language use, which is integral to literary texts. Consequently, there is a growing concern that the underlying aims and objectives of the English literature component of their studies are destined to fail. The current research on the subject stems from worries about what is happening in the literature classroom, particularly regarding understanding literary texts. Owing much to this perceived disconnect between students and the deviant language of literature, many researchers have discussed the crucial need for prompting L2 learners with a device to demystify the intricacies of understanding literary texts.

In this respect, students' metaphoric competence has been recognized as an essential component of literary competence and a substantial impetus for developing learners' language proficiency (Littlemore, 2012). On this basis, this study investigates how recognition of and active engagement with metaphors influence students' understanding of literary texts.

In the same vein, this study earnestly explores the effectiveness of an integrated approach to enhance first-year students' metaphoric competence in understanding literary texts. It also identifies the challenges that both students and teachers face when dealing with metaphors in literary texts. Finally, the study seeks to gauge the extent to which teachers believe conceptual fluency should be integrated into the literature curriculum.

In pursuit of these objectives, this research is fuelled by three main questions:

1. How do the recognition of and active engagement with metaphors as aesthetics-motivated devices influence the understanding of literary texts among first-year EFL students at the University of Saida?
2. Do first-year students and teachers at the University of Saida face a lot of challenges when dealing with metaphors in literary texts?

3. To what extent do teachers at the University of Saida believe that conceptual fluency (CF) should be integrated into the literature curriculum?

To address these questions, the research presents the following hypotheses:

1. The level of recognition of and active engagement with metaphors as aesthetics-motivated devices is positively correlated with a deeper understanding of literary texts among first-year EFL students at the University of Saida. Evidence of this deeper understanding manifests in the students' enhanced ability to interpret, discuss, and analyse the literary texts where these metaphors are utilised.

2. It is likely that first-year students and teachers at the University of Saida will grapple with many difficulties in learning and teaching metaphors, respectively. The fundamental hypothesis of this study is that many students struggle to understand figurative language because of their low language proficiency and unfamiliarity with authors' cultural backgrounds. Moreover, hidden meanings in texts often elude them. Furthermore, a lack of motivation exacerbates these challenges, making promoting an understanding of metaphor a controversial prospect inside the literature classroom.

3. Teachers at the University of Saida recognize the importance of conceptual fluency in teaching metaphorical images within literary texts. They believe it should hold a prominent place in the literature curriculum. Furthermore, they perceive CF as instrumental in enhancing students' understanding of metaphorical images.

In EFL contexts, literature, especially figurative language, has predictably gained prominence for its potential to exhibit the language's intricacy system. Yet, for Algerian students in the Department of English at Saida University, understanding metaphorical

imagery remains a formidable challenge due to its abstract nature and the layered meanings embedded within it. Such complexities often lead to students' ambivalence about learning metaphors, rendering the endeavour to make them both comprehensible and engaging seemingly elusive. To further investigate this issue, the investigator adopts a mixed-method approach to collect data by both quantitative and qualitative means. The core of this approach is the use of a case study to gather data. In essence, the study comprises three different data collection research tools: 1) pre and post-tests designed to evaluate how interpreting metaphors as aesthetic-motivated devices contributes to the student's overall understanding of literary texts; 2) a questionnaire for teachers and students to pinpoint the hurdles first-year students and teachers face in dealing with metaphorical imagery; and 3) interviews with literature teachers to shed light on their views about conceptual fluency.

Though literary texts' stylistic beauty appeals to readers, their complexity can alienate EFL learners. Consequently, many L2 researchers have dedicated significant effort to finding effective methods for making literary texts more accessible for EFL learners. Still, to comprehend literary texts, students must master figurative and metaphoric language. This comprehension leads to a better understanding and enjoyment of literary texts.

The present study purposefully explored the role of metaphors as aesthetic devices in enhancing the understanding of literary texts among first-year EFL students at the University of Saida. Given the paucity of literature on figurative language, specifically metaphors, this study addresses a critical gap in teaching literary texts. Unluckily, a review of the first three years of the university curriculum at the University of Saida revealed a lack of courses focused on figurative language within the university's educational programming. Thus, the current study highlights the importance of integrating figurative language into the university curriculum to enhance learners' metaphoric competence and aesthetic appreciation in literary

interpretation and analysis. Achieving such competence and appreciation goes beyond mere comprehension and requires raising students' and teachers' awareness of metaphors. In turn, this research contributes to helping the EFL communities to make sense of literature through metaphor awareness-raising.

Besides, this study empowers EFL students by enhancing their confidence in handling literary texts. Understanding and using metaphors effectively can transform their approach to reading and interpreting literature, making them more competent and autonomous learners. Similarly, it provides EFL learners with essential knowledge and analytical techniques to effectively identify, understand, and use metaphors in their speaking and writing. This skill is crucial for academic success, personal expression, and cultural interaction. Furthermore, This study helps reduce the cognitive overload that EFL students might experience when faced with linguistically rich texts. By equipping them with techniques to dissect and understand metaphors, the study simplifies the process of literary analysis, making it more accessible.

By focusing on metaphor as a key literary device, the study helps demystify dense literary expressions and themes that can be challenging for EFL learners. This research also highlights the interdisciplinary benefits of studying metaphors and linking literature with linguistics, psychology, and cultural studies. Last but not least, Aesthetic appreciation is another focal point of the thesis, underscoring the importance of students perceiving literary texts as works of art.

This thesis contains five chapters in addition to the general introduction and conclusion. In the general introduction, the overview, research problem, objectives of the study, research questions, hypotheses, research methodology and design, significance, and limitations of the study are identified and discussed. Chapter 1 introduces the concept of literature and its role in language teaching. It addresses the objectives and importance of

teaching literature in EFL contexts. The chapter also discusses the various methodological approaches and strategies used in literature instruction and the benefits and constraints associated with its use in the classroom. The last part of this chapter touches upon figurative language use, types of figurative language, and the importance of figurative language competence in the EFL classroom, focusing on the understanding of figurative language competence. Chapter 2 reviews the literature, examining existing theories of metaphor. This provides an in-depth exploration of the role of metaphor in student engagement with literary texts, starting with a historical perspective and delving into the processing comprehension of metaphor. I examine metaphoric competence and the cultural nuances present in literature. The chapter also discusses the effectiveness of teaching methods in EFL, contrasts between English as a second language (ESL) and EFL, and the significance of metaphors in enhancing the aesthetic appreciation of literature. Chapter 3 involves practical aspects, explaining the research methodology and detailing the population sample and the different methods and tools used for data collection. The research instruments employed in this study included tests, questionnaires for both teachers and students, and interviews that were tailored for teachers of literature. The main findings of the research after the analysis of the data are presented in Chapter 4, where answers to the research questions and hypotheses are also provided. To analyse the effectiveness of the empirical study (pre-/post-test) using SPSS, two main methods of testing the normality of the data distribution were used: first, the non-parametric Kolmogorov–Smirnov and Shapiro–Wilk tests, and secondly, a parametric test including a paired-samples t-test. These tests aimed to determine whether the grade shift among the same group of participants was statistically significant. The findings from the questionnaires and the interview are also detailed in the analysis. In the concluding chapter, I outline possible implications and offer relevant recommendations regarding the topic at hand. I advocate the incorporation of courses on figurative language into university curricula and the use of

strategies such as figurative awareness-raising, conceptual mapping, and the integrated model for teaching metaphor. I also recommend tools like poetry and technology to enhance metaphor awareness and conceptual fluency. For future research, several gaps have been identified concerning the aesthetic appreciation of metaphors in Algerian EFL.

Any researcher is driven by doubts, probabilities, curiosity, scepticism, perseverance, analysis, intuition, inquiry, and evidence that grow in his/her mind. He/she strives to confirm or disconfirm a hypothesis by the journey's end. However, the path may be long, and obstacles may hinder progress, making the journey challenging. Despite these challenges, one cannot take every precaution to ensure smooth arrival. Moreover, internal conflicts may arise, and the researcher must remain focused on his goal within the limits of his abilities and available resources.

Several issues must be reflected upon to reach the heart of the current research delimitations. First, the study focused on a short-term intervention using pre- and posttests conducted over a few sessions. A more longitudinal approach, which could have involved multiple testing phases over a more extended period, was excluded because the researcher was not affiliated with the department and had limited access to the subjects. Moreover, while this study uses pre- and posttests to investigate how recognition of and active engagement with metaphors influence students' understanding of literary texts, it does not involve classroom observations, which could have provided valuable qualitative data on students' experiences with metaphors. The decision was made to limit data collection to pre- and posttests to maintain a structured, quantifiable approach, with a focus on data that clearly and accurately compared students' understanding of metaphors.

Chapter One: Literature Teaching

Chapter One: Literature Teaching

Introduction

Literature Definition

Literature in Language Teaching

Language in Literature Teaching Courses

Literature on Language Teaching Courses

Literature Teaching Objectives

Providing Learners with Feedback

Providing Learners with Vocabulary

Reasons for Teaching Literature

Motivating Material

Encouraging Language Acquisition

Educating the Whole Person

Authenticity

Cultural and Intercultural Awareness

Intensive and Extensive Reading Practice

The 20th Century Theory

Types of Figurative Language

Figurative Language Competence in the EFL Classroom

Understanding Figurative Language Competence

Conclusion

Chapter One: Literature Teaching

1.1. Introduction

This chapter starts with a set of definitions of the term "literature." It examines the theoretical and practical dimensions of using literature in the EFL classroom, focusing on its benefits, its challenges, and effective strategies for its implementation. It explores the objectives of literature courses, the appropriate use of literary texts, and the gains and confrontations experienced in the language classroom. Finally, it examines the selection criteria for materials, methodological approaches, and the importance of figurative language competence in enhancing language proficiency.

1.2. Literature definition

It is commonly assumed that one must understand and define literature before being involved in any educational pursuit, particularly in terms of teaching literature. Levine (2001) supports this, stating that literature itself "requires a clear idea of what literature is" (as cited in Showalter, 2003, p. 21). However, the term "literature" has many meanings, with no single definition that is universally agreed upon. The Latin term "litteratura," which translates to "literature" in English, historically encompasses a broader range of meanings than its contemporary counterpart. Initially, it referred not only to writing but also to grammar and poetry as an extension of the Greek term "grammatike." Over time, it has come to signify a more inclusive notion of literary works encompassing prose, poetry, and learned texts (Vessey, 2015). This includes works spanning major genres such as novel, drama, lyric, epic, short story, ode, satire, comedy, tragedy, romance, fable, and allegory. It also extends to including any "writings in prose or verse, especially writings having excellence of form or expression and expressing ideas of permanent or universal interest" (*Merriam-Webster Online Dictionary*, n.d.).The *Cambridge Dictionary* (n.d.) states that literature refers to "written artistic works, especially those with a high and lasting artistic value or all the

information relating to a subject, especially information written by experts." According to Paley and Lazar (as cited in Fehaima, 2018), "Literature is used to refer to a sort of disciplined technique for arousing certain emotion" (2007). Essentially, literature is seen not only as an art form but also as a disciplined technique specifically designed for drawing out emotional reactions from students. Incorporating literature into classroom activities provides a holistic approach to student engagement and allows students to express their views, emotions, and responses. Whilta (2009) defined English literature as a discipline of mind, a teacher of moral values, and a conduct of national culture. He also defined literature as a facilitator of aesthetic pleasure and as a way to portray one's culture. Overall, literature has been explained through multiple definitions that reflect various perspectives and approaches.

1.3. Literature in Language Teaching

There are three phases of literature-based language teaching. The first phase is the preliminary phase, which builds comprehension through helpful linguistic activities. The second phase is the content-cultural phase, in which students are exposed to specific aspects of the target culture and literature. The third phase is the synthesis phase, which includes an overall evaluation of the text and the expression and exchange of student reactions to and understanding the literary text. The last stage helps students interpret the literary text and acquire an understanding of the text. However, research has shown that some EFL teachers see literature as inappropriate; these views reflect the historic separation between the study of language and the study of literature, which has resulted in the limited role of literature in the language classroom (Fehaima, 2018).

Several linguists (Lao & Krashen, 2000; Krashen, 1997) have explored the beneficial impact of literature on second language development, which aims to improve proficiency in second language acquisition. Literary texts offer authentic language elements, supporting

unconscious language acquisition instead of conscious rule-based learning. Lazar (1994) also emphasized the importance of meaningful context in the literature for processing and interpreting new languages. Khatib et al. (2011) proposed that extensive and intensive reading practices, such as skimming and scanning, as identified in major studies, provide opportunities for language skill development.

Moreover, Arthur (1968) discussed the necessity of presenting literary texts to sustain their literary value while teaching second language skills, thereby supporting effective language learning through literary engagement.

For listening comprehension, learners can engage with audio renditions of poems, short stories, or novels, thereby aligning their speaking patterns with the norms of native speakers by focusing on the principles of rhythm, rhyme, and intonation. In today's digital world, students are immersed in an ICT-dominated environment that prioritizes instant gratification (Carter & Long, 1991). However, reading literary texts demands extended periods of concentration, effort, and patience. To help today's students enjoy literature, EFL teachers can use ICT tools, by broadcasting literary texts on platforms such as YouTube, accessing poems through websites, or presenting short stories in a computer game video clip format. These activities demonstrate that literature, including poetry, can be a collaborative medium, allowing for coauthorship, performance (slamming), recording, or filming by creators collaborating in real or virtual spaces (Dymoke & Hughes, 2009). Other scholars (Su, 2010; Sivasubramaniam, 2006) have noted the significance of using literature to encourage students to take language risks, broaden their perspectives, provoke critical thinking, stimulate creativity, and develop cultural sensitivity. The literature immerses students in contexts that emotionally engage with language, helping them use language imaginatively and expressively.

1.4. Language in Literature Teaching Courses

There is a general agreement among researchers (Tomlinson, 1998; Carter, 1985; Carter & Long, 1991; Stern, 1991; McRae 1991;Butter, 2001) that literature provides:

- are source or authentic context for the teaching of grammar and vocabulary,

- motivation for language learning based on learners' imagination and emotions,

- authentic models of norms of language use,

- overall language awareness and knowledge about language,

- improved interpretive and analytical skills,

- language "at its best" and thus an ideal model for language learning,

- a "whole person" perspective in a way that more functional approaches to language teaching do not.

Expanding on these points, Zaro Vera (1991) elaborated on literature as a dual-purpose tool in university (EFL) environments, especially in Spain. He discussed literature as both a subject of study and a resource for language teaching, highlighting its effectiveness in connecting the teaching of language and literature with the broader educational goals of enhancing language proficiency and cultural understanding. Parkinson and Thomas (2019) further discussed the relationship between language and literature in classroom settings. They emphasized how various genres of literature serve as a rich source of linguistic input and a tool for addressing broader educational issues such as assessment, evaluation, and syllabus planning, ultimately contributing to the development of both teachers and learners.

Gilroy and Parkinson (1996) reviewed the methodologies and stylistics of teaching literature within foreign language teaching (FLT), highlighting its value in improving language skills across different learner levels and providing insights into integrating literary texts in language education.

1.5. Literature on Language Teaching Courses

Several researchers have highlighted the role of literature in EFL classrooms (Tomlinson, 1998; Carter, 1985; Carter & Long, 1991; Stern, 1991; McRae 1991; Butter, 2001), and according to them:

- Comparing literary and nonliterary texts allows learners to move from the known to the unknown, making the literature more accessible to them.

- Linking the study of literary texts to creative language activities (such as rewriting the endings of stories, role-playing, and rewriting a narrative from a different perspective or in a different genre) makes the text more accessible to the learners and removes some of the intimidating mystique that often surrounds literature.

- Applying basic ESL/EFL techniques (such as cloze, multiple choice and Jigsaw reading) to the study of literature develops language skills and promotes engagement with the text.

- Without adequate competence in language, learners cannot develop literary competence. The integration of language and literature helps compensate for any inadequacies in learners' linguistic competence.

- The development of learners' sensitivity to how language is used in a literary text (for example, through elementary stylistic analysis) provides them with a "way in" to the text, a starting point for the process of comprehension and appreciation.

Similarly, literature plays a pivotal role in language teaching at the university level, serving as a cultural and stylistic artefact and a dynamic tool for language acquisition. For instance, Hernández (2008) underscored this dual utility by elucidating how literature can cater to diverse language proficiency levels within the same classroom, thus facilitating a more personalized and engaging learning experience. Furthermore, Zaro Vera (1991)

delineated the twofold purpose of literature in EFL environments, highlighting its role not only in the study of literary texts for deeper cultural insights but also as a practical resource for language teaching, thereby marrying the development of language skills with literary appreciation. Complementing these perspectives, Arboleda-Arboleda and Castro-Gárces (2019) advocated for a task-based approach, which they found to significantly enhance both language skills and intercultural awareness through engagement with authentic literary materials in interactive, student-centred media. Collectively, these studies reinforce the indispensable role of literature in enhancing linguistic competence and cultural understanding in university EFL classrooms.

1.6. Literature Teaching Objectives

Akyel and Yalcin (1990) outlined the objectives of teaching literature as twofold: first, to expose students to the literature for broader educational and cultural enrichment and, second, to cultivate "literary competence." Notably absent from their discourse is the emphasis on developing language proficiency, which is either assumed to be inherent in students or expected to emerge as a natural by-product of literary exploration. However, at the tertiary level, the focus shifts towards transmitting the cultural and societal values encapsulated within canonical literary works, a goal more pertinent to teaching literature within the native language context. The challenge lies in the ambiguity of the term "culture," which encompasses diverse concepts and experiences across different cultural landscapes (Eagleton, 2000). There has been a perceptible evolution towards a more inclusive understanding of "culture," one that embraces the multiplicity of cultural expressions and social realities (Pieper, 2006). Within tertiary education, literary studies have been shaped by critical theory and the sociology of literature, as noted by Brumfit (1985, p. 108):

Literature can only be understood if the student has "literary competence." It has not been easy to define the exact nature of this competence, which refers to the ability of a good reader of literature. The fundamental ability of a good reader of literature is the ability to generalize from the given text to either other aspects of the literary tradition or personal or social significances outside literature.

The process of reading is "meaning-creation by integrating one's own needs, understanding and expectations with a written text" (Brumfit, 1985, p. 119). The meaning of a text is conferred on it "intersubjectively," i.e., as a group of professional critics, academics, or the community of readers (Fowler, 1986). There has been a recent discussion of using competence frameworks and statements to describe achievements in literary studies (Fleming, 2006). The goal of teaching literature should therefore be to develop an adequate capacity for responding personally to literary texts and interpreting and appropriately appreciating them. Collie and Slater (1987, p. 3) stated that there are four main reasons why language teachers use literature in the classroom:

- valuable authentic material,
- cultural enrichment,
- language enrichment and personal involvement.

Additional factors include universality, non-triviality, personal relevance, variety, interest, economy, suggestive power, and ambiguity.

Steiner (1972) emphasized that the goals of enjoyment, appreciation, and understanding are best achieved through specific, measurable performance objectives in literature classes; he suggested that literary skills in a foreign language must be carefully built and sequenced to foster deeper engagement with texts. Chambers and Gregory (2006) also argued for the necessity of adapting teaching methods to current educational environments

and advocated for student-centred approaches that account for the changing dynamics in student engagement and technological advancement.

1.6.1. Providing Learners with Feedback

EFL teachers need to consider their students' interests and level of knowledge on the topic at hand and should contemplate the purpose of their learning and recognize the importance of contextualizing the content to make it relevant and engaging. Providing learners with feedback enables them to identify strengths and weaknesses to enhance their skills. Expanding on this, Håkansson and Wadsö-Lecaros (2020) discussed a model involving student-centred peer review and teacher feedback; they emphasized the importance of reflection tasks that encourage students to actively engage in feedback in an introductory English literature course.

1.6.2. Providing Learners with Vocabulary

EFL students often encounter difficulties in retaining word meanings and often misuse them in their essays due to insufficient vocabulary knowledge and struggle to select appropriate words to effectively convey their ideas, as readers cannot seek clarification during reading (Blachowicz & Fisher, 2004). Obando (2011) suggested that exposing learners to literary texts improves their vocabulary and familiarizes them with common expressions, offering insights into the experiences of native speakers. Teaching vocabulary in context encourages students to explore word usage and meanings within sentences and paragraphs. When introducing new vocabulary through literary texts, EFL teachers must consider students' proficiency levels, needs, and interests to select suitable lexical items, thus facilitating their integration into students' writing (Elhabiri, 2013).

Similarly, Kazerooni and Parvaresh (2011) explored whether exposure to literary texts impacts EFL learners' vocabulary retention differently than does exposure to non literary

texts. Their findings indicate that while literary texts may not be better comprehended than non literary texts, they do contribute to solidifying vocabulary knowledge among learners.

1.7. Reasons for Teaching Literature

In recent decades, teaching literature has been one of the major interesting subjects for several reasons. Carter and Long (1991, p. 9) stated that "Literature is a legitimate and valuable resource for language teaching." It exposes students to complex themes and unexpected uses of language. Literature can engage students and it may elicit a powerful emotional response from them. In addition, if the materials are carefully selected, they provide the learners with meaningful context which is relevant to their lives and this is one of the most important reasons for using literature in EFL classrooms. Accordingly, Carter and Long (1991, p. 9) stated, "Literature is a legitimate and valuable resource for language teaching."

1.7.1. Motivating Material

Engaging EFL students with literary materials in the classroom can provide a sense of accomplishment. For example, asking students to retell short stories from their cultural background before introducing them to authentic English stories with similar themes can be highly motivating (Ellis & Brewster, 1991). Literature acts as a bridge between imagination and reality, helping students make connections between their everyday experiences and academic learning. The authenticity and meaningfulness of literary texts contribute to their high motivational value (Ghosn, 2002; Van, 2009); motivated by their interests, students are more inclined to remain engaged and continue their learning journeys.

1.7.2. Encouraging Language Acquisition

Literature can be an especially appropriate way of stimulating acquisition since it provides meaningful and memorable contexts for processing and interpreting new language. As Lazar (1993, p. 17) stated,

The use of literary texts is often a particularly successful way of promoting activities where students need to share their feelings and opinions, such as discussions and group work. This is because the literature is very rich in multiple levels of meaning. Focusing on a task that asks students to express their own personal responses to these multiple levels of meaning can only serve to accelerate students' acquisition of language.

1.7.3. Educating the Whole Person

Lazar (1993) stated that literature has many educational purposes in EFL classrooms. It is a valuable tool for stimulating students' imagination, critical thinking skills, and emotional awareness. Responding to literary texts can also boost confidence, according to (Lazar, 1993), who suggested that engaging with texts and their language empowers students and connects them to their societal values and traditions. Literature facilitates understanding of different cultures, improves interpretative abilities, broadens language awareness, and encourages the expression of opinions and emotions. Lazar (1993) also noted that literature in EFL classrooms facilitates language acquisition, increases language awareness, provides insight into cultural backgrounds, and nurtures imaginative and emotional competencies. Similarly, Burke and Brumfit (1986) argued that literature improves literacy, critical thinking, social skills, and imaginative use of language, inspiring learners with:

- Open-minded, ethical, and humanitarian attitudes; respect for cultural tradition; and information about literature and language.
- Learners must explore and interpret the social, political, literary, and historical context of a specific text.

- By using such a model to teach literature, we reveal the universality of certain thoughts and ideas and encourage learners to understand different cultures as well as ideologies about their own.

1.7.4. Authenticity

Researchers such as Maley (1989) and Ghosn (2002) have agreed that literature serves as authentic input for language learning in the EFL/ESL context. Authenticity is a crucial criterion that is particularly evident in literary texts, especially in drama and novels. In drama, authenticity manifests through dialogues, expressions of emotions, functional phrases, and contextualized language usage. Similarly, novels exhibit authenticity through descriptive writing and various other literary forms. Literature is authentic material because it is not designed only for language instruction. Recently developed course materials have integrated authentic language samples from real-life contexts such as travel timetables, city plans, forms, pamphlets, cartoons, advertisements, and newspaper or magazine articles. This exposes learners to real-life language samples in the classroom environment. Literature acts as a valuable complement to these materials because it familiarizes students with language intended for native speakers, exposing them to diverse linguistic forms, communicative functions, and meanings through reading literary texts (Fehaima, 2018).

Further elucidating the value of literature as a teaching tool in language learning, McKay (2013) and Gilmore (2007) highlighted that literature offers an irreplaceable form of authentic material in the EFL/ESL classroom due to its ability to provide exposure to real-life linguistic expressions and cultural nuances. They stressed the significance of using authentic materials such as literary texts for their inherent linguistic richness and cultural depth, which are crucial for fostering a genuine understanding of the language.

1.7.5. Cultural/Intercultural Awareness and Globalization

Van (2009) found that literature improves cultural and intercultural awareness, especially during this era of globalization, where there is increasing interest in the value of universal, shared needs and wants rather than individual needs. As literature addresses universal concepts, Maley (1989) urged that literature be used as an input source for developing the language competence of learners. He argued that globalization connects with other disciplines, such as the economy, politics, and sociology. However, literature addresses universal concepts, such as love, hatred, death, and nature, which are common and not restricted to the English language.

1.7.6. Intensive/Extensive Reading Practice

Khatib et al. (2011) proposed a practice to develop extensive and intensive reading among readers through literary texts by encouraging them to guess meanings and develop their reading speed. This can be achieved through poetry, in which learners can closely analyse literary elements, notably metaphors, similes, and allegories. In this respect, Khatib et al. (2011, p. 202) stated that "intensive reading can lead learners to dig deep meaning embedded in the text."

1.7.7. Sociolinguistic/Pragmatic Knowledge

Stadler (2015) underscores the importance of incorporating sociopragmatic features into language teaching. He suggested that authenticity in the classroom can lead to more effective sociolinguistic learning. In addition, McKay (2001) suggested that authenticity can also develop learners' sociolinguistic and pragmatic knowledge. In this respect, greater attention is required towards the appropriateness of language, namely drama and plays.

1.7.8. Grammar and Vocabulary Knowledge

There is a general agreement among scholars (Maley, 1989;Arthur,1968; Van, 2009) that literary materials can be used for accelerating syntactic knowledge and vocabulary

enrichment. For example, Khatib et al. (2001, p.202) stated that "Literary texts are the major sources where complex structures such as dangling structure, inversion, subjunctives, etc., occur."

Similarly, Zaro Vera (1991) noted that literary materials serve a dual purpose in the EFL context: literature is studied as a cultural product and used as a resource for teaching English, with a significant emphasis on enhancing syntactic knowledge and vocabulary through literary analysis. Moreover, Hismanoglu (2005) highlighted literature as a popular technique for teaching basic language skills and language areas such as vocabulary and grammar, which offers detailed reasons and criteria for selecting and using literary texts in foreign language classrooms.

1.7.9. Language Skills

Specialists (Erkaya, 2005; Spack, 1985; Vandrick, 1996) agree that literature is a valuable resource for developing language skills such as reading, writing, speaking, and listening. Povey (1972, p. 187) described the objectives of using literature, stating that "literature will enhance all language skills because literature expands linguistic knowledge by showcasing extensive and nuanced vocabulary usage, as well as intricate and precise syntax." Literature is deemed conducive to writing practice, with activities such as completing a poem or short story in cloze form serving as motivating exercises. Learners can craft story endings in their unique style or narrate from the perspective of another character in various literary forms. Creative writing activities of a similar nature can be devised for further writing practice. Conversely, for speaking skills, literary works such as poems, novels, or short stories can resonate with learners' real-life experiences, providing opportunities for commentary and critique and thereby improving the development of skills. For listening comprehension, exposure to audio versions of literary materials incorporating musical elements, as suggested by Khatib et al. (2011), can help students grasp speaker rhythm,

tempo, and intonation. Shang (2006) also noted the important role of novels and poetry in refining both extensive and intensive reading skills, acting as effective tools for developing reading sub skills such as skimming, scanning, and identifying main ideas. Literature therefore serves language learning purposes comprehensively, improving language acquisition within content-based instruction contexts (Khatib et al., 2011).

1.7.10. Emotional Intelligence

Some researchers (Ghosn, 2002; Khatib et al., 2011) have pioneered EQ (Emotional Quotient) and consider EQ to be a key way of controlling and managing our emotions and feelings, especially in difficult situations. It is argued that reading literary texts cultivates emotions. In this regard, these researchers have suggested that literature is a good way to foster and further EQ, particularly for learners to control their anxiety when taking high-stakes tests.

Pantić (2009) discussed a model of emotional intelligence that includes recognizing, expressing, managing, and reflecting on emotions, which can be cultivated through engagement with literature. This model enriches learners' emotional repertoire and enhances their ability to perform under pressure by providing strategies for emotional regulation. Furthermore, integrating emotional intelligence into educational settings has been shown to transform potentially disruptive emotions into facilitative emotions, making the educational journey more engaging and effective (Pantić, 2009).

1.7.11. Critical Thinking

In language learning, literature has a crucial role in shaping the attitudes of students (Gajdusek and Van, 1993; Ghosn, 2002; Van, 2009; Ghosn, 2002). Langer (1997) stated that literature offers EFL learners a platform to contemplate their lives, learning experiences, and language usage. Custodio and Sutton (1998) emphasized that the literature expands students' perspectives, enabling them to question, interpret, connect, and explore diverse ideas.

Literature, with its wide range of concepts, encourages critical examination, making the role of teachers instrumental in developing higher-order thinking skills. In education today, critical thinking is vital, particularly at advanced levels of education. Critical thinking provides students with the ability to understand the underlying messages within texts, a skill crucial for critical discourse analysis across various disciplines such as language studies, philosophy, sociology, cultural studies, psychology, and law. It is important to distinguish between teaching the mechanics of language usage and facilitating effective communication in language. Thus, the primary objective of EFL instructors extends beyond mere language instruction; it encompasses empowering learners to utilize language for diverse communicative purposes. Moreover, there exists a gap between possessing information and spontaneously employing it for communicative ends. To bridge this gap with a pertinent syllabus, the content must mirror real-world social contexts. Literature, as a reflection of society, offers valuable insights into social dynamics. Therefore, syllabi should encompass a range of communicative activities, including verbal and nonverbal communication, short narratives, stories, dialogues, conversations, and interviews, all drawn from the rich tapestry of literary works (Fehaima, 2018).

Scalone (1999) stated that these short literary texts will help:

- Teachers should be familiar with language use to develop students' competence and understand language as a social phenomenon rather than as an exclusive element of learning.
- Teachers can convert classrooms into a stage where communicative language practised.
- Expand the intellectual ability of learners and provide them with a variety of linguistic and literary expressions as well as communicative functions of language.
- Contextualizes the language to enable the learner to acquire grammar implicitly.

- Linguistic competence can be integrated into communicative competence by putting language into use in different social situations, whereby teaching literature or literary texts makes language acquisition more user-focused than form-focused.

Literary texts can therefore provide many opportunities for EFL learners to learn effectively. Both language and literature teaching contribute to the development of language use and responses to texts by training learners to derive meaning through different literary language discourses, which inspires learners to think and use language effectively. Language learning is effective when it inspires individuals to develop responses and reinforce messages; language learning becomes richer when the responses are varied. Literature offers a wide range of language structures that can enhance our understanding of the range of language usage. This directly impacts learners' ability to learn and use language for expression. Literary works can therefore become a vehicle for language learning. The aims of understanding, appreciation, and enjoyment can be best reached with a literature class using specific, measurable performance objectives. Activities themselves are meaningless if there are no precisely defined learning outcomes. Literary skills in a foreign language should be carefully trained and sequenced. In summary, a carefully developed programme based on the attainment of realistic objectives will offer the student a variety of learning opportunities and a feeling of success. Consequently, these factors enable EFL learners to understand, enjoy, and appreciate their learning (Fehaima, 2018).

1.8. Teaching Literature in an EFL Context

Literature holds a significant role in language education, offering various advantages. First, it enriches EFL classes by allowing students to opt for literature electives once they fulfil their language requirements, making the learning experience more engaging. Second, it sparks interest in language acquisition, but one of the more crucial challenges lies in teaching language that is divorced from its cultural context and fails to represent its real-world usage

(Fehaima, 2018). This issue has been addressed by applied linguists for decades, as evidenced by numerous studies (Maley 1989; Carter and Walker 1989; Brumfit and Carter 1986; Short 1996; Collie and Slater 1987; McRae 1991; Carter and McRae 1996; Falvey and Kennedy 1997). Paran (2006) also remarked upon the integration of literature with skills development and the use of media alongside literature to enhance the understanding of discourse. However, Duff and Maley (2007) highlighted several challenges in the teaching literature, including inadequate preparation in TESL/TEFL programmes and a lack of clear objectives defining the role of the literature in ESL/EFL education. Despite their benefits, literary texts can also present difficulties for both EFL teachers and learners in the classroom, including:

- Text selection: Texts should have relevance and interest to learners.
- Linguistic difficulty: Texts should be appropriate for the students' comprehension level.
- Length: Shorter texts may be easier to use within the class time available, but longer texts provide more contextual details and development of characters and plots.
- Cultural difficulty: Texts should not be so culturally dense that outsiders feel excluded from understanding essential meaning.
- Cultural appropriateness: Learners should not be offended by textual content.

Duff and Maley(2007) mentioned that teachers may identify to many of the challenges that literary texts present when they ask a series of questions to evaluate the suitability of texts for their learners:

1- Is the subject matter likely to interest this group?

2- Is the language level appropriate?

3- Is it the right length for the time available?

4- Does it require much cultural or literary background knowledge?

5- Is it culturally offensive in any way?

6- Can it be easily exploited for language learning purposes?

They also stress the importance of varying task difficulty and text difficulty:

- Level 1: Simple text + low-level task

- Level 2: Simple text + more demanding task

- Level 3: Difficult text + low-level task

- Level 4: Difficult text + more demanding task

At lower levels, students benefit from simplified or specially crafted stories, and as they progress to advanced levels, they are exposed to original literary texts to enhance their proficiency in the target language. This allows students to understand the figurative and everyday usage of language through various literary genres, such as poems, short stories, and plays. By studying these texts, students gain insight into how characters employ figures of speech such as similes, metaphors, and metonymies. This exposure helps students express their communicative intentions more clearly and powerfully in written English. On this point, Obediat (1997, p. 32) stated:

Literature helps students acquire a native-like competence in English, express their ideas in good English, learn the features of modern English, learn how the English linguistic system is used for communication, see how idiomatic expressions are used, speak clearly, precisely, and concisely, and become more proficient in English and creative, critical, and analytical learners.

1.9. Appropriate Use of Literary Texts

For teaching literature, classroom activities should include different phases, namely, prereading tasks, interactive work and, finally, follow-up activities. Pulverness (2003) provided several recommendations:

1- To increase learners' curiosity about reading, teachers should start with warm-up activities, such as introducing the topic and preteaching essential vocabulary.

2- To avoid disturbing students' reading, teachers should interfere only when necessary.

3- They should pay more attention to stylistic peculiarity.

4- They should help their students appreciate the ways in which writers use language to achieve their effects. This approach provides frameworks for creative response.

5- Teachers should invite learners to modify or add to a text to make a new paragraph.

The inclusion of literature in any course depends first on the nature of the syllabus and second on the course objectives. In a teaching/learning context, teachers and educators have had various opinions about the efficacy of literature in language learning. The introduction of a literature course in EFL was highly valued when the grammar-translation method was dominant—literacy texts were a main source for foreign language teaching. With the structural approach, literature was highly rated for the great body of vocabulary, structures and texts of all types and genres it provides (Fehaima, 2018).

Literature within language teaching classes has been reconsidered. Indeed, Widdowson, Slater, Mackay, Carter, Long, Brooks, Lazer, Harmer and Hedge are among the linguists who supported the return of literature in the language classroom. Widdowson (1983) focused on the role of literature in the structuralist approach, which emphasized correctness in grammatical forms and restricted lexis—the thing that did not allow the various uses of language—arguing that the grammar-translation method and the structuralist approach were incompatible with the teaching of literature. Concerning these views, applied linguists, especially those who use the communicative language teaching approach, returned to the use of literature in EFL classrooms, yet with a different pedagogical approach for non-native English students. Long (1986, p. 42) noted, "The teaching of literature is an arid business

unless there is a response, and even negative responses can create an interesting classroom situation."

According to Long (1986), the reader-response approach emphasizes the importance of individual and unique responses to text, liberating readers from the stereotypical and conventional responses often imposed by teachers. Rosenblatt (1985, p. 40) articulated that "The reading of any work of literature is, of necessity, an individual and unique occurrence involving the mind and emotions of some particular reader and a particular text at a particular time under particular circumstances. "In the reader-response approach, the interaction between reader and text, as described by Rosenblatt (1985, p. 40),is "a transaction with the literary text." She further asserted that this transaction involves an aesthetic reading, where the reader engages with the ideas presented in the text based on their prior experiences. Through this transaction, the reader creates a new, unique, personal experience. Therefore, students should be encouraged to freely express their thoughts and feelings about literary texts, with gentle guidance to appreciate the artistic, social, and cultural elements present, which can be interpreted differently by different readers. Thus, the goal of reading instruction is not only to control the reader's experience but also to facilitate the reader's interpretation of that experience. The teacher's role, therefore, is to facilitate the transmission of knowledge, selecting works that students can emotionally and linguistically engage with to make reading a responsive experience. Furthermore, the reader-response approach underscores the importance and pedagogical value of developing students' critical abilities and awareness to become active and discerning readers rather than passive recipients of information delivered in the classroom (Fehaima, 2018). According to Rosenblatt (1985), an effective pedagogical approach to teaching literature should focus on eliciting students' responses to the text and guiding them towards personal discoveries, fostering a continuous

appreciation of literary texts. Ultimately, this approach contributes to the development of students' language and literary competence.

1.10. Benefits of Literature in Language Classrooms

In the ELT field, many linguists emphasize the advantages of incorporating literary texts in the language classroom. Hirvela (2001,p. 117) believed that "reading literature is one of the best ways to inspire the writer in the learners," stating that literature creates a longing to learn the language. His ideas are summarized as follows:

1- The conventional texts used in ELT are usually only information-based and just have no particular context. In the activities of these texts, the learners are supposed to be passive learners. Literary texts, in contrast, encourage the students to identify with or react against the characters that attract their attention. Learners become more active, involved, and engaged while learning language through literature.

2- Literary texts help learners go beyond mysteries and answer questions through creative activities that foster deeper connections.

3- Literary texts are viewed as "deviant language" usages. They are used as a resource for teachers to provide students with a variety of text types and several uses of language.

4- Reading literary texts offers students with various cultures, styles, and levels of English.

Similarly, Ur (1996, p. 201) identified several advantages of literary texts as language teaching resources, which are summarized as follows:

1- Literary texts are a very enjoyable resource for learning a language; they provide examples of different styles of writing and represent various authentic uses of the language.

2- Literary texts are a good resource for enhancing students' competence and developing various reading skills in learners.

3- They can be used as springboards for exciting discussion or writing.

4- They involve both emotions and intellect that motivate and contribute to the student's personal achievement.

5- Literary texts encourage critical and creative thinking as they enrich students' world knowledge.

Overall, the strategic use of literature in language teaching enhances communicative competencies, encourages cultural and literary appreciation, and develops learners' critical and creative thinking skills, making it an indispensable tool in the ELT classroom (Nusrat, 2015; Khan & Alasmari, 2018).

1.11. Literature Constraints in Language Classrooms

Many debates have been conducted on the significance of using literature as a language-teaching resource (Sullivan, 1991). Sullivan (1991) discussed two major difficulties of literature teaching: linguistic deficiency of the text, and learners' need for background knowledge about the English language and culture to interpret some texts.

1.12. Criteria for Material Selection

Literary texts hold significant potential for raising moral and ethical concerns in the classroom. The tasks and activities devised by teachers to explore these texts should prompt students to examine these concerns and relate them to the pursuit of a better society, as described by Grace Paley (1974), who asserted, "Literature, fiction, poetry, whatever, makes justice in the world"(as cited in Lazar,1993, p. 2). However, using literary texts in this manner poses challenges, largely because of EFL teachers' awareness of these potential issues. Thus, good preparation helps teachers use such materials more effectively. In this context, Maley (2001) emphasized the critical role of text selection in developing learners'

linguistic abilities and cultural awareness. Collie and Slater (1987) suggested that text selection should be tailored to each specific group of students, considering their needs, interests, cultural backgrounds, and language proficiency levels. Similarly, Lazar (1993) proposed a set of criteria for text selection, including students' cultural and literacy backgrounds, linguistic proficiency, text composition, relevance, availability, and suitability. The question of which texts to select in EFL classes remains pivotal for effective literature teaching. Lazar (1993) advised choosing texts at an appropriate level that students can easily comprehend, avoiding linguistic complexity and ensuring relevance to learners' world knowledge. In the same point, Lazar (1993, p. 47) introduced three criteria for text selection:

- readability (level of language difficulty),

- suitability of content and exploitability.

The literary text must be selected to fit the rest of the syllabus in terms of vocabulary, grammar, and discourse. As literature is expressed through language, students must also possess adequate knowledge of their cultural background to appreciate the literary text.

On this point, Lado (1964, p. 151) stated:

One cannot understand it unless one understands the meanings of the culture expressed by the words of the language and unless the values and cultural experience against which the literature is written are also understood. One cannot jump from the structure of a language to its literature without passing through the basic cultural content of the language.

EFL learners may have difficulty understanding some culturally specific details (social conventions and customs, social class distinctions, historical background, attitudes and values, and religious or political ideas) when they are unfamiliar with the culture in the text they study.

In practical terms, teachers should consider a text's integration into the broader syllabus, ensuring consistency in vocabulary, grammar, and discourse. The selection process should be dynamic and involve continuous evaluation to meet the evolving needs of students and the objectives of the language programme. This strategic approach to text selection not only enhances the learning experience but also ensures that literature fulfils its role as a powerful tool in language education (Lazar, 1993).

1.13. Methodological Approaches to Teaching Literature

The goal of teaching literature is to equip students with the ability to comprehend and analyse linguistic structures, literary styles, figures of speech, and rhetoric and to enhance their cultural understanding and expressive skills. Achieving these objectives requires the implementation of an appropriate methodology.

1.13.1. The Stylistic Approach

Maley (1989) stated that the focus of this approach is on the literature as "text" and that the approach closely meets the EFL/ESL teacher requirements in language classes. Conversely, the priority of language description and analysis is to make interpretations.

1.13.2. The Critical Literary Approach

This approach focuses on the literary features of the texts including the plot, characterisation, motivation, value, psychology, background, with the adaptation of this approach. Learners should master the intermediate levels of language abilities and possess the underlying knowledge of literary conventions. A fundamental purpose of the critical literary approach is to enhance critical awareness in the learner. It is deeply rooted in critical philosophy and critical pedagogy, especially Freire's critical pedagogy. Learners should be aware of the political and social reasons behind literary texts (Maley,1989).

Building on this foundation, recent studies have expanded on applying critical literary theory in the classroom. For instance, Regmi (2021) emphasized the use of critical literary

approaches to appreciate literary forms and understand the sociopolitical contexts that shape these texts, thereby enriching students' critical consciousness and interpretative skills.

1.13.3. New Criticism Approach

Van (2009) stated that this approach, as opposed to the critical literary approach, does not give importance to contextual factors such as the political, social, and historical background of the text. Both the literary analysis used in this approach and the texts selected, usually from old literature, are criticized for being irrelevant to learners' requirements.

Wen Pei-hong (2004) elaborated on this approach, discussing the core concept of "close reading," which is central to New Criticism. This method promotes a deep analysis of the text without the influence of external contexts, focusing solely on the text itself to derive meaning and understanding. This can both avoid impressionistic criticism and enhance the analytical rigour in literary studies.

1.13.4. Structuralism Approach

The focus of this scientific approach to literature is on the linguistic and structural aspects of a text; that is, the form of the text is the major concern (Savvidou, 2004).

Wenhua (2017) discussed how structuralism can optimize college English teaching mode and enhance students' listening, speaking, reading, and writing abilities by emphasizing practice through a structural lens.

1.13.5. Amer's (2003) Approaches to Teaching Literary Narrative Texts

Amer's (2003) approaches to teaching narrative texts come in two forms: the story grammar approach and the story grammar approach.

1.13.5.1. The Story Grammar Approach

Ripley et al. (1989, p. 209) characterised it as an approach rooted in the belief that readers should actively engage with text structure. According to this perspective, reading comprehension is seen as an interactive process, where ideas are exchanged or transacted

between the reader and the text. Harris et al. (1995, p. 203) further elaborated that readers interact with the text, drawing connections between its content and their prior experiences to construct meaning. This approach necessitates a foundational understanding of text structure, which encompasses two main types: narrative, which revolves around storytelling, and expository, typically found in science and social studies materials. Positively critiqued for its ability to enhance comprehension and improve recall (Taylor et al., 1984 & Berkowitz, 1986), this approach underscores the importance of teaching learners how to navigate different text types and employ various strategies accordingly (Beach & Appleman, 1984).

Readers can be assumed to be aware of discourse conventions or textual schemata that assist in text processing; for example, they have expectations about what they will encounter when they read stories, personal letters, research reports, or telegrams. Garner (1987, p. 116) stated, "They use their schemata and clues from the text in varying amounts as they comprehend." Spiro (1979) noted that effective readers use an interactive process that relies on their schemata and requires them to obtain information from text.

1.13.5.2. The Reader-Response Approach

This approach is increasingly shaping EFL literature classes. As noted by Carlisle (2000), its aim is to encourage EFL learners to engage with literature for its own sake rather than solely to acquire language skills, as is common in many EFL classes. Instead of focusing only on facts that can be retained for later use, learners are urged to concentrate on the experience of reading itself. Carlisle (2000) emphasized that literature should not be read merely as a source of information but rather as a means of eliciting a personal response from the reader involving the organization of thoughts and feelings. This perspective aligns with the ideas put forth by Rosenblatt (1985, p. 40) and Benton and Fox (1990), who identified four key elements of text response: anticipating/retrospecting, which involves making guesses about how the story will unfold; picturing, which refers to the mental imagery

evoked by the text, such as visualizing a character's appearance or a scene described in the book; interacting, which entails forming opinions about characters' personalities and actions, as well as feelings about events and situations depicted in the text; and evaluating, which involves offering commentary on the skill of the writer.

The methodology for teaching literature can be categorized into three main models: the literature as a content or cultural model, the language-based model, and the literature as a personal growth or enrichment model

1.13.6. The Cultural Model

It is the traditional approach, often used in university literature courses, that views literary texts as products (Carter & Long, 1991). This means that it is treated as a source of information about the target culture. This model examines the social, political, and historical background of a text, literary movements, and genres. There is no specific language work done on a text.

It is also quite teacher centred. This type of model asks learners to explore and interpret the social, political, literary, and historical context of a specific text. By using this model in teaching literature, teachers disclose the universality of such thoughts and ideas and encourage learners to understand different cultures and ideologies about their own.

1.13.7. The Language Model

Carter and Long (1991) referred to a "language-based approach," which is usually teacher-centred due to the limited opportunities for in-depth language work. In this approach learners access a text systematically and methodically and consider specific linguistic features, for example, literal and figurative language and direct and indirect speech. This approach includes a repertoire of strategies used in language teaching: cloze procedures, prediction exercises, jumbled sentences, summary writing, creative writing, and role play. All are used to deconstruct literary texts to serve specific linguistic goals. Carter and McRae

(1996) described this model as taking a "reductive" approach to the literature. These activities are disconnected from the literary goals of the specific text in that they can be applied to any text.

1.13.8. The Personal Growth Model

This model focuses on how the language in a text places it in a specific cultural context. Learners are expected to express their opinions and feelings and make connections between their own personal and cultural information in the text. This helps them to improve their knowledge of ideas and language content by exposing them to different themes and topics. Goodman (1970) emphasized the interaction of the reader with the text; similarly, Cadorath and Hariss (1998, p. 188) noted, "Text itself has no meaning; it only provides direction for the reader to construct meaning from the reader's own experience."

1.13.8.1. Linguistic Considerations

Literature instruction typically begins after students understand the basics of the language being taught. EFL learners embark on literature exploration while still refining their language skills. At this stage, many EFL students lack the proficiency to navigate texts independently due to their non-native speaker status and require additional linguistic assistance. Engaging students in both linguistic and cultural aspects of the texts and adequately preparing them for these aspects are crucial. The duration of this process varies depending on factors such as students' language proficiency, personality traits, and motivation levels (Fehaima, 2018).

1.13.8.2. Cultural Considerations

According to Damen (1986) and Kaplan (1966), language and culture are intricately linked, mutually dependent, and interactive. Notably, at this level, efforts should be made to eliminate cultural barriers not only between educators and students but also among the students themselves (Pollock et al., 2008). Furthermore, language and culture are so closely

intertwined that they are "inextricably tied together," as highlighted by Alptekin (1993, p. 139). Similarly, Brown (1986) suggested that individuals may struggle to achieve healthy acculturation and face psychological challenges despite having excellent linguistic skills. According to him, the success of second language learning is contingent upon both linguistic and cultural development.

1.13.8.3. Communicative Considerations

Literary texts can provide a basis for linguistic and stylistic analysis. The EFL learner may respond to the meaning of the texts via interactive participation in reading. Interpretation, however, is a much more difficult task, requiring analytical knowledge of the rules and conventions of linguistic communication. Literary texts have multiple meanings, and each meaning is relevant to a particular context. Apart from its stimulating functions, literature sets up the conditions for a crucial part of language learning: the ability to infer meaning through procedural activity. Teaching literature can thus build up our students' capabilities in the process of interpretation (Fehaima, 2018). In addition, Duran (1993, p. 160–161) stated that "in using literary texts educationally, it is easy to force the process of interpretation into our attention precisely because literary texts often resist easy interpretation."

Further expanding on this, Hammad (2012) emphasized the personal growth model as a learner-centred approach, encouraging students to project their own feelings into the texts they study, thereby making the language and ideas more memorable and personally relevant. Similarly, Mustakim et al. (2018) noted the inconsistent use of various instructional practices in literature teaching and noted that personal response methods, which are central to the personal growth model, often lead to deeper engagement and understanding among students.

1.13.9. The Integrative Approach

The integrated approach to teaching literature in an EFL context was first introduced by O'Brien (1999) and then elaborated upon by Savvidou (2004). This linguistic approach integrates many strategies for stylistic analysis, encompassing the examination of both literary and non-literary texts with regards to their style, content, and form (Divsar & Tahriri, 2009). The integrated model combines three instructional models: cultural, language, and personal growth (Carter & Long, 1991). Its aim is to establish a comprehensive pedagogical approach that addresses the individual requirements, learning styles, and preferences of learners, while simultaneously facilitating a connection between the learner, the target culture, and the reader's interaction with the examined poems (Bouali, 2020).

1.13.10. Modern Approaches to Teaching Literature

According to Regmi (2021), the approaches to teaching literature are language-based, information-based, and reader-response approaches. Núñez-Pacheco et al. (2021) underlined the benefits of linking literature teaching with technology to enhance aesthetic, civic, and moral values. Rahmou (2018) recently asserted that film adaptations are highly advantageous for teaching literary works. His study revealed that adaptations can significantly improve students' understanding of literary texts' content and foster their analytical and critical skills.

1.14. Common Strategies in Teaching Literature

Literature teachers use various strategies to fully develop student potential. The most common strategies include lecturing, storytelling, writing critical reviews, discussion, independent or silent reading, and reading aloud.

1.14.1. Lecture

The most traditional of these strategies is the lecture, which remains the primary mode of instruction in higher education, even for teaching literature. Indeed, teachers still use this strategy in classroom instruction, especially for teaching literature, for several reasons. One

reason is that lectures are appropriate for presenting material not otherwise available to students or material that is too complex for students to grasp on their own. Lectures are also an excellent way to provide overviews or summaries of course material, to draw together diverse elements, and to show connections between concepts (Ibsen, 2003). In addition, Harper (1988) discusses how lectures, while sometimes viewed as traditional and passive, can be integral in contexts where student backgrounds in the literature are varied. They provide a foundational understanding upon which more interactive and student-centred methods can be built.

1.14.2. Storytelling

Storytelling, a time-honoured method of teaching literature, is acknowledged for its profound impact on students' academic achievement and emotional well-being. Functioning as a pedagogical tool, storytelling fosters an environment where students can delve into their expressive capabilities, enhancing their ability to articulate thoughts and emotions effectively and coherently. Storytelling serves to address interpersonal conflicts in a nonviolent manner, as it emphasizes the importance of clear expression for a child's safety (Brown, 1990). Also, both telling and listening to stories stimulate imagination, as noted by Akeret and Klein (1991). Nurturing the imagination empowers students to contemplate novel and inventive ideas, fostering self-confidence and personal motivation as they envision themselves capable of achieving their aspirations. Barton and Booth (1996) suggested that storytelling gently guides young individuals toward constructive values by presenting imaginative scenarios that showcase the consequences of wise and unwise actions. In today's fast-paced, media-saturated world, storytelling serves as a gentle reminder to learners about the power of spoken words, the importance of attentive listening, and the art of clear communication.

In this context, Agosto (2013) highlights that storytelling in educational settings supports the development of oral language skills, critical thinking, and emotional growth,

encouraging children to express themselves and engage imaginatively with content. Furthermore, Kent (2015) discusses the use of master plots in storytelling to enhance students' rhetorical and persuasive skills, underscoring storytelling's role in improving both academic and communication abilities. Moreover, Abrahamson (1998) articulates how storytelling connects emotional and cognitive experiences and allows students to internalize and understand complex literary and cultural concepts more deeply.

1.14.3. Discussion

The discussion method is a prominent strategy in literature instruction, drawing inspiration from Socrates' pedagogical approach in ancient Greece, whereby students are expected to arrive in class equipped to communicate their perspectives and insights, supported by textual evidence or real-life experiences (Wilshire, 1990). Students therefore engage in prediscussion activities involving reading, analysis, and evaluation of assigned materials with the instructor assuming a passive role, facilitating genuine dialogue among students. This approach finds application across various literary genres in teaching contexts.

1.14.4. Reading/Independent Reading

Sustained silent reading (SSR), otherwise known as independent reading, is a method used by teachers of literature to help develop students' literary skills. In this method, students read silently and uninterrupted, and the underlying theory is that reading is a skill. Consequently, and as with all skills, performance improves with practice.

1.14.5. Reading aloud

Reading text aloud can help people better comprehend the content. As a teaching strategy, oral reading can help students improve their reading, writing, speaking, and listening. As learners are more attentive when they read, listening to other readers helps to promote the growth and understanding of vocabulary and language patterns (Thonasaulas, 2001). In addition, the majority of language teachers acknowledge that reading aloud can

help students learn literature more than can silent or independent reading (Freeman, 1992). In addition, Freeman (1992) explained in a 1992 *Teacher Magazine* article, "Read Aloud Books: The Best Of The Bunch," that

> Reading aloud in school is not a frill. Go out of your way to make each book a special experience for your students. Allow them to live literature, to become so involved in a story that they become a part of it. It could change their lives.(as cited in Guignon, 2016)

Most university literature lecturers rely mainly on conventional teaching methods, which, although they appear effective, often fail to adequately address the needs of today's learners. Unfortunately, many literature educators are reluctant to adopt new approaches, despite the help that new technologies can bring. Another concern is their lack of initiative in developing innovative strategies tailored to the requirements of today's students. The objective of this study is not to discredit teachers' abilities or the efficacy of traditional methods but to introduce a more inclusive approach to learning, called literature circles. Grounded in the principles of cooperative, independent, and social learning, literature circles are believed to improve student motivation and increase appreciation for literature (Toubeida, 2016). On this topic, Meller et al. (2009) emphasized that reading aloud by the teacher is crucial for developing children's background knowledge and stimulating their interest in literature while fostering critical thinking skills. Furthermore, Lane and Wright (2007) discussed methods to maximize the effectiveness of reading aloud and noted that the way text is read can significantly influence children's literacy development. They suggested techniques for educators to enhance their reading-aloud sessions to make them more engaging and educational for students. While traditional methods such as reading aloud are still prevalent in university literature instruction, there is a growing need to integrate more innovative and inclusive teaching strategies, such as literature circles. These approaches are

designed to meet today's diverse needs; encourage cooperative, independent, and social learning; and potentially enhance students' motivation and appreciation for literature.

1.14.6. Literature Circles

Literature circles, a pedagogical approach to teaching literature, were introduced by Daniels in 1994. The approach combined elements of Rosenblatt's (1994) reader-response theory with collaborative learning strategies. Rosenblatt's theory posited that a text remains inert until a reader infuses it with their understanding to construct meaning. According to her and other proponents of reader-response theory, there is no single correct interpretation of a text; rather, interpretations vary depending on the reader's prior knowledge. She further contended that students should engage in personal responses to a text before delving into concentrated literary analysis.

Daniel's literature circles rely heavily on the personal responses of students to the literature, and he encouraged teachers to initiate literature discussions by suggesting that the reader make a personal connection to the text, using questions such as "How is this character like me? If faced with this kind of choice, what would I do?" The goal of discussions is to be open and conversational and to ask open-ended, divergent questions and encourage similar answers. The largest disparity in literature circles is in the structured, collaborative learning framework that he proposed, whereby students in the literature circle have a group role for which they prepare while reading. Roles can include discussion director, the student who leads the group discussion; literary luminary, the student who reads aloud a text of their choice; connector, the student who connects the real world and background experiences to the text's realm; and illustrator, the person who interprets the text through the illustration of important passages.

Alternative roles are also possible, such as researcher, vocabulary enhancer, character specialist, and summarizer. At the initial gathering of the literature circle, members decide on

the amount of text to be read for the next day and student roles are assigned; each gets a sheet that lists their responsibilities and has space for the student's written contributions. For example, the task of the discussion director is to craft thought-provoking discussion questions while independently reading the next day's section; the vocabulary enhancer identifies potentially confusing or intriguing terms. These assignments are then brought to the group meeting, where new roles are assigned for the subsequent reading. This method encourages teamwork and personal engagement with the literature. While assigning specific roles is a key aspect of literature circles, it is not permanent, as students will at some point transition from role sheets to free-form literature response logs, where they are not confined to particular roles but can respond to the literature however they prefer (Toubeida, 2016).

During the language arts period, classrooms can have a number of literature circles running concurrently. The groups meet independently of the teacher, who only observes, keeps assessment records, and confers with those who are struggling. The teacher may sometimes choose to participate in a group as a fellow reader. Daniels (1994) highlighted the advantages of educators regularly participating in literature circles to serve as positive reading role models for students. However, he acknowledged the challenge of doing so when multiple groups are convening simultaneously. He also noted that when teachers frequently engage in literature circles, they often take on a leading role in group discussions, in a deviation from the student-centred approach of literature circles. Besides, literature circles generally offer limited support for students with lower reading abilities; because students independently select their books, they are free to choose texts that align with their individual reading levels.

Although poor readers can have difficulty with lower-order skills such as decoding, they frequently take part in discussions that require higher-level thinking and personal reactions to text. If students find it difficult to read the text, they may have the book read

aloud to them by their teacher or peers, or they can listen to an audio book. Judith Hechler implemented literature circles in her self-contained classroom for primary special education students, (Daniels, 1994). She gradually introduced the roles, giving the entire group a chance to take on each role until everyone felt at ease. Students read the book independently, with the understanding that they could quietly interrupt to seek clarification on confusing passages as they read. Hechler observed that the students were engaged and demonstrated good comprehension of the passages.

The following section will examine the importance of figurative language competence (FLC) in literature education.

1.15. Figurative Language Use

Being a proponent of the term literal raises another issue, as the language is almost replicated with expressions that deviate from the ordinary language and that can confuse the reader. Thus, Martinez (2003) defined figurative language as "phrases or expressions in which the intended meaning is independent of and typically not directly computable from the literal meaning of the constituent elements." Literal language, however, involves expressions that mean exactly what they say without embellishment of or deviation from their explicit meaning. According to Lee (2009), literal language is the foundation of clear communication, particularly in formal or technical contexts, where precision is crucial. Smith and Johnson (2007) suggested that figurative language enhances creative expression by conveying complex ideas through metaphor and simile, which often resonate more deeply than does literal language. Furthermore, Brown (2011) highlighted that figurative language can pose challenges for learners of a new language, as they must navigate beyond direct interpretations to grasp the intended meaning.

Literature is a rich repository of expressions that often defy conventional language norms and conventions, employing an elusive, subtle, and skilful use of words that hint at

deeper meanings. The language is used to convey figurative nuances that encapsulate the essence of a sentence. Examples abound, such as the phrase "we are at a crossroads." Interpreted literally, it might suggest that two individuals physically encounter crossroads while travelling. However, this sentence risks exposure to a more tangible figurative meaning, which easily delineates the scene of a couple that separates when each must go their own way in life. This comparison underpins the concept of figurative language. Unfortunately, there is no current definition that would satisfy all theorists' ideas on the concept of figuration (Bouali, 2014). Two theories, however, approach the term "figuration" differently: traditional theory and twentieth century theory.

1.15.1. The Traditional Theory

The traditional theory of figurative language views it as primarily an ornamental feature used to enhance the aesthetic qualities of language. Various scholars have discussed this view extensively, including Nuessel (2006), who provided a historical overview of figurative language, citing significant contributions from Aristotle to modern theorists. Traditionally, figurative language has been considered a stylistic device that enriches textual representations by transforming ordinary language into something vivid and dynamic. This theory aligns with the ideas of earlier philosophers and rhetoricians who saw figurative language as distinguished language use, vital for the arts but not necessarily intrinsic to everyday language. Gibbs (2001) critiqued these traditional models by exploring how they may underestimate the cognitive and practical usage of figurative language in everyday communication. He suggested that while traditional views emphasize the decorative aspects of figures of speech, they often overlook the functional and cognitive dimensions.

Furthermore, a "figure of speech" can also refer to a "rhetorical figure" or "trope," which involves using words or phrases that deviate from their strict literal meaning or from conventional word order and sentence structure (Brown, 2005).

Figurative language refers to embellished and woven together words used to bring a concept to life, to render the abstract concrete and the static language world dynamic; it has been featured in many literary writings across history. Thus, the expression "figurative language" is restricted to special usage in poetry or rhetorical language (Evans & Green, 2018). In accordance with this, poetry is largely of the traditional view that an embalmer is of aesthetic power. However, upon a closer look, the idea that this assumption is based on may be rivalled in time (Bouali, 2014).

1.15.2. The 20th Century Theory

Ironically, there was a transformation in the characterization of rhetorical devices during the 20th century. Many scholars have opted to substitute the phrase "figurative language" with the term "metaphor." This shift can be attributed to the contemporary recognition of the increasingly prevalent use of metaphors in nearly all literary works, as well as in verbal and nonverbal communication. Consequently, Brown (2005) argued that today, "metaphor" has supplanted "figurative language" with a specific connotation referring to a cognitive tool employed to elucidate how individuals categorize reality and mentally store abstract concepts.

Unsurprisingly, the fascination with metaphor and figurative language has led to arguments amongst linguists, educators, and philosophers, as seen in the frequent mentions of "metaphor" in their works. For example, the proliferation of books on the subject, as evidenced by works such as Lakoff and Johnson's *Metaphors We Live By*, first published in 1980, offers a wide variety of resources to explore. This work has led to numerous other publications that examine the topic; examples include *Recent Research on Metaphor* by Hoffman (1983*), Metaphor and Continental Philosophy* by Clive Cazeaux (2007), and *Literature, Metaphor, and the Foreign Language Learner* by Jonathan D. Picken (2007), among others.

The 20thcentury theory contends that figurative expressions serve a cognitive purpose and are comprehensive enough to encompass a wide array of concepts, thus indicating that they are integral to language usage rather than peripheral.

1.16. Types of Figurative Language

Figurative language is a field of its own, as it overlaps with many components that are opposed in shape and role. Therefore, people have been made passively vulnerable to being labelled "figures of speech" (Bouali,2014). This area of concern was first described in classical Western rhetoric, where scholars were the first to name various figures of speech and defined them as "the smallest structural units of rhetorical stylistics" (Brown, p. 324). Figures of speech are divided into tropes and schemes. Tropes involve an unexpected twist in the meaning of words, while schemes pertain to the order, syntax, letters, and sounds of words (Huong, 2013; as cited in Bouali, 2014). Old rhetoricians primarily classify tropes and schemes as follows:

Table 1

Examples of Tropes and Schemes

Schemes	Tropes
Alliteration: Repetition of the same sound in nearby words. **Example:** She sells seashells by the seashore.	**Allegory**: Extended metaphor in which characters represent ideas. **Example**: *Animal Farm* by George Orwell, representing political figures and ideologies.
Anaphora: Repetition of a word or phrase at the beginning of successive clauses. **Example**: "We shall fight on the beaches,	**Conceit**: A striking comparison between dissimilar things. **Example:** The comparison of lovers to the legs of a compass in John Donne's "A Valediction: Forbidding Mourning."

Schemes	Tropes
we shall fight on the landing grounds, we shall fight in the fields."	
Antithesis: Juxtaposition of contrasting ideas in balanced phrases. **Example**: "It was the best of times; it was the worst of times."	**Hyperbole**: Exaggeration for emphasis or effect. **Example**: "I have told you a million times."
Asyndeton: Omission of conjunctions between parts of a sentence. **Example**: I came, I saw, I conquered.	**Irony:** The expression of something that is contrary to the intended meaning; the words say one thing but mean another. **Example:** saying, "Oh, great!"when something bad happens.
Climax: Arrangement of words, clauses, or sentences in increasing order of importance. **Example**: "She is a great friend, an excellent mother, and the perfect partner."	**Metaphor**: Implicit Comparison between two unlike things. **Example**: "Time is a thief."
	Metonymy: The substitution of a word with another closely associated with it. **Example:**"The White House issued a statement."
	Onomatopoeia: A word that imitates the sound it represents. **Example**: Buzz, hiss, roar.

Schemes	Tropes
	Oxymoron: Combination of contradictory terms. **Example**: Deafening silence.
	Paradox: A statement that appears self-contradictory yet reveals a more profound truth. **Example:**"This statement is false."
	Personification: Attributing human characteristics to nonhuman objects. **Example**: "The wind whispered through the trees."
	Pun: A play on words that have similar sounds but different meanings. **Example**: "Time flies like an arrow; fruit flies like a banana."
	Rhetorical Question: A question asked for effect, not requiring an answer. **Example**: "Is the pope Catholic?"
	Simile: Explicit comparison between two unlike things using "like" or "as."**Example**: "Her cheeks are red like a rose."
	Synecdoche: A part used to represent the whole or vice versa. **Example**: "All hands on deck."

1.17. Figurative Language Competence in the EFL Classroom

Using literature in EFL classes is often assumed to offer several benefits to learners. However, the teaching of literature has frequently been excluded from EFL classrooms due to its many symbolic word patterns, or figures of speech. This has led some scholars to introduce a new educational concern focused on developing students' abilities to navigate the nuances of non literal expressions. Despite this initiative, figurative language competence (FLC) has remained a neglected area, with little attention from scholars, as educational emphasis has traditionally been placed on enhancing learners' linguistic and communicative competence (CC). Danesi (1992) argued that incorporating figures of speech into EFL classes is a significant process aligned with linguistic and communicative competence (CC). That is, the implications of this research avenue for second language teaching (SLT) are obvious: the use of metaphorical and figurative discourse is fundamental to the proficiency of the native speaker. When considered a "competence," it can be approached pedagogically in a manner similar to other competencies traditionally emphasized in SLT.

Teaching literature at the university level, mainly through figurative language, can be challenging and enriching.

It is reasonable to answer the question, "What is FLC?" before discussing how students can approach it.

1.18. Understanding Figurative Language Competence

The term FLC is a friendly rival to Chomsky's theory of competence, which states that human beings are born with an internalized system of grammatical rules to produce and understand complex sentences (Chomsky, 1965). This stands in contrast to Hymes'stheory of communicative competence, that the ability to communicate effectively depends not only on grammatical correctness but also on the appropriateness of language use in various social contexts (Hymes, 1972). Canale and Swain (1980) extended this framework by including

grammatical, sociolinguistic, and strategic competencies as essential components of effective communication. The term "competence" can sometimes be ambiguous, as it is sometimes used interchangeably with "competency." However, there is a significant distinction between competence, which represents a product, and competency, which denotes a process, as "competence is a description of an action, behaviour or outcome in a form that is capable of demonstration, observation and assessment"(McMullan et al.,2003, p. 285). Conversely, competency is person-centred, referring to an individual's underlying characteristics, aptitudes, and qualities that contribute to effective or superior job performance (Woodruffe, 1993). Less traditionally, a group of theorists led by Pollio and Pickens (1974) and Danesi (1992) introduced a contemporary connotation to the term "competence," emphasizing the increasing necessity of involving second language (L2) learners in the complexities of language. In this context, in their definition, Pollio and Pollio (1979) observed that the definition of figurative competence is only relevant to a person's ability to use, understand, explain, and prefer figurative diction. There is no reason to expect these activities to depend upon identical or similar cognitive processes.

Achieving "figurative competence" in learners requires them to understand figurative language, which is inherent in the learning journey. Achieving this implies discerning various metaphors, similes, hyperboles, and other figures of speech across different discourses. In addition, learners must offer insightful interpretations of figurative language, reflecting an ongoing engagement of their cognitive faculties, and they must also articulate their responses to the dynamic impact of figurative expressions, whether they evoke solemnity, amusement, or trepidation. These responses, rooted in aesthetic appreciation or emotional resonance, form the basis of learners' feedback. Given this, researchers consistently advocate for integrating figurative language components into second language (L2) curricula (Bouali, 2014). Educators and institutions must cultivate an environment conducive to this immersion in

figurative language. This entails providing suitable settings, ample resources, and substantial encouragement to facilitate L2 students' exploration of figurative discourse. Littlemore and Low (2006) believed that foreign language learners are required to understand and interpret figurative language, review the empirical evidence, and develop a set of instructional and self-help ideas, which can be termed "figurative language competence." According to Bouali (2014), FLC is not a label that has emerged from a vacuum but is the result of a more prevailing concept called "literary competence." She also believed that introducing figurative language to EFL learners is crucial for fostering various learning skills.

Given my concern with teaching literature at the university level, it is essential to address the following research gap. Since literature is often described as a complex maze of figurative language, its elusive expressions can be notably puzzling for foreign language learners, as they may go unnoticed. As a matter of fact, there may be any literary work that is rarely free from metaphors or other forms of figurative language. Regrettably, there appears to be little emphasis on the use of figurative language as a tool for understanding literary texts. To my best knowledge, no studies have been conducted on how the pedagogical implementation of such metaphors affects the understanding of literary texts among non-native speakers. Therefore, the current study aimed to evaluate the use of metaphor as an aesthetic-motivated device for understanding literary texts.

1.20. Conclusion

This chapter is devoted to the theoretical foundations of this research work. An overview of literature in EFL classrooms is provided, beginning with a definition of literature and introducing the concept of literature and its role in language teaching. It addresses the objectives and importance of teaching literature in EFL contexts. The chapter also sheds light on the various methodological approaches and strategies used in literature teaching. The last part of this chapter touches upon the use of figurative language, types of figurative language,

and the importance of figurative language competence in the EFL classroom while also

identifying the gap addressed by our current study.

Chapter Two: Metaphor

Introduction

Classical View of Metaphor

Contemporary View of Metaphor

Theories of Metaphor

    Classical Theories of Metaphor

        Comparison Theory of Metaphor

        Substitution Theory of Metaphor

        Interaction Theory of Metaphor

        Modern Theory of Metaphor

Metaphor's Tapestry: Classification, Notional Classes and Typologies

    The Process of Classification of Metaphor

    Leech's Notional Classes of Metaphor

        Concretive Metaphors

        Animistic Metaphor

        Humanizing (Anthropomorphic) Metaphor

        Synaesthetic Metaphor

    Picken's Typology of Metaphor

    Dickins' Typology of Metaphor

        Lexicalized Metaphors

            Dead Metaphor

Metaphoric Competence

Metaphoric Competence in EFL

Conceptual Fluency

Metaphor Awareness

Metaphor and Culture

Metaphor in Literature and Poetry

Teaching Metaphor in Academic Settings

Differences between Teaching and Learning Metaphor in an ESL and EFL Setting

Teaching Metaphor in the EFL Classroom

Teaching Metaphors Through Memorization

Teaching Metaphor Through Imagery Processing

Teaching Metaphor Through Translation

Teaching Metaphors Through Metaphor Mapping

Metaphor and Autonomy

Teaching Metaphors for Reading

Aesthetic Appreciation of Metaphor

Conclusion

2.1. Introduction

This chapter focuses on the complex nature of metaphor and its significance in EFL teaching and learning. It begins by exploring classical and contemporary views on metaphor and then discusses key theories in the field. The chapter then examines the complexities of metaphor processing, comprehension, and interpretation, emphasising sense-making. It also addresses metaphoric competence, conceptual fluency, and metaphor awareness, considering the cultural aspects of metaphor in literature and poetry. The review continues with practical methods for teaching metaphor in EFL contexts, highlighting the differences between ESL and EFL settings. It emphasises the importance of autonomy in metaphor teaching for reading proficiency. Finally, the chapter examines how metaphor recognition enhances students' engagement in understanding literary texts.

2.2. Classical View of Metaphor

The philosopher Aristotle wrote extensively on metaphor. His definition of metaphor remained sacrosanct until the early part of this century: "A metaphor is the application of a word that belongs to another thing: either from genus to species, species to genus, species to species, or by analogy" (Aristotle, 1995, p.105). Several things can be noted in this view of metaphor. First, the transfer of meaning takes place at word rather than sentence level. Second, meaning in metaphor is transferred from one term to another in a number of different ways, as detailed in the quote, but in each case, a resemblance between the things compared is what connects them. Third, similarities or analogies between two elements are the basis of metaphor (Gibbs, 1994).However, as noted by Leezenberg (2001), the aforementioned definition suggests that the first two metaphorical transfers (from genus to species and vice versa) can be regarded as instances of synecdoche, a rhetorical device wherein a part is used to represent the whole or vice versa (Nordquist, 2019). On the other hand, the third transfer,

from species to species, can be considered equivalent to metonymy, or "a figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is associated" (*Merriam-Webster Online Dictionary*, n.d.), and the last one is subsumed as metaphor, which is based on similarity and substitution. Thus, the type of metaphor or "metaphorical transference" mentioned by Aristotle is vague and not restricted to metaphor, but includes other figures of speech. In light of Aristotle's views on metaphor, Gibbs (1994) indicated that metaphor seems to constitute implied analogies or elliptical similes. In summarizing the Aristotelian concept of metaphor, Barber and Stainton (2010) wrote:

> There is an exchange of properties between two entities to increase understanding; there is a cognitive dimension to metaphor, albeit suggested rather than overtly stated, and Aristotle does not explain this; and the pair metaphor/ metonymy represents the essence of semiosis and human thought. (p. 232)

The etymology of the term *metaphor* can be traced back to its Latin roots, i.e. the combination of the words *meta* meaning "over" and *pherein* meaning "carry"; the combined meaning is therefore "to carry over" (Lawrence, 1972). A metaphor extends further than just a comparison between two separate things or ideas because it fuses them together. So, one thing is described as being another thing and encompasses all its associations. The *Concise Oxford Dictionary of Literary Terms* defines metaphor as:

> The most important and widespread figure of speech, in which one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or

action, so as to suggest some common quality shared by the two. (Baldick, 2001, p.153)

This definition clearly suggests that the best and most striking metaphors are those where the two things that are put forward seem to be very different, but when we think about the quality they have in common, both parts of the metaphor are illuminated. Similarly, Dickins et al. (2017) asserted that:

Metaphor can be defined as a figure of speech in which a word or phrase is used in a non-basic sense, this non-basic sense suggesting a likeness or analogy with another, more basic sense of the same word or phrase. (p.147)

It is worth mentioning that figures of speech are often denoted using a range of terms such as metonymy, hyperbole, simile, irony, onomatopoeia, or personification. Goatly (1997), in the same vein, provided a definition that was complex but offered greater clarity, as follows:

Metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process or concept, or colligates in an unconventional way. And when this unconventional act of reference or colligation is understood on the basis of similarity, matching or analogy involving the conventional referent or colligates of the unit and the actual unconventional referent or colligates. (p. 8)

In *The Philosophy of Rhetoric*, Richards (1936) divided metaphor into two elements, *tenor* and *vehicle*; Stockwell (2002) provided a third element, *ground*. The latter is a

reference to the "commonness" of the two associated elements. According to Richards (1936), attributes are borrowed from an object, the vehicle, and attributed to a subject, the tenor. Take the following lines from *Romeo and Juliet* as an example:

> But, soft! What light through yonder window breaks?
>
> It is the East, and Juliet is the sun!
>
> Arise, fair sun, and kill the envious moon. (Shakespeare, 1597/1992, Romeo and Juliet 2.2.1-3)

As can be seen, Juliet, the tenor, is compared to the sun, the vehicle. Attributes of the object, sun, are transferred to the subject, Juliet, implying brightness, although these attributes are in fact absent from the surface meaning.

It is worth noting that theorists such as George Lakoff and Mark Johnson (1980) renamed these parts the source and target domains. In addition, the *Encyclopaedia Britannica Online* (n.d.) defines metaphor as "a figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signalled by the words (like) and (as)."For example, the word "sheep" may be considered a metaphor in the sentence "Frank is a sheep," and the word seems to be used metaphorically for the sake of linguistic embellishment. The explicit metaphorical identification of Frank with a sheep is made possible because Frank and the sheep share something in common, namely, they are followers, not leaders. In other words, both depend on others. As this definition asserts, metaphor is a rhetorical device that allows one to describe one thing in terms of something else that is conceptually very different. Importantly, metaphors can appear as nouns, verbs, or adjectives, for example as a noun in "my love is a star," "she is a gazelle," a verb in "a thought may flourish," or an adjective in "a coward may be yellow."

The aforementioned definitions are derived from common characteristics of metaphor, namely the presence of likeness between two entities, the employment of implicit comparison, or the occurrence of a transference process. Metaphors are employed to represent a certain expression, concept, or object in lieu of another, with the intention of implying a likeness that is semantically expanded to convey an alternative meaning. In summary, metaphor is a rhetorical device employed to facilitate a deeper comprehension of meaning for the reader or listener, serving as a succinct means of conveying the intended message.

2.3. Contemporary View of Metaphor

The classical perspective on metaphor was challenged by cognitive linguists George Lakoff and Mark Johnson, who contended that the conventional understanding of metaphor fails to acknowledge its connection to cognition and behaviour in addition to language. Lakoff and Johnson (1980) introduced the conceptual metaphor theory (CMT) in their seminal work, *Metaphors We Live By*. According to this theory, "Metaphor is pervasive in everyday life, not just in language but in thought and action" (Lakoff & Johnson, 1980, p.3). According to Lakoff and Johnson (1980), metaphor is a cognitive process that facilitates the comprehension and interpretation of concepts. In current perspectives, metaphor is viewed as a means of perceiving and comprehending one entity by relating it to another. As Lakoff and Johnson (2003) asserted, "The essence of metaphor is seen as understanding and experiencing one kind of thing in terms of another" (p.5). Thus, metaphor encompasses the process of conceptualizing an intangible or abstract concept by representing it through a tangible or physical counterpart, or by establishing a connection between two different domains, namely the source and target domains. The process of mapping discussed here has a systematic pattern, wherein things and relations are transformed from a tangible, physical

level to a more conceptual, abstract level. As a broad framework for this study, I draw on CMT (Lakoff and Johnson, 1980). Indeed, CMT provides a lens through which to analyse the cognitive underpinnings of metaphor comprehension.

An example of metaphor understands arguments in terms of war. These are clearly different, but Lakoff noted that the idea of "argument is war" is used frequently. For example, the terms "attack", "defence", "counterattack", "and strategy" all convey a sense of war but are used in argument (Lakoff & Johnson, 1980). Thus, metaphor, as understood within the framework of cognitive linguistics, encompasses not just linguistic expressions but also the cognitive processes underlying human thought. Lakoff and Johnson (1980) provided the following examples in support of their argument:

Your claims are *indefensible*.

He *attacked every weak point* in my argument.

His criticisms were *right on target*.

I *demolished* his argument.

I've never *won* an argument with him.

You disagree? Okay, *shoot*!

If you use that *strategy*, he'll *wipe you out.*

He *shot down* all of my arguments. (p.4)

It can be seen from these phrases that the concept of "argument" is restructured as a "war." Thus, in the field of cognitive linguistics, metaphors are seen as a cognitive phenomenon that connects two conceptual domains, hence influencing human thought and cognition. The two domains under consideration are the *target domain*, which represents an abstract notion, and the *source domain*, which encompasses a more tangible or physical

concept. The cognitive mapping process is involved in comprehending the source domain and its relationship to the target domain (Lakoff, 1993). According to Lakoff and Johnson (1980), cognitive metaphors are not primarily grounded in similarities, but rather in the mappings between different conceptual domains. As a result, the cognitive linguistic interpretation of metaphor is quite conceptually complex. Lakoff and Johnson (1980) summarized the key elements of this theory as follows:

1. Metaphor is a property of concepts, and not of words;

2. The function of metaphor is to better understand certain concepts, and not just some artistic or aesthetic purpose;

3. Metaphor is often not based on similarity;

4. Metaphor is used effortlessly in everyday life by ordinary people, not just by special talented people; and

5. It is far from being superfluous, though pleasing, linguistic ornament and is rather an inevitable, intrinsic aspect of human thought, reasoning, and speech.(pp.3–4)

To demonstrate how their theory works, an example is given in Table to explain how we understand the metaphor.

Argument Is War

 Table 2

Mappings between Argument and War

A: Source: War	Cognitive Operation (Mappings)	B: Target: Argument
Military conflict	→	Verbal conflict

Combat	→	Exchange of utterances
Military strategies	→	Discourse strategies
Actions: attack, defend	→	Express a view; raise objections, maintain one's opinion
Participants: at least two enemies	→	Participants: discussants with two views
Tools: weapons	→	Tools: expressions addressing specific aspects of the dispute
Results: win, lose	→	Results: presenting more/less convincing points

Note. Adapted from *The Conceptual Metaphor* (Elena & Zsófia, 2016, p. 30)

In summary, "argument is war" is a conceptual metaphor where "argument" is the abstract target domain that can be understood via the more concrete source domain of "war." This example serves to highlight the notion that metaphor can be regarded as a cognitive framework inherent to human cognition, extending beyond mere linguistic expression. As a result, the incorporation of metaphor in EFL teaching has the potential to enhance the development of learners' conceptual and cognitive abilities.

The definitions provided above demonstrate that there are two key schools of thought with regard to metaphor: metaphor as an aesthetic and poetic device and metaphor as a tool for thinking. This study bridges these two schools of thought by focusing on how aesthetic-driven metaphors enhance the understanding of literary texts. This inclusive approach is particularly relevant to literary studies, where the aesthetic experience of reading is often intertwined with cognitive engagement. The research explores the complex interplay between the aesthetic qualities of metaphors and their conceptual functions within literary texts. This

synthesis suggests a comprehensive examination that does not limit metaphors to mere decorative elements or cognitive tools but considers their broader implications for understanding literary texts.

2.4. Theories of Metaphor

The dual role of metaphor, as a decorative, linguistic figure of speech on the one hand and a conceptual device related to thought on the other hand, has been considered by many researchers in metaphor studies. A significant shift has taken place in metaphor theory in seeking to define the nature of this rhetorical enigma. Theories have been introduced from different perspectives by scholars such as Aristotle (384–322 BCE), Max Black (1962), and George Lakoff and Mark Johnson (1980).

2.4.1. Classical Theories of Metaphor

Black (1962) focused only on three prominent traditional theories, the comparison, substitution, and interaction theories of metaphor, which have exerted a great influence on metaphor studies.

2.4.2. Comparison Theory of Metaphor.

The comparison view would not be complete without at least some mention of the father of metaphor theory, Aristotle. Indeed, Ortony (1993) argued that "any serious study of metaphor is almost obliged to start with the works of Aristotle" (p.3). Similarly, Gordon (1990) considered the study of metaphor to be indebted to Aristotle. In fact, Aristotle (1997) perceived metaphor as indicative of genius, serving as a decorative element appropriate solely for poetry, while being too perplexing for use in philosophical or scientific discourses. He also regarded it as a means for comparison and asserted, "Making good metaphors requires the ability to grasp resemblances" (p. 153). Furthermore, in his book *Rhetoric and*

Poetics (384–322 BCE), Aristotle (1997) identified metaphors as implicit comparisons based on the principles of analogy. To put it simply, in the Aristotelian view, metaphor is understood by comparing its two objects or concepts to find their common features. Moreover, the comparison theory posits that metaphor can be seen as an implicit form of simile. In this respect, Aristotle argued as follows:

> The simile also is a metaphor; for there is very little difference. When the poet says of Achilles, "he rushed on like a lion," it is a simile; if he says, "a lion, he rushed on," it is a metaphor. (as cited in Johansen, 2002, p.190)

As an alternative, rather than employing the metaphor "this player is a soldier," it is also possible to say "this player resembles a soldier." It is clear that the way the sentence is expressed appears more ornamented and attractive under the form of metaphor. The way the simile is uttered with the occurrence of the simile marker "like" seems longer and less attractive than the metaphor does, and therefore the hearer is less interested in the idea. To sum up, Aristotle's views on metaphor comprise three basic notions:

1. By means of metaphor, the properties of entities can be exchanged, and this helps to increase understanding.
2. Metaphor is cognitive, even though Aristotle does not explain it explicitly, but it is suggested.
3. The pair of metaphor/metonymy illustrates the foundation of human thought and semiosis. (Nuessel, 2010, p.232)

From the same perspective, Black (1962) called this view of metaphors a "condensed simile" (p.36). Put another way, it is possible to turn any metaphor into a simile or vice versa. Therefore, we can say that the definition of metaphor is not restricted to metaphor but includes other figures of speech such as similes. Black (1962) added that "metaphor consists in the presentation of the underlying analogy or similarity" (p.35). Simply put, Black regarded metaphor as a comparison between the metaphorical expression and the literal based on an underlying similarity. For example, referring to a medical practitioner in a hospital as a soldier entails the establishment of a parallel between these two entities (the medical profession and warfare), which is conveyed by metaphor. The notion of resemblance posits that the figurative phrase can be substituted with the literal phrase without any compromise in meaning. To clarify, two terms or conceptual domains are compared, and there is transference of meaning between them. Thus, according to the comparison theory, a metaphor is regarded as an instance of similarity or analogy between the metaphorical language and its literal equivalent. This view is supported by a number of researchers, including Mooij (1976) and Fogelin (1988).

2.4.3. Substitution Theory of Metaphor.

This view holds that a metaphorical expression is substituted by another expression that would have an equivalent meaning. Black (1962) explained it as follows:

> According to a substitution view, the focus of metaphor, the word or expression having a distinctively metaphorical use within a literal frame, is used to communicate a meaning that might have been expressed literally. The author substitutes M for L; it is the reader's task to invert the substitution, by using the literal meaning of L. Understanding a metaphor is like deciphering a code or unravelling a riddle.(p.280)

In a nutshell, metaphor involves replacing the metaphorical term with the literal term without any changes in the meaning embedded within the literal term. In such a process, in order to clarify the ambiguity of the new meaning, the reader/listener needs to invert the substitution by engaging in mental decoding (deciphering) to make sense of the proposed figurative meaning. To further elucidate, the figurative expression "John is a lion" is nothing but an indirect way of presenting some intended literal meaning, "John is brave"; John and the lion share the same quality of "braveness." However, it is worth noting that we often encounter vagueness in literal expression when the ideas themselves are obscure or unclear. In this example, a reader/listener needs to find a possible literal substitute which makes sense in terms of the lion-like attribute being referred to. As a result, the substitution view does not favour metaphors as an ideal means of communication (Rai & Chakraverty, 2020). As with the comparison view, this theory regards metaphor as a mere aesthetic tool focused on making reading more pleasurable (Black, 1962). In this vein, substitution and comparison are both sometimes considered "complementary" views (Nöth, 1995). In addition, Black (1962) described the comparison view as a special instance of the substitution view. Therefore, substitution theory can be summed up as follows:

1. Metaphor occurs by substituting a metaphorical term for a literal one.

2. Each word might have two meanings: literal meaning and metaphorical meaning.

3. Metaphors are just kinds of decorative devices (Goatly, 1997, p.116).

2.4.4. Interaction Theory of Metaphor.

The origins of the interaction theory of metaphor are often attributed to Richards (1936), whose ideas were then developed by Black (1962). Richards (1936) summarized his understanding of metaphor in this way: "In the simplest formulation, when we use a

metaphor, we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction" (p.93).

It is important to note that this remark by Richards emphasizes and underscores the interplay between two distinct yet concurrently operative cognitive processes within the human mind, which ultimately yields the special meaning derived from their interaction. In essence, comprehending the inherent connection between two subjects is of critical importance in the interaction theory of metaphor. The names of these subjects vary among theorists. Richards (1936), for example, called them *vehicle* and *tenor*. The interaction between these subjects also created a new concept called the *ground*. Also, Richards (1936) considered that metaphor belonged to the semantics, not the syntax, of language. In other words, the meaning of the whole sentence, not the meaning of only one word, is the most important consideration. Richards emphasized that metaphor moves away from the idea of comparison and substitution, and he gave a new insight into how metaphor works, shifting from the realm of language into the realm of cognition in acquiring experience. In addition, what Richards provided is a conceptual process of mapping from one domain onto another, similar to the later concepts of Lakoff and Johnson. Black (1962) endorsed and extended Richards's interaction view and made a set of significant contributions. In particular, Black (1962) argued against two prevailing theories of metaphor: the comparison view, which suggests that metaphor is a means of illustrating an underlying parallel or resemblance, and the substitution theory, which posits that metaphor is employed as a substitute for a comparable literal language. In his book, *Models and Metaphors*, Black (1962) summarized the key elements of this theory as follows:

- A metaphorical statement has two distinct subjects–a "principal" subject and a "subsidiary" one.

- These subjects are often best regarded as "systems of things," rather than "things."

- The metaphor works by applying to the principal subject a system of "associated implications" characteristic of the subsidiary subject.

- These implications usually consist of "commonplaces" about the subsidiary subject, but may, in suitable cases, consist of deviant implications established *ad hoc* by the writer.

- The metaphor selects, emphasizes, suppresses, and organizes features of the principal subject by implying statements about it that normally apply to the subsidiary subject.

- This involves shifts in [the] meaning of words belonging to the same family or system as the metaphorical expression; and some of these shifts, though not all, may be metaphorical transfers. (The subordinate metaphors are, however, to be read less "emphatically.")

- There is, in general, no simple "ground" for the necessary shifts of meaning – no blanket reason why some metaphors work and others fail. (p.45)

According to Black (1962), metaphor creates two distinct elements: the *main subject* and the *secondary subject*, along with their associated *commonplaces*. To illustrate, in the phrase "man is a wolf," Black identifies "man" as the main subject and "wolf" as the secondary one, and the relationships between them are the commonplaces.

2.4.5. Modern Theory of Metaphor

Conceptual metaphor theory (CMT) is a sub-discipline of the field of cognitive linguistics (Lakoff &Johnson, 2003), introduced in 1980 by the linguist George Lakoff and the philosopher Mark Johnson, revising the existing view of metaphor as a mere rhetorical device used only in literary texts. Instead, within the domain of cognitive linguistics, the

understanding of metaphors shifted to encompass their role in human cognition, namely in establishing connections between two conceptual domains. Since conceptual metaphors are based not on similarities but on the mappings across conceptual domains, the cognitive linguistic view of metaphor is a complex theory. As discussed in the aforementioned section on the contemporary view of metaphor, Lakoff and Johnson (1980) defined five key properties of metaphor. Kövecses (2003) further developed their ideas and listed ten interacting components that make up a conceptual metaphor:

1. Experiential basis – this is the motivation for choosing which source domain goes with what target domain.

2. Source domain – the source domain must be sufficiently different from the target domain so that new meaning is in fact created, but at the same time, the two domains share some important characteristics.

3. Target domain.

4. Relationship between the source and the target – a source domain can apply to several targets and a target domain can be attached to several sources. The source domain "war," for example, is mapped onto target domains as different as love, medicine, and business.

5. Metaphorical linguistic expressions – the result of particular pairings of source and target domains.

6. Mappings – basic conceptual correspondences between source and target domains.

7. Entailments – additional mappings beyond the basic correspondences. They are also known as inferences.

8. Blends – material that is new in relation to both source and target.

9. Non-linguistic realization – conceptual metaphors do not only materialize in language and thought, but also in social reality, for example the way people treat time like money in accordance with the metaphor TIME IS MONEY.

10. Cultural models – conceptual units that are larger than a conceptual metaphor. (pp. 311–312)

Summing up, an overview of metaphor theories reveals a paradigm shift from metaphor understood as a linguistic and rhetoric figure of speech to a metaphor as a ubiquitous cognitive phenomenon.

Metaphors serve a critical function in language, as they help convey complex ideas in a more relatable and engaging manner. Unravelling the tapestry of metaphor is crucial for understanding their underlying structure and function. To this end, scholars and researchers have put forward diverse perspectives on the multifaceted world of metaphor, from Aristotelian theory to contemporary linguistics. Given the context provided, the next section presents an overview of the process of classifying metaphors, exploring various notional classes and typologies.

2.5. Metaphor's Tapestry: Classification, Notional Classes, and Typologies

The process of classifying metaphors involves various approaches taken by different scholars and linguists, such as Aristotle, Black (1962), Chapman (1973), Dagut (1976), and Van den Broeck (1981).Each of these experts proposed unique classifications and categorizations of metaphors based on their characteristics, their form, or the awareness of users and recipients. These classifications lay the foundation for further exploration into the notional classes of metaphor.

Notional classes of metaphor focus on categorizing metaphors based on the underlying notional basis for their meaning transfer. These classes typically deal with the

type of relationship between the literal and figurative meanings of metaphors, such as concretive metaphors, animistic metaphors, humanizing metaphors, and synaesthetic metaphors. Using these classifications and notional classes, various scholars have developed their own typologies of metaphor.

Among these scholars, Dickins (1998), Pickens (2007), and Kövecses (2010) proposed different typologies of metaphor. Dickins classified metaphors as lexicalized (with fixed meanings) or non-lexicalized (context-dependent). Pickens differentiated between linguistic and conceptual metaphors, with the latter sharing similarities with Lakoff and Johnson's (1980) structural, orientational, and ontological metaphors. Kövecses's typology, which aligns with Lakoff and Johnson's theory, categorized metaphors based on conventionality, cognitive function, nature, and level of generality. By shedding light on these various approaches, we can attain a more comprehensive understanding of metaphor classification, notional classes, and diverse typological theories.

2.5.1. The Process of Classification of Metaphor

Over the years, metaphors have been systematically classified by numerous researchers and linguists. First, Aristotle made distinctions between simple and double metaphors, current and strange metaphors, and common and unused metaphors (as cited in Hussain, 2014). Dagut (1976), on the other hand, suggested the following three categories:

1. Those that prove to be ephemeral and disappear without trace: such are the forgotten metaphors of literature and journalism, and those of extempore oral invention.

2. Those that are unique semantic creations. Such are, for example, the embalmed metaphors of literature.

3. Those that are taken up and used (as distinct from quoted) by an ever-increasing number of other speakers, so that they gradually lose their uniqueness and peculiarity, becoming part of the established semantic stock of the language and being recorded as such in the dictionary. (p.23)

Similarly, Van den Broeck (1981) categorized metaphors into three types: those that have become part of everyday language, or have been *lexicalized*; those that are *conventional* or *traditional* and are restricted to a particular area of literature, period, school, or generation; and those that are original creations by authors, called *private* or *bold* metaphors. Similarly, Black (1962) categorized metaphors as follows: *dead* and *live* metaphors. He further categorized metaphors as *dormant* (when the shortening of a sentence renders the meaning unclear), *active* (new and fresh metaphors), and *strong* or *weak, possessing* metaphors with high and low levels of emphasis, respectively. Similarly, he insists that a weak metaphor is no longer a metaphor at all (as cited in Hamane, 2016).According to this premise, Black (1993) contended that "A weak metaphor might be compared to an unfunny joke, or an unilluminating philosophical epigram: one understands the unsuccessful or failed verbal actions in the light of what would be funny, illuminating, or what have you" (p.58).To elucidate this point, Black (1993) gave the following example to signpost what he called weak metaphor:

Consider the following example from a letter from Virginia Woolf to Lytton Strachey: "How you weave in every scrap – my god what scraps! – of interest to be had, like (you must pardon the metaphor) a snake insinuating himself through innumerable golden rings – (Do snakes? –I hope so)."**(**Nicolson & Trautmann, 1976, p. 205, as cited in Black, 1993**)**

Black (1993) averred that the snake metaphor employed in this example could undoubtedly be counted as weak in terms of terminology, as it was expected that Strachey would not consider its implications too seriously.

Contrary to Black (1962), Dagut (1976), and Van den Broeck (1981), Chapman (1973) argued that common metaphors can be classified according to their figurative level as interpreted by recipients and users.

1. Obvious metaphors, which can seem ridiculous when paired with others of its type. An example is quoted by Chapman (1973):"I smell a rat, I see it floating in the air, but I hope to nip it in the bud" (p.77).

2. Figurative metaphors, which present concepts with vivid force. For more elucidation, the following examples portray this point:

   - In the light of experience

   - The hub of activity

3. Metaphors that are generally not regarded as figurative at all unless particular attention is paid to them. For example:

   - The head of a queue

   - The mouth of the river

   - Neck of the woods

4. The metaphor that is completely "dead" because its literal meaning has been lost and can only be considered metaphorical from the perspective of history.

By way of exemplification, the following passage is extracted from the novel *Shreds of Tenderness* by John Ruganda "WAK:…… one false move and off they whisk you back into the lion's den" (as cited in Muia, 2013,p.30)

"Lion's den" here refers to the nation of origin of the refugees in the conversation. Clearly, a lion's den is highly dangerous, and the metaphor conveys an idea of the desperation felt by the refugees and fear of making a "false move."

2.5.2. Leech's Notional Classes of Metaphor

According to Leech (1969), the existence of rules for obtaining one meaning of a word from another, or *transference*, is a reason that figurative interpretation is not completely random. Leech (1969) classified metaphor transference into four types: *concretive*, *animistic*, *humanizing*, and *synaesthetic*.

2.5.2.1. Concretive Metaphors. Concretive metaphors attribute concreteness (physical characteristics) to an abstraction:

- the pain of divorce
- the light of knowledge
- the burden of responsibility

2.5.2.2. Animistic Metaphor. Animistic metaphors provide inanimate objects with animate characteristics. For instance:

- an angry sky
- Graves yawned.
- killing half an hour

2.5.2.3. Humanizing (Anthropomorphic) Metaphor. Humanizing metaphors ascribe aspects of humanity to non-human entities. For example, "a friendly river."

2.5.2.4. Synaesthetic Metaphor. Synaesthetic metaphors transfer meaning from one sense to another, for example from touch to sight or sound to smell, as in the following examples:

- warm colour

- loud perfume

The first three categories, concretive, animistic, and humanizing metaphors, overlap because humanity involves animacy, which entails concreteness (Leech, 1969). Leech argued that personification as a poetic device, in which an abstract idea is figuratively represented as human, combines these three categories. For example, "Authority forgets the dying king."

2.5.3. Picken's Typology of Metaphor

Picken (2007) perceived metaphors as either linguistic or conceptual. Linguistic metaphors "involve deviations in form or meaning … and in many cases, linguistic metaphors have the property of being words or combination of words that seem incoherent in context as a result of unusual collocation or unusual reference" (Picken, 2007, p. 40). They are also "of the kind that we actually encounter in discourse when, for example, we call someone a 'vegetable' or a 'wallflower'" (Picken, 2007, pp. 39–40). Conversely,(Picken, 2007) regarded conceptual metaphor as a connection between two distinct conceptual worlds, namely the concrete and the abstract. According to Picken's analysis, the former typically imparts metaphorical structure to the latter. It is worth mentioning here that Picken shared Lakoff and Johnson's (1980) view about conceptual metaphors—that they involve cognition and are encountered in structural, orientational, and ontological forms—as will be discussed later on the types of conceptual metaphors.

2.5.4. Dickins's Typology of Metaphor

Dickins's (1998) classification of metaphors included those that are *dead* and *alive* metaphors. Later, he revised his terminology to call these *lexicalized* and *non-lexicalized* metaphors. Dickins et al. (2002) proposed three basic types of lexicalized metaphors and two types of non-lexicalized metaphors.

2.5.4.1. Lexicalized Metaphors. These are metaphors with relatively fixed meanings that appear in a dictionary. "Rat," for example, is commonly used to describe a traitor (Dickins et al., 2002).

2.5.4.1.1. Dead Metaphor. A metaphor that is not usually realized to be such, for example, the "arm" of a chair.

2.5.4.1.2 Stock Metaphor. Metaphors used in common idioms, such as "keep the pot boiling."

2.5.4.1.3. Recent Metaphor. Is a "metaphorical neologism," for example, the term "with it" (in the sense of "fashionable" or "trendy"). Similarly, "head-hunting" is a term originally associated with the literal act of hunting for heads.

The term *idiom* was defined by Crystal (2008) as:

A term used in grammar and lexicology to refer to a sequence of words which is semantically and often syntactically restricted, so that they function as a single unit. From a semantic viewpoint, the meanings of the individual words cannot be summed to produce the meaning of the idiomatic expression as a whole. From a syntactic viewpoint, the words often do not permit the usual variability they display in other contexts. (p. 236)

Crystal (2008) exemplified this idea with the following sentence: "It's raining cats and dogs," an idiomatic expression to describe a heavy downpour. The *Cambridge Dictionary* (n.d.) defines neologism as "a new word or expression, or a new meaning for an existing word." Newmark (1988) also defined neologisms as "newly coined lexical units or existing lexical units that acquire a new sense" (p.140). The word الشيتة ECHITTA in the Algerian dialect is an example of coined usage. It means "to butter someone up or treat him kindly to get a benefit or a favour." Examples of loan words include "dollar," "democracy," "million," "laptop," and "diplomacy." These words are now commonly used in Arabic.

2.5.4.2. Non-Lexicalized Metaphors. Dickins et al. (2002) believed that the figurative meanings of metaphorical expressions are not always clearly fixed but rather vary depending on the context. They added that these metaphors are not included as senses of words in dictionaries. This can be shown by the example of "[a] tree" in "A man is a tree," where the properties of a tree embodied by a man might be solidity or the fact that only a part of is visible (e.g. trunk, leaves, and branches in the case of a tree) but much is not (the roots), with the particular interpretation depending on the context. Dickins et al. (2002) further distinguished between two basic types of non-lexicalized metaphor: *conventionalized* and *original*.

2.5.4.2.1. Conventionalized Metaphors. Non-lexicalized but rely on either cultural or linguistic convention. For example: "battle of wits."

2.5.4.2.2. Original Metaphors. Difficult to interpret. An example is "a man is a tree," quoted above. Only the context can help to provide the grounds for comparison, which may sometimes be ambiguous.

2.5.5. Lakoff and Johnson's Typology of Metaphors

Lakoff and Johnson successfully demonstrated, from the perspective of cognitive linguistics, that metaphors now are understood as a matter of thought and human cognition (Lakoff & Johnson, 2003).

2.5.5.1. Types of Conceptual Metaphors. Lakoff and Johnson's seminal work, *Metaphors We Live By* (1980), presented three categories of conceptual metaphors: structural, orientational, and ontological.

2.5.5.1.1. Structural Metaphors. Lakoff and Johnson (2003) defined structural metaphors as "cases in which one concept is metaphorically structured in terms of another" (p.11). "Argument is war," the example provided in the aforementioned section on the contemporary view of metaphor, is much cited. Since they are taken from social life, structural metaphors are deeply rooted in culture, so knowledge of the culture is necessary to understand the metaphor (Lakoff & Johnson, 2003). This is illustrated in the following sections of this chapter.

Some other examples of structural metaphors are "life is a journey," "time is money," and "love is a game."

2.5.5.1.2. Orientational Metaphors. Orientational metaphors are referred to as such due to their association with human spatial orientation (Lakoff & Johnson, 1980). To explain this conceptual metaphor, Lakoff and Johnson (1980) asserted that "… there is another kind of metaphorical concept; one that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another" (p.15). Generally, orientational metaphors are based on bodily interaction with the physical environment and, to some extent, our cultural environment (Lakoff & Johnson, 1980).

This form of spatial orientation can be seen in metaphorical expressions like:

- "Up" meaning "happy"("I'm feeling *up* now");

- "Low" meaning "sad" ("I've been feeling low ever since I heard the news about the accident");

- "Up" meaning "more"("the sales are *up* on last week");

- "Down" meaning "less" ("turn the volume down on the television, it's too loud").

2.5.5.1.3. Ontological Metaphors. Lakoff and Johnson (1980) argued that "We experience ourselves as entities, separate from the rest of the world as containers with an inside and an outside" (p.58). These entities encompass a range of elements, such as ideas, emotions, and events. One instance of an ontological metaphor is observed in the phrase "inflation is up," wherein the act of prices rising is conceptualized as an entity denoted by the noun inflation. Another example of this category of metaphors is "The mind is a machine" (My mind just isn't operating today).

It should be noted that personification can be interpreted as a form of ontological metaphor. The following example illustrates the application of personification, wherein human attributes are attributed to entities that are nonhuman, abstract, or conceptual in nature (Kövecses, 2010):

- Inflation has been *eating up* our incomes for years.

2.5.6. Kövecses's Typology of Metaphor

Kövecses (2010) posited a classification of metaphors according to four different characteristics: conventionality, cognitive function, nature, and level of generality of metaphor.

2.5.6.1. Conventionality of Metaphor. Conventional metaphors illustrate "how well-worn or how deeply entrenched a metaphor is in everyday use by ordinary people for everyday purposes" (Kövecses, 2010, p. 33). The term *conventionalized* refers to the frequent use of metaphors by individuals for different purposes. For instance, consider the following example: "I successfully defended my thesis." The metaphorical expression, which serves as

an illustration of this type of metaphor, is highly conventionalized. Simply put, it is well worn and deeply entrenched. In fact, the word "defend" used metaphorically in relation to a thesis would not normally be recognized as a metaphor.

2.5.6.2. Cognitive Function of Metaphor. Kövecses (2010) revisited Lakoff and Johnson's cognitive theory of metaphor and sought to differentiate structural, ontological, and orientational metaphors.

2.5.6.3. Nature of Metaphor. Kövecses (2010) also introduced the image schema metaphor, a new understanding. He asserted that "metaphors are based on our basic knowledge of concepts. In them, basic knowledge structures constituted by some basic elements are mapped from a source to a target" (p.42). Kövecses (2010) further explained that many schemas play a role in our understanding of the world, meaning that image schemas provide structure to abstractions.

Here are some examples (Kövecses, 2010, p.43):

Image Schema	Metaphorical Extension
In–out	I'm *out* of money.
Front–back	He's an *up-front* kind of guy.
Motion	He just *went* crazy.
Up–down	I'm feeling *low*.

Oakley (2010) defined an image schema as "a condensed re-description of perceptual experience for the purpose of mapping spatial structure onto conceptual structure" (p.215). From the examples it is evident that image schemas are useful descriptions of spatial representation structure that need to be mapped onto the conceptual level. Nevertheless, it should be noted that image schemas extend beyond spatial linkages and encompass additional

conceptual frameworks that contribute to our metaphorical comprehension of the environment (Kövecses, 2010).

     2.5.6.4. Level of Generality. According to Kövecses's (2010) theory, conceptual metaphors can be specific or generic, depending on the level of detail. For example, the metaphor "life is a journey" is a specific-level metaphor, as it suggests certain details: a traveller, a point of departure, a means of travel, a destination. Conversely, the conceptual metaphor "events are actions" can be seen as a foundational idea for many instances where events are given human-like attributes or actions, a phenomenon referred to as personification.

     In conclusion, upon examining Kövecses's typology of metaphor, it can be observed that he barely made any changes to the basic typology of metaphor, as most of his distinctions had already been discussed by Lakoff and Johnson (1980). With this understanding of metaphor and its classification in mind, the following section explores the essential aspects of metaphor processing: comprehension, interpretation, understanding, and sense-making. This provides a deeper understanding of how we derive meaning from metaphors in various contexts.

2.6. Metaphor Processing

     Various terms have been used to describe the ways metaphors are processed, for example *comprehension* (Keil, 1986; Littlemore, 2004; Stamenković et al., 2019), *interpretation* (Gibbs, 2001; Littlemore, 2004; Shutova, 2010), *understanding* (Glucksberg, 2001; Tendal & Gibbs, 2008), and *sense-making* (Colville, 2008; Waterman, 1992; Weick, 1995). The following section briefly discusses each term in relation to metaphor processing.

2.6.1. Metaphor Comprehension

     Researchers understand the term *metaphor comprehension* in different ways. For Littlemore (2004) and Keil (1986), comprehending metaphor requires one to establish a link

between the target and source domain in a specific context. Littlemore (2004) explained that comprehension involves realizing how the target and source domains differ. In the metaphor "Life is a roller coaster," for example, "life" is the target domain, and the source domain is "roller coaster." To comprehend this metaphor, one must identify the link between the two domains and be aware of their connotations, that is, that life is full of ups and downs, just like a roller coaster ride, and both involve emotional highs and lows and unexpected twists and turns, and can be thrilling or terrifying. Grasping the difference between domains in metaphor comprehension, therefore, requires understanding both the ways they correlate and the ways they differ.

Stamenković et al. (2019) suggested that comprehending metaphors requires the utilization of analogical reasoning, a cognitive process that establishes connections between the target and source domains. The proposition that analogy serves as the foundation for understanding metaphor was originally put forth by Aristotle and subsequently expanded upon in the twentieth century by Black (1962). Black's (1962) interaction theory, which was built upon the concept of analogy, further extended this notion. Tourangeau and Sterberg (1981) proposed the analogy hypothesis within the realm of psychology. However, Haloyoak and Stamenjovic (2018) contended that the utilization of analogy as a method for comprehending metaphors is not an exclusive technique, but rather one of three primary methods. The second stance pertains to categorization, wherein comprehension is conceptualized as the process of comparing two concepts. Conceptual mapping is a cognitive process that involves analytical reasoning, wherein comprehension is achieved by recovering mappings instead of relying on a complex process of calculation.

2.6.2. Metaphor Interpretation

Many metaphor researchers have used the term *interpretation*. Littlemore (2004a) contended that metaphor interpretation takes place in one of two ways. The first, a more

traditional view, is that it depends on the learner's ability to reject a literal meaning when analysing and attempting to decode a metaphor. A second, more modern view (Gibbs, 2001), is that learners use contextual clues to decipher the meaning of a metaphor without necessarily knowing its literal meaning. Shutova (2010) defined metaphor interpretation as the attempt to paraphrase a term used metaphorically in a literal fashion. She identified the concept of *symmetric reverse paraphrasing* as a means of identifying metaphors. Both of these definitions involve rejecting or accepting a literal meaning in analysing and understanding metaphors. However, as explained by Littlemore (2004), a more up-to-date view of metaphor interpretation is that learners are not required to understand the expression literally and are able to use contextual cues instead; this view is supported by many researchers. Nevertheless, it appears that this is one of the ways learners decode metaphors. As is the case with the term *comprehension*, it would seem that the term *interpretation* encompasses some but not all aspects of decoding metaphors (Alotaibi, 2021).

2.6.3. Understanding Metaphor

Tendal and Gibbs (2008) suggested that the theory of *understanding* metaphors should explore the mental processes used to create and comprehend them. According to Glucksberg and McGlone (2001), understanding metaphors from context imposes a greater cognitive burden than literal understanding.

2.6.4. Sense-making

Sense-making has been interpreted in a myriad of ways. Originally used in organizational theory, it was subsequently adopted in a variety of fields including metaphor theory. According to Weick (1995), sense-making involves interpreting and constructing meaning from metaphors by relating them to an individual's experiences, surroundings, and existing mental schemas. In the same vein, Waterman (1990) suggested that sense-making is a means of "structuring the unknown" (p.41). Other researchers, such as Colville (2008),

argued that its previous definitions have been expanded to mean that it enables people to establish common sense and move on from there. He, therefore, believed that sense-making is a means whereby people establish shared understandings of their circumstances and proceed accordingly.

In relation to the above, my current work seeks to determine how EFL learners construe the meanings of metaphors to understand literary texts. However, the terms interpretation, comprehension, understanding, and sense-making all serve to describe different aspects of this process. Therefore, given the bewildering range of metaphor processing definitions, I opt for using all the terms in the hope that they would shed light on the issue.

Building upon the discussion of metaphor processing and its various aspects, such as comprehension, interpretation, understanding, and sense-making, I now proceed to explore the crucial notion of metaphoric competence. This section explores metaphoric competence in the context of EFL and its relationship to conceptual fluency. As it is a critical aspect of literary competence, understanding metaphoric competence is essential for grasping the nuanced meanings and achieving a deeper understanding of literary texts.

2.7. Metaphoric Competence

Metaphor, whether as a rhetorical device or a cognitive process, holds an important place in language learning. The issue of metaphor comprehension has become a growing concern for foreign language learners and is arguably among the most complicated and difficult cognitive procedures they face. However, many EFL practitioners consider the concept of metaphoric competence an unimportant or even unessential issue in foreign/second language acquisition and have not really taken it seriously. In the Algerian EFL context, the teaching of the English language aims at developing linguistic, communicative, and cultural competencies. However, research has demonstrated that

individuals acquiring a second language have a notable disparity in their metaphoric competence when compared to those who are native speakers, that is, in "being able to use and comprehend the conceptual concepts of a given language" (Danesi, 1995, p.5).In this study, metaphoric competence refers to the ability of Algerian language learners to comprehend metaphors and understand literary texts. Therefore, foreign language learners need metaphoric competence to process metaphoric expressions adequately and accurately. The concept of metaphoric competence was first introduced by Falahive and Carrel (1977), then further developed by Gardener and Winner (1987), as well as Pollio and Smith (1980).Moreover, several researchers, such as Danesi (1986), Low (1988),Littlemore (2001),Nacey (2010), and more recently Aleshtar and Dowlatabadi (2014), have also proposed their own understandings of metaphoric competence.

In his paper "On Teaching Metaphor," Low (1988) discussed metaphoric competence, focusing on pedagogical approaches in ELT contexts and raising learners' awareness of conventional metaphors and their effects. According to him, metaphoric competence denotes the ability required to accurately interpret and utilize metaphors in the L2. It is worth noting that this view of metaphoric competence seems to focus on understanding metaphors rather than creating them. Another researcher, Azuma (2004), noted the following other factors that impact learners' metaphoric competence:

1. proficiency in lexical comprehension;
2. semantic elements, such as the associations that words possess;
3. cognitive elements, such as schemas and image schemas;
4. cultural aspects.

Similarly, Danesi (1992) argued that metaphoric competence holds equal significance to linguistic and communicative competence, as it is intricately connected to the way in which a culture constructs its understanding of the world. Another researcher, Littlemore (2001), argued that metaphoric competence consisted of four components:

1. Originality of metaphor production.
2. Fluency of metaphor interpretation.
3. Ability to find meaning in metaphor.
4. Speed in finding meaning in metaphor.(p.460)

Yuan et al. (2012) defined metaphoric competence as "the ability of cognitive subjects to construct a certain meaningful connection between two cognitive objects in different categories on the basis of their experiences" (p. 4).

Let us consider the following example, which illustrates the connection between two cognitive objects that belong to different categories. Imagine an artist who sees an object from nature, such as a leaf, and is inspired to create a piece of jewellery that captures the essence of the leaf. In this instance, the artist has successfully established a meaningful connection between two cognitive objects, the leaf and the jewellery, from different categories, namely nature and art.

Nacey (2010) defined metaphorical competence as "the ability to understand and produce metaphor" (p.32). This term has been fortified by Aleshtar and Dowlatabadi (2014), who claimed that "Roughly speaking, metaphorical competence includes the ability to detect the similarity between disparate domains and to use one domain to talk about or to understand something about another domain" (p.1897). That is to say, metaphoric competence entails the ability to understand one conceptual domain in terms of another.

It is clear that all of these definitions focus on the mental operation process of metaphoric competence.

According to the Common European Framework of Reference for Languages (CEFR) (Council of Europe, 2001) language learning ability requires the following competences:

- Linguistic competence

- Sociolinguistic competence

- Pragmatic competence

- General competence:

    Declarative competence

    Skills and know-how

    Existential competence

    Ability to learn

Surprisingly, there is no mention by the CEFR of conceptual competence, although it is considered one of the most important aspects of cognitive linguistics. From the CEFR's guidelines, it can be concluded that the concept of metaphor is seen as nothing more than an ornamental figure of speech rather than a matter of thought, action, and communication.

2.8. Metaphoric Competence in EFL

The acquisition of metaphoric competence, which encompasses the capacity to understand, employ, and generate metaphors, has emerged as a significant concern in the field of L2 instruction and acquisition. Indeed, possessing a suitable comprehension of and the ability to use metaphor empowers language learners to effectively convey complex and nuanced shades of meaning within the desired language. In this context, Danesi (1992) emphasized the importance of introducing metaphor to the EFL context for foreign language

learners, putting it simply:"L2 learners do not reach the fluency level of a native speaker until they have knowledge of how that language 'reflects' or 'encodes' concepts on the basis of metaphorical reasoning" (p. 5). Consequently, metaphors should not be marginalized or dispensed with by L2 curricula any longer (Johnson & Rosano, 1993).MacArthur (2010) conducted research on how language learners use metaphoric competence at the university level. She stated decisively: "Having metaphoric competences means that language learners can express complex and abstract ideas" (p. 161). Undoubtedly, metaphor is a permanent resident in the realm of foreign language teaching and learning, as it is closely attached to conceptual fluency. However, despite the research conducted over several years on the significance of metaphoric competence in the context of foreign language acquisition and instruction, many language learners face challenges when it comes to understanding and employing metaphors in their L2, often struggling to utilize metaphors in a manner that is both effective and appropriate. Thus, in the Algerian EFL context, metaphoric competence deserves attention from both foreign language teachers and learners. In this regard, Littlemore and Low (2006a) indicated that "control over metaphor is one of the essential tools for empowering learners to cope successfully with native speakers" (p.2), arguing that competence in using metaphors is crucial for effective communication. Furthermore, the ability to understand and employ metaphor in L2serves as an indicator of the acquisition of communicative fluency in L2. It should be emphasized that the successful interpretation of metaphor is inherently connected to the sensitivity of learners towards cultural references and their metaphorical awareness and conceptual fluency.

In summary, metaphoric competence is indispensable to fully understanding and appreciating the nuances and richness of literary works. To achieve literary competence in the Algerian EFL context, curriculum designers, foreign language teachers, and learners should give significant attention to developing metaphoric competence.

2.9. Conceptual Fluency

Learning a foreign language can be difficult, challenging, and laborious, and requires tenacity, commitment, and willingness. However, it is highly desirable and recommended, despite the enormous amount of strain put on the students. Recently, the concept of conceptual fluency has been garnering attention due to its potential to facilitate native-like use of a foreign language. Recognizing metaphor as a competence would significantly change the classical view of teaching and learning. The primary focus of most foreign language teaching (FLT) has been centred on enhancing both linguistic and communicative proficiency. Therefore, most language educators and TEFL practitioners sought success in training foreign language learners to be fluent in grammar and to communicate effectively in English. Nevertheless, Danesi (1992) asserted that in addition to grammatical and communicative proficiency, there was another equally important element. It is evident that even foreign/second learners who possess high grammatical and communicative competence they lag behind native speakers in terms of conceptual proficiency because they still think using their L1 conceptual system, which often misleads these learners in their use of the target language. Unlike native speakers, who use conceptual messages unconsciously, foreign/second language learners use the conceptual base of their first language to understand conceptual messages in the target language. Therefore, conceptual fluency should take its rightful position in foreign language teaching. Danesi (1995) defined conceptual fluency as "the ability to use and comprehend the conceptual concepts of a given language. To be conceptually fluent in a language is to know that language reflects or encodes its concepts on the basis of metaphorical reasoning" (p.5). In other words, metaphoric competence is closely related to proficiency in foreign language learning. In the same vein, Kecskes (2000) defined conceptual fluency as "close-to-native use and comprehension of concepts of the target language" (p. 146). In the current study, conceptual fluency refers to the ability of Algerian

learners of English as a foreign language to use metaphors appropriately and effectively to understand literary texts. It is clear they have to approach native-like fluency. Hence, it is important for language instructors and curriculum developers to incorporate the idea of conceptualization, which holds a key position within the field of foreign/second language pedagogy (Danesi, 2003).

On the other hand, some disagreements did emerge about Danesi's approach. Valeva (1996) argued that conceptual fluency should not be reduced to metaphorical competence because metaphorical mappings are not always necessary for understanding literal concepts. It is indeed accurate to assert that metaphorical competence plays a vital role in conceptual fluency. However, it would be an oversimplification to conflate metaphorical competence with conceptual fluency (Kecskes, 2000). More importantly, Valeva (1996) raisedthe question of whether the conceptual system of a foreign language is learnable or not in a classroom setting, arguing that before teachability is considered, the issue of learnability should be addressed.

2.10. Metaphor Awareness

Metaphors illustrate the use of cognitive language in a flexible and creative manner. However, students must undergo a metaphor awareness process to develop metaphoric competency. Metaphor awareness refers to the ability to identify the underlying linguistic basis of metaphorical statements, encompassing their pervasiveness, cross-cultural variances, and cross-linguistic variants (Boers, 2004). Developing metaphor awareness in the context of EFL has the potential to facilitate students' comprehension of the figurative meanings of words and phrases within certain circumstances. According to Boer (2000), enhancing students' understanding of metaphors could potentially accelerate the process of acquiring vocabulary in foreign language training. For example, the use of awareness-raising activities, such as the utilization of metaphorical chunks to present vocabulary, as well as the activation

of students' prior knowledge, has the potential to enhance the process of vocabulary acquisition and retention. In this regard, based on his empirical research, Boers (2004) offered some strategies for increasing learners' metaphor awareness and suggested methods for implementing them:

1. Recognition of metaphor as a common ingredient of everyday language.

2. Recognition of the metaphoric themes (conceptual metaphors or source domains) behind many figurative expressions.

3. Recognition of the non-arbitrary nature of many figurative expressions.

4. Recognition of possible cross-cultural differences in metaphoric themes.

5. Recognition of cross-linguistic variety in the linguistic instantiations of those metaphoric themes. (p.211)

According to Boers's theory, the utilization of metaphor extends beyond its function as a rhetorical device, as it is also a pervasive mode of thought and communication in everyday life, characterized by readily identifiable source domains. It is of great importance for learners to expand their cultural knowledge in order to acknowledge the existence of cross-lingual and cross-cultural variances in the utilization of conceptual and linguistic metaphors within the context of foreign language teaching and learning.

In summary, the recognition and understanding of metaphorical language in an EFL setting requires a fundamental awareness of metaphors. Furthermore, metaphor awareness is necessary for enhancing learners' metaphorical competence. If language learners cannot understand and interpret the metaphors in a text, they may miss the main point.

2.11. Metaphor and Culture

Foreign language learners are more prone than native speakers to encounter various difficulties when reading literary texts in English because literature is culture-bound. Interpreting metaphorical expressions requires some shared cultural references between the writer and reader. Thus, a misunderstanding of metaphor will hinder learners' understanding and enjoyment of a literary text. Numerous scholars and theorists have engaged in discussions regarding the correlation between language and culture within the context of foreign language teaching and learning. Trivedi (1978), for example, asserted that "one cannot learn a new language unless he has a sympathetic understanding of the cultural setting of that language" (p.93). Trivedi's assertion highlights the inherent interconnectedness of language and culture, rendering them inseparable. Consequently, any attempt to separate them would result in a deficiency in learners' ability and use of language, as the marginalization of culture would inevitably lead to a reduction in proficiency. The following instances exemplify the importance of eliciting the cultural elements inherent in the text. In *Macbeth*, the protagonist experiences guilt and fear after committing murder:

Methought I heard a voice cry "Sleep no more! Macbeth does murder sleep," the innocent sleep, Sleep that knits up the ravell'd sleeve of care. (Shakespeare, 1606/2009, Macbeth 2.2.35–37)

The word "sleep" is often metaphorically and euphemistically associated with death in Western culture. There is one explicit parallel between sleep and death, but, interestingly, this parallel is disrupted when the disembodied voice suggests that Macbeth has murdered sleep. This metaphor plays instead, bringing it all together through an alternative conceptual link between innocence and the ability to go to sleep. Indeed, understanding the connotations

of even straightforward expressions requires an appreciation of the culture of the L2 (Littlemore &Low, 2006a).

Numerous studies have investigated the impact of culture on L2metaphor comprehension. For example, Littlemore (2003) asked Bangladeshi students to interpret metaphoric expressions during lectures in terms of their own system of cultural values. Surprisingly, participants were not able to interpret a number of metaphors presented in context appropriately. That is to say, second/foreign language learners may misunderstand metaphorical expressions in the target language as a result of different cultural understandings. Likewise, Trim (2007) provided a comprehensive investigation of colour metaphors in many languages, with different colours signifying quite diverse concepts in many languages. For instance, in many Asian cultures, the colour white has a strong association with death and is worn to funerals. For example, brides in India traditionally do not wear white at weddings, and the preferred colour for a bride's garment is red. On the other hand, white has a strong positive connotation in the United States. Hence, foreign language learners may encounter more difficulty in comprehending these statements due to how they depart from the conventional conceptualization of colours in their own language.

In brief, because metaphor interpretation is a challenge, its interpretation in a foreign language can be an overwhelming experience, as most EFL learners have insufficient exposure to the L2 culture and its environment while they are interpreting metaphors. In fact, learners cannot attain full mastery of metaphor comprehension unless most of the cultural aspects of the literary text are adequately described. Therefore, if foreign language learners want to acquire metaphorical competence, they must possess an awareness of the cultural references associated with the target language.

By considering the cultural factors that influence the use and understanding of metaphor, I strive to offer a comprehensive understanding of its role in shaping the literary

and poetic landscape. The next section illuminates the significance of metaphor in literature and poetry, underscoring its enduring relevance in the ever-evolving world of creative expression.

2.12. Metaphor in Literature and Poetry

Metaphors are commonly used in all forms of literature, including prose, poetry, and plays. Traditionally, metaphors were perceived as an ornamental device used by poets for the sake of linguistic embellishment. Reflecting this, MacCormmac (1972) wrote, "Literature without metaphor would become less imaginative and poetry would be so impaired as to become dull and perhaps even trite" (p.57). That is to say, metaphors in literature are highly significant because they are the cornerstone and an inevitable part of most, if not all, great poetry. Undoubtedly, poetry without metaphor is saltless and tasteless. To draw a clear example of this point, Emily Dickinson (as cited in Dickinson et al., 2008) offered this poetic embellishment:

I dwell in Possibility –

A fairer House than Prose –

More numerous of Windows –

Superior – for Doors –

Of Chambers as the Cedars –

Impregnable of eye –

And for an everlasting Roof

The Gambrels of the Sky –

Of Visitors – the fairest –

For Occupation – This –

The spreading wide my narrow Hands

To gather Paradise – (p.327)

The poem concerns how the poet feels that poetry is superior to prose because it presents so many more possibilities. Dickinson also refers to nature by writing about the sky, cedars, and even paradise. Upon examination of the poem's uplifting and visually evocative verses, it is justifiable to appreciate the metaphorical elements interwoven among its lines. In fact, poetry is compared to possibility, which is compared to a superior house. Moods brighten when poets write poems about how beautiful poetry is and how writers of poetry are superior to writers of prose. It is positive that they have such high self-esteem.

This close aesthetic relationship between metaphor and literature has long been emphasized. Steen (1994), for example, affirmed that "there is an intimate connection between metaphor and literature" (p.24). Since metaphor fosters students' cognitive and conceptual development, it is advantageous in the EFL context for teachers to integrate metaphors into their courses to whet their students' appetite for critical thinking and imagination and to develop their students' cognitive abilities. In this regard, Browning et al. (1981) argued that "reading poetry develops some fundamental cognitive and intellectual skills, and that reading a poem replicates the way we learn and think" (p. 63). In a similar vein, Azad's work (2003, as cited in Dur, 2006) emphasized the significance and role of metaphors in literature, as follows:

1. They provide readers with mental pictures and images of what the writer intends to portray.

2. Metaphors take simple ideas and transform them into unique pieces of writing. This is one of the beauties of language.

3. Discovering the meaning of metaphors in poetry can open up our minds to the representations of each word in the poem.

4. They add colour to literature, hence making it attractive to the mind's eye.

5. Metaphors are the bridge for emotions and can lead a reader to understanding. There are many poems that seem quite cumbersome to a reader, yet through a simple metaphor, clarity can be found. (p.49)

By considering metaphor, we can approach the right meaning of the literary texts, because the problem of metaphor is based on understanding and interpretation. McGrath (2003, as cited in Dur, 2006) explained this as follows:

If I was ever asked the question "What makes a poem a poem?" the first response to come to my mind would be the use of metaphors. Most poems are dependent on their metaphors because without them they would be open, bland and lacking. The art of poetry is to intrigue the reader and push them to look further, deeper for the unseen meaning. […] Without the metaphors poetry is an open book, while still beautiful, the mystery is gone and with it goes the main factor of why poetry is such a unique art. (p. 50)

The treasure of metaphor in literature allows one to savour the literary world and approach the realm of a native speaker's competence. Moreover, reading poetry sets the reader's heart in tune with the poet's and stirs emotions, as metaphors twist the conventional meanings of words.

In contrast, the emergence of cognitive metaphor theory has given rise to a new perspective regarding the function of metaphor in literary language that extends beyond the

surface meaning of literary works. It is evident that the emphasis of cognitive theory is more on the identification, interpretation, and function of metaphor, rather than its aesthetic and rhetorical function. In this regard, Bouali (2020) believed that one of the benefits of teaching poetry is that learners become engaged cognitively, physically, and emotionally with metaphors. Furthermore, in their memorable book on metaphor, *More than Cool Reason: A Field Guide to Poetic Metaphor*, Lakoff and Turner (1989) emphasized that poetic language is not necessarily distinct from everyday language:

> It is commonly thought that poetic language is beyond ordinary language – that it is something essentially different, special, higher, with extraordinary tools and techniques like metaphor and metonymy, instruments beyond the reach of someone who just talks. But great poets, as master craftsmen, use basically the same tools we use; what makes them different is their talent for using these tools, and their skill in using them, which they acquire from sustained attention, study, and practice… metaphor is a matter of thought. (p.11)

Seen in this light, poetic language is not unique to poets. English literature students are also familiar with the nuanced usage of figurative language, for example. Traditionally, language students may not access figurative meaning in the same way as native speakers, but they can understand, interpret, analyse, and evaluate the use of figurative language in a manner that does not specifically rely on the recognition of underlying coherence (Bailey, 2003). With the quotation above, Lakoff and Turner (1989) demonstrated that metaphors are ubiquitous not only in poetry but also in everyday speech. For them, metaphor is far from being a poetic language; it represents our everyday thoughts and experience. However, thinking through poetic language might not be the same as thinking through ordinary

language, and poetic metaphors are not abstract concepts that are grounded in mappings from a source domain to a target domain. Rather, poetic metaphors are closely related to many basic elements of poetry, such as imagery, diction, rhyme, and rhythm (Rasse, 2022).Now, poetic metaphors are generally based on the poets' cultural experiences. That is, the comprehension of metaphor in literature is not the same as that outside literature because poets do not use the same tools to create their poetry as people use in their daily conversations. Interestingly, Steen (1994) argued that an interdisciplinary approach was required to understand metaphor in literature, one that took into account psychological, linguistic, and literary considerations. In essence, after conducting several experiments on readers' process of metaphor understanding while reading texts from literature and journalism, Steen (1994) found that when dealing with literary texts, readers more often did the following:

1. Processed the focus of metaphors more often in literary texts than in journalistic ones.
2. Built contexts in terms of author intentions more often than in the journalistic reading.
3. Identified metaphors explicitly more frequently in literary reading.
4. Refunctionalized metaphors at later stages of the reading process more frequently while reading a literary text.(p. 142)

This section has highlighted the importance of metaphor in literature and poetry as an integral aspect of understanding literary texts; the next section delves into the realm of teaching metaphor in academic settings. It addresses the challenges faced by L2 students in

comprehending metaphors in academic contexts and emphasizes the value of incorporating the teaching of metaphors in language classrooms.

2.13. Teaching Metaphor in Academic Settings

Two points must be made about the teaching of metaphors in academic settings. Firstly, research has indicated that the use of metaphor is prevalent within academic settings and that it presents distinct challenges for L2 learners. According to a study by Low et al. (2008), an analysis of three university lectures revealed that metaphorical language constituted approximately 10% to 13% of the lecture content. A high frequency of one-off metaphors that were not explained elsewhere in the lectures was also observed, creating difficulties for non-native speakers (Low et al., 2008).Similarly, although they originally hypothesized that metaphors would be less common in academic discourse than everyday speech, Simpson and Mendis (2003) found that metaphors frequently arise in academic contexts. They also noticed that a high proportion occurred only once, highlighting the necessity for students to acquire a comprehensive repertoire of metaphors in order to successfully convey their thoughts and ideas in a second or foreign language. These two studies underscore the significance of L2 learners acquiring the ability to comprehend metaphor and figurative language, given their widespread usage in academic settings and the challenges associated with such linguistic expressions.

Secondly, metaphorical language can prove challenging for students to comprehend. Although they can implement strategies such as drawing on metaphors in their own language, employing literal interpretations to infer figurative meanings, and making contextual guesses, these strategies will not necessarily prevent misunderstanding or misinterpretation (Littlemore, 2001b). In a subsequent study, Littlemore (2003) found that students were more likely to misunderstand an evaluative metaphor used by their lecturers if it clashed with their value system or cultural background. In other words, even if students understand the literal

meaning of a metaphor, they are less likely to understand the lecturer's attitude towards an issue if it differs from their value system. A subsequent study found that between 20% and 60% of the expressions that foreign students at a British university had difficulty understanding involved metaphors (Littlemore et al., 2011). In addition, it was found that 41% of the lexically familiar matters that posed difficulties for students were identified as metaphors. Furthermore, it was observed that nearly half of the students gave explanations of metaphors with some degree of inaccuracy (Littlemore et al., 2011).

Considering the importance of metaphor in cognition and communication as highlighted by Lakoff and Johnson (1980) and the challenges it presents for individuals acquiring a new language, in addition to its prevalence in academic settings, it is essential to teach its use and understanding in language classrooms. Understanding lecturers' metaphors is a complex task for students, who must analyse both their own and their lecturers' value systems while paying attention to the lecture content to ensure they have understood the lecturer's stance (Littlemore & Low, 2006b). Nevertheless, since understanding and using metaphors is a key feature of linguistic competence, students must be able to decode them.

Drawing from the previously discussed challenges faced by L2 students in comprehending metaphors in academic contexts, in the next section I explore the advantages and disadvantages of both ESL and EFL environments.

2.14. Differences between Teaching and Learning Metaphor in ESL and EFL Settings

It has been speculated that students' ability to use and understand metaphorical language would be affected by whether they were ESL or EFL students. The ability to correctly interpret metaphor depends on having the appropriate cultural knowledge. According to Boers et al. (2004), the comprehension and recall of expressions that rely on culturally less visible source domains can be difficult for L2 learners. ESL learners living in an immersive environment gain cultural proficiency through their daily interactions, which

facilitates their comprehension of figurative expressions such as idioms associated with baseball in the United States or cricket in the United Kingdom. ESL students living in other countries likely have reduced challenges in acquiring cognitive models pertaining to domains such as food and sports, as well as cultural models incorporating cultural knowledge shared by native speakers. In relation to the concept of metaphor, it is possible that ESL students possess a potential advantage over EFL students due to their exposure to the local culture, which can enhance their understanding of prevalent source domains in their L2.

Furthermore, it may be observed that ESL students are more likely to encounter a variety of metaphorical phrases in their daily interactions with the target language, whereas EFL students are more likely to depend on their textbooks and instructors for English language input. As mentioned previously, metaphors are commonly observed in academic settings. According to Low et al. (2008), students living outside their home countries will inevitably come across experiences as a part of their daily lives. In contrast, EFL students will only encounter these linguistic structures through their instructors and the materials included in their textbooks. Recently, there has been an effort in textbook series to integrate the teaching of metaphors. However, it is important to note that this inclusion is primarily observed in textbooks designed for advanced levels of education (Littlemore & Low, 2006a). González et al. (2010) conducted a comprehensive examination of English language textbooks used in Spain for secondary and post-secondary education. Their study revealed a notable deficiency in targeted exercises for phrasal verbs, which made it unlikely that students would attain proficiency in this linguistic aspect solely through textbook exposure. Furthermore, the books failure to employ a cognitive linguistics framework to elucidate the underlying reasons for phrasal verb collocations prompted the authors to predict that mere exposure to textbooks would be unlikely to foster retention among students. While several dictionaries do offer instances of conceptual metaphors, these are only featured in specifically

augmented entries (Littlemore & Low, 2006a). Consequently, in contrast to ESL students, EFL students who do not have regular interaction with native speakers of the target language may experience a shortcoming in their exposure to metaphorical language in their L2. Significantly, in the present study, all students have Arabic as their native language; in an EFL classroom, where all students have a common first language, it is likely that they will face comparable challenges. These challenges may include a deficiency in domain-specific knowledge and the influence of their L1 in comprehending metaphors in the target language. This homogeneity will enable educators to strategize and design instructional materials to effectively tackle these challenges. In the context of an ESL classroom, it is important to acknowledge that students often possess diverse cultural and linguistic origins. Consequently, these students may encounter challenges due to the influence of their L1, which can manifest as interference in their English language acquisition. Moreover, they may encounter difficulties in comprehending and using various expressions that differ from those in their L1. This poses a challenge for educators in anticipating errors and structuring instructional plans centred on particular metaphorical expressions and cultural disparities (Hilliard, 2017).

In short, ESL students will encounter metaphorical language in their daily lives in the L2 community. Conversely, EFL learners will receive their linguistic input mainly from English textbooks. However, one benefit of the EFL classroom is that the common cultural and language background of students will help teachers predict student errors and plan lessons accordingly.

With the distinctions between teaching and learning metaphors in ESL and EFL environments now illuminated, the following section will focus on teaching metaphors specifically in EFL classrooms.

2.15. Teaching Metaphor in the EFL Classroom

Although there is no single method for teaching students to understand metaphorical expressions, existing studies have focused on strategies that require students to engage in active interaction with the language in order to decipher metaphorical expressions (Littlemore & Low, 2006a; Low, 1988). In fact, EFL learners have been taught metaphor using a range of methods, with some focusing on idioms and others on parts of metaphorical expressions. The following section highlights these different methods of teaching metaphor, which can be grouped into the following four areas: a) memorization, b) imagery processing, c) translation, and d) metaphor mapping.

2.15.1. Teaching Metaphors Through Memorization

Cheng (2000) taught metaphor through the memorization of formulaic expressions. This involved pairing Chinese expressions with their English equivalents and providing English translations of Chinese examples, as illustrated in the following example: "Yellow journalism is hardly educational and informative, but a lot of people love it."(as cited in Chen & Lai, 2013, p.14).

While this approach is viable, it does not effectively instruct learners on the proper usage of these terms or cultivate their understanding of the associated positive and negative implications. If individuals fail to commit these phrases to memory or encounter unexpected expressions, they will lack the necessary skills to decipher or comprehend them. However, rather than having students memorize a list of metaphors, Low (1988) suggested specifically teaching learners to use them in both creative and conventional ways. For creative metaphors, he proposed that students develop conceptual metaphors that are both new and appropriate in the L2 context. For conventionalized metaphors, he recommended using multi-text activities to encourage students' use of metaphors in a range of settings (Low, 1988). Besides, he suggested encouraging students to participate in discussions aimed at discerning conceptual

metaphors and evaluating their frequency of occurrence, the limits of metaphorical expression, and making comparisons with the use of metaphor in students' L1.

2.15.2. Teaching Metaphor Through Imagery Processing

According to Boers (2000), vocabulary learning can be enhanced by understanding etymology through image processing. When an image is employed to represent the source domain within a linguistic expression, a connection can be established between the picture and its usage within the expression. In essence, creating a connection between a linguistic unit and a visual representation enhances the process of retaining language.

2.15.3. Teaching Metaphor Through Translation

According to Toyokura (2016), translation has the potential to enhance Japanese EFL learners' ability to decode metaphors, helping them to achieve metaphorical competence through a combination of explicit instruction and deductive learning, which is a teacher-centred approach that involves presenting new material by teaching rules, giving examples, and then providing opportunities for practice. The translation process used in Toyokura's (2016) research involved the following stages:

> Rather than doing literal translations, students were encouraged to decode linguistic information and to be aware of the gap between what is said and what is meant. Students were asked to fill in these gaps by suggesting hypotheses for the meanings by examining the conceptual core of the examples. The last step involved encoding the message and tailoring it to the intended audience and culture.(p.95)

In this method, translation is combined with conceptual thinking. Instead of trying to deliver a literal translation or focus on the ultimate conceptual meaning, students are advised to explore the conceptual frame work of the L2 to attain a more effective translation. The

traditional method of translation may not be helpful if students fail to consider the L2 conceptual system when translating metaphors. Similarly, Deignan et al. (1997) proposed that improving learners' awareness of metaphor could be achieved through several means, such as translation, discussion, and comparing metaphors in the native L1 to those in the target L2 to provide students with the ability to employ metaphor correctly in their L2.

2.15.4. Teaching Metaphors Through Metaphor Mapping

Lakoff and Johnson (1980) believed that metaphor entails the process of conceptualizing and perceiving a certain domain, referred to as the *target domain*, by means of another domain, denoted as the *source domain*. The term used to describe this process is conceptual metaphor. *Metaphor mapping* refers to the cognitive alignment that occurs between the source and target concepts within a metaphorical expression. The following illustration endeavours to employ conceptual mapping in the examination of the metaphors found in Emily Dickinson's poetry (as referenced in Dickinson et al., 2008).

Selected Structural Metaphors

Poem One: He ate and drank the precious Words

He ate and drank the precious Words

His Spirit grew robust -

He knew no more that he was poor,

Nor that his frame was Dust –

He danced along the dingy Days

And this Bequest of Wings

Was but a Book - What Liberty

A loosened spirit brings - (p.658)

Metaphorical Expression 1: *He ate and drank the precious words,*

In this expression, there is an implicit comparison between the words "food" and "drink."The sentence in question can be classified as a structural metaphor. The metaphorical structure in question entails the correlation between a conceptual target domain, denoted as "word," and a tangible source domain, referred to as "food." To clarify, the underlying conceptual metaphor employed in this line can be identified as "word is food." This metaphorical framework involves the conceptualization of the act of reading in terms of consuming food, specifically denoted as "reading is eating." The English language exhibits numerous instances where this metaphor is employed, as exemplified by:

- I have no appetite for reading.
- Literature is food for the soul.
- He has a hunger for reading.

Metaphorical Expression 2: *His spirit grew robust;*

The poem introduces its central metaphor, whereby the spirit is likened to a plant. In this particular verse, Dickinson evokes the abstract notion of spirit by likening it to a tangible entity, a plant. This sentence can be classified as a structural metaphor within the framework of conceptual metaphor theory, where the conceptual metaphor is "spirit is a plant."

Interestingly enough, researchers have shown that decoding metaphorical language can be facilitated by learning fundamental word meanings and conceptual metaphors as well as actively engaging in classroom activities. It is important to teach language learners how to effectively identify metaphors, access their understanding of the source domain, propose various potential interpretations of a given metaphor, ascertain the specific elements of the source domain that are being employed to describe the target domain, and ultimately,

generate mental representations to facilitate the comprehension of metaphorical expressions (Littlemore & Low, 2006a). In the same vein, an important study conducted by the Algerian scholar Sellam (2016) revealed that learning conceptual metaphors can assist in improving conceptual thinking among students. In addition, Littlemore and Low (2006a) recommended that educators employ *querying routines* as a means to foster student curiosity around the fundamental meanings of words. This approach enables students to effectively interpret the metaphors they come across. These routines enhance students' recall since they encourage students to interact with the text, ask questions about it, and draw links with other topics. Finally, Littlemore and Low (2006a) also noted that it is important for teachers to start by first assisting learners in identifying fundamental word meanings. Subsequently, learners can examine the structure and function of words, and then ascertain the meaning of metaphorical phrases from their context. This three-step approach not only enables students to think figuratively but also increases their overall awareness of metaphors.

2.16. Metaphor and Autonomy

It is also essential to boost students' autonomy in understanding metaphor. They must learn to distinguish literal from figurative language, understand the intellectual processes required to interpret metaphor, and anticipate potential misinterpretations (Littlemore & Low, 2006a). If students are to use their own metaphors, they must know when they are able to do so, be aware of potential pitfalls with wording, and indicate when they are going to use them. Students' metaphoric skills and autonomy can be enhanced through querying routines and classroom activities. Littlemore and Low (2006a) introduced a pedagogical framework that integrates wordplay, enabling students to explore the figurative aspects of language, with task-based learning, which involves targeted language acquisition, explicit objectives, and language-centred activities. Limited knowledge of word meanings, unfamiliarity with the target culture, and lack of understanding of special aspects of figurative expressions and

technical language can impede students' autonomy (Littlemore & Low, 2006a). Regardless of their level of metaphoric competence, however, students will find certain metaphorical expressions difficult to comprehend.

Nonetheless, teachers will probably be required to use supplementary material to teach metaphorical language to offset the shortcomings of textbooks (Littlemore & Low, 2006a). This section has provided an overview of methods for teaching metaphorical language. This study is concerned with the use of metaphor for understanding literary texts, so the following section offers specific guidelines for teaching metaphors to support reading skills.

2.17. Teaching Metaphors for Reading

Studies on teaching learners to understand metaphorical language in L2 have focused on helping them identify, understand, and interpret it. However, the first difficulty lies in ascertaining whether a lexical entity is being employed in a literal or figurative sense (Low, 1988). In fact, metaphor *visibility* plays a significant role in students' capacity to comprehend and analyse metaphors within written texts. Invisible metaphors provide hints of figurative meaning, while extremely figurative language can entirely prevent understanding (Picken, 2007). Three factors determine such visibility: specification of the source and target domains, the strength of the link between them, and lexical cues indicating the presence of metaphor. Invisible metaphors are particularly problematic for students, as the students may attempt to interpret them literally. Picken (2007) conducted a study that showed the degree of metaphor visibility affects students' understanding of a text. He gave students two versions of a text, one with a high-visibility ending and the other with a low-visibility ending. The students were asked to read one of the available versions and provide an analysis of the conclusion. Individuals who were presented with the low-visibility variant showed a significantly higher tendency to give a literal interpretation of the conclusion, despite its inherent logical

impossibility. The study was replicated with a cohort of more advanced students, employing identical texts, and produced consistent findings. These results indicate metaphor invisibility substantially impedes the recognition and comprehension of metaphors in textual materials (Picken, 2007).

A separate group of researchers has focused on the teaching of metaphors in the context of enhancing reading comprehension skills. According to Lai and Shen (2013), the teaching of US cultural metaphors to Chinese EFL students had the dual effect of enhancing both their comprehension of written texts and their overall engagement and enjoyment of their educational experiences. In Picken's (2007) study, the implementation of metaphor awareness training was found to enhance the ability of second language (L2) learners to identify and comprehend metaphors. This improvement was observed in both short-term and long-term contexts. The researcher discovered that a majority of his Japanese EFL students showed the ability to read a poem metaphorically, either through an increased awareness of expanded metaphors or by receiving prompts. However, only one student exhibited this ability without any external prompting. Furthermore, after a span of three months, the aforementioned students had the capacity to understand another text metaphorically without any external cues or guidance. This implies that the act of raising awareness about metaphors might elicit metaphorical interpretations, even in situations where students are not anticipating the presence of a conceptual metaphor. In addition, it suggests that instructing students in the interpretation of metaphors can aid second language (L2) learners in accurately comprehending metaphors within written texts.

Other researchers have proposed the implementation of instructional strategies that involve students in tasks aimed at not just recognizing but also comprehending conceptual metaphors. In their work, Littlemore and Low (2006a) proposed a set of tactics aimed at assisting students in deducing the intended meaning of words employed in a figurative

manner, as well as facilitating their comprehension of metaphors. Ultimately, this approach was designed to enhance students' ability to engage in critical analysis of written texts. In his study, Tapia (2006) described the incorporation of conceptual metaphor theory in a critical reading course for native speakers. This facilitated a comprehensive analysis of texts by explaining how metaphor "can affect our behaviour and attitudes and carry bias" (p. 140). In addition, Tapia (2006) demonstrated the use of classroom activities as a means to teach students how to identify and examine conceptual metaphors. The same study also illustrated the application of conceptual metaphor theory to literary analysis, showing how it could enhance students' comprehension of the interconnectedness of experience and language, as well as language and literature. In another study, Littlemore and Sheldon (2004) investigated the relationship between metaphor awareness and critical reading proficiency among international students. The researchers discovered that a total of seven of 15 students who had previously participated in a metaphor awareness-raising class showed the ability to recognize the underlying metaphor. In contrast, none of the participants in the control group exhibited this skill. The students within the experimental group showed the different ways metaphors could be interpreted and provided insight into the constraints associated with specific metaphors. The findings from Tapia (2006) and Littlemore and Sheldon (2004) indicate that the implementation of metaphor training has the potential to augment critical reading proficiency.

In short, studies on metaphor and reading comprehension suggest that the first step is teaching students to identify metaphors. Direct instruction on metaphors, coupled with activities that raise metaphor awareness, assists students in decoding metaphors when they encounter them. Furthermore, instruction on conceptual metaphor theory enhances students' critical reading skills (Tapia, 2006). Consequently, EFL teachers should help their students in identifying and interpreting metaphorical language found in reading passages.

2.18. Aesthetic Appreciation of Metaphor

Undoubtedly, the absence of stylistic richness in a text can make a lacklustre and weak impression on the reader. On the other hand, the elegance of a writer's language choices, specifically the use of sophisticated non-literary phrases, contributes to the enhancement of literary style. The rich tapestry of metaphors woven into literary texts inspired Gibbs (2002) to conduct an experiment to investigate whether readers' recognition of metaphors in a literary text affects the extent of their aesthetic appreciation of the text. This ground-breaking work has since become a touchstone for researchers and literary enthusiasts alike, paving the way for a deeper appreciation of the subtle nuances and profound meanings that poetic metaphors can evoke. In his experiment, participants were exposed to various poems and literary texts containing metaphors and asked to judge the aesthetic quality of the metaphoric expressions in them, both before and after they identified the metaphors. The study found that the recognition of metaphors indeed improved the participants' aesthetic discernment. Gibbs explained these findings by referring to the conceptual theory of metaphor. He argued that the identification of a linguistic metaphor helped readers to approach the underlying conceptual metaphor, hence, in turn, enabling readers to perceive new interpretations and making the expression more appealing. In essence, Gibbs (2002) clarified that "appreciation refers to some aesthetic judgment given to a product, either as a type or token" (p. 103).

Similarly, Csatár et al. (2006) undertook a study aimed at examining the various elements that may have an impact on the aesthetic evaluation of metaphors in literary texts. The study examined whether the recognition of metaphors improved aesthetic discernments and considered other possible factors, such as social expectations, that might contribute to this improvement.

The authors referred to Gibbs's experiment (2002) as a starting point for their investigation, which found that recognizing metaphors enhanced readers' aesthetic appreciation of the identified expressions. Conceptual arguments against Gibbs's conclusion were discussed, and the authors presented a further experiment with the objective of determining whether the observed enhancement in discernments, as noted by Gibbs, might potentially be attributed to independent factors.

Surprisingly, the authors did not find evidence supporting the influence of factors such as social expectations on improved aesthetic discernments. Moreover, they were unable to replicate Gibbs's findings. However, the data they presented demonstrated that aesthetic evaluations of metaphors may be quantified to a certain degree.

2.19. Conclusion

In this chapter, I have provided a comprehensive understanding of the role and relevance of metaphor in English as a Foreign Language (EFL) teaching and learning, particularly in understanding literary texts. By examining the classical and contemporary views of metaphor, analysing the predominant theories, and exploring the complexities of metaphor processing, comprehension, interpretation, and understanding, I have offered valuable insights into metaphoric competence, conceptual fluency, and metaphor awareness. Furthermore, the cultural underpinnings of metaphor in literature and poetry have been taken into account, offering a broader perspective on its diverse expressions. Moreover, this review has offered an extensive investigation into effective methods for teaching metaphors in EFL settings, taking into account the differences between teaching metaphors in ESL and in EFL contexts. This review underscores the importance of autonomy and metaphor teaching for reading proficiency. Lastly, the "Aesthetic Appreciation of Metaphor" section showed that the task of identifying metaphors plays a crucial role in enhancing the aesthetic value of a text. The following chapter explains how the methodological design of this study represents

an effort to conduct an efficiency trial, in order to avoid inconsistent outcomes and satisfy the

intense curiosity inherent in the research process.

Chapter Three: Research Methodology

Chapter Three: Research Methodology
Introduction
Methodology and Research Design
Sample Population
Students' Profile
  Participants
  Informants
Teachers' Profile
Tools of Research
  Tests
    Test Design
    Procedures in the Pre-test
    Procedures in the Post-test
    Evaluation of Test Answers
  Questionnaires
    Types of Questions
    A Pilot Study of the Questionnaires
    Students' Questionnaire
      Justification of Students' Questions
    Teachers' Questionnaire
      Justification of Teachers' Questions
  Teachers' Interview
    Method of Teachers' Interview Administration
    Description of Teachers' Interview
  Approaches to Data Analysis
    Qualitative Research Method
    Quantitative Research Method
  Conclusion

3.1. Introduction

The purpose of the present research is to examine the actual status that teaching literature at the university level holds in university literature classrooms. Moreover, this study aims to demonstrate that using metaphor as a motivated tool significantly enhances students' understanding of literary texts. To achieve this purpose, an empirical study was undertaken using methods and procedures for collecting the relevant data that align with the purpose of this research work. Consequently, this chapter focuses on describing the research tools used in this study, outlining the profile of the informants and participants, and accounting for the research approach.

3.2. Methodology and Research Design

The key to success and power in research lies in understanding and choosing the appropriate method for any given situation. The study of teaching literature at the university level using metaphor as a tool for understanding literary texts holds certain peculiarities compared to other research topics due to its distinctive nature and inherent complexity. Specifically, the study of metaphor is unique because of its abstract nature, cultural variation, requirement for cognitive processing, multiple forms, context dependence, and pedagogical implications. These peculiarities require specialized methodologies and approaches to effectively investigate and understand the complex aspects of this linguistic device. In line with this perspective, it may be worth noting the following:

> Research designs are plans and procedures for research that span decisions from broad
> assumptions to detailed methods of data collection and analysis. These designs
> provide the structure to guide the researcher in planning and implementing the study
> in a way that is most likely to achieve the intended goal (Creswell, 2014, p. 5).

The above quote highlights the critical role of research methodology in guiding researchers through the planning and implementation process, ensuring that the study's goals are effectively and successfully achieved.

This research selected the case study method to explore the research questions and validate or refute the hypotheses formulated to examine the potential of using metaphors as aesthetics-motivated devices to enhance students' understanding of literary texts. Yin (2009) defined a case study as "an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p. 18). Anderson (1998) further elaborated that a case study is "concerned with how and why things happen, allowing the investigation of contextual realities and the differences between what was planned and what actually occurred" (p. 152).

In light of the definitions provided by Yin (2009) and Anderson (1998), a case study is intended to focus on a specific event, entity, individual, or unit of analysis within its real-life context. The aim of a case study is to explore how and why things happen, enabling researchers to investigate contextual realities and understand disparities between stated objectives and actual occurrences. By using multiple sources of evidence, case studies provide a comprehensive understanding of complex phenomena, allowing for a deeper exploration of the underlying factors and processes at play.

Case studies offer several benefits in the field of education, particularly when examining figurative language. According to Stake (1995), case studies provide unique opportunities to study the complexities and particularities of individual cases, enabling a more profound comprehension of the phenomena being examined. Flyvbjerg (2006) argued that case study research is essential for the advancement of our understanding of complex issues, as it offers a way to explore how the context and the actors involved shape the

phenomenon being studied. Furthermore, Merriam (1998) stated that case studies are particularly useful for the study of educational innovations, the evaluation of programmes, and the informing of policy, as they provide rich, contextualized data that can lead to practical implications and recommendations. Creswell (2014) also explained that case studies can contribute to our knowledge of best practices, which in this study entailed the identification of key factors in the successful teaching and learning of figurative expressions.

In short, case studies can play a critical role in educational research, and in particular for examining figurative devices. They enable in-depth exploration of individual cases, provide rich contextual data, and allow best practices in teaching and learning figurative language to be identified in addition to enhancing understanding of individual differences and generating new hypotheses and theories.

The present study follows an empirical research design with a probability-based simple random sampling approach. It adopts a descriptive/diagnostic case study approach and incorporates both quantitative and qualitative methods to assess the impact of metaphor as an aesthetic-motivated tool in enhancing literary understanding among first-year EFL students at the University of Saida. Descriptive and diagnostic research approaches enable a detailed and comprehensive understanding of various phenomena. Descriptive research aims to document the characteristics, behaviours, or conditions of a subject under study, offering an in-depth understanding of the subject matter (Creswell, 2014). Diagnostic research goes beyond descriptive research by identifying the causes or reasons for the observed characteristics or conditions of a phenomenon (Kumar, 2014). Depending on the research question and the nature of the phenomenon being studied, both quantitative and qualitative methods can be deployed in both descriptive and diagnostic research (Neuman, 2014). These research methods are particularly useful in applied research settings, where the focus is on

understanding specific issues, problems, or interventions within a given context (Punch, 2013).

In essence, descriptive and diagnostic research approaches provide valuable insights into the intricacies of phenomena and inform applied research efforts by addressing various research questions and contexts.

In my context, descriptive and diagnostic research methods are vital for the study of metaphor and figurative language. Exploring the underlying cognitive, social, and cultural factors that shape metaphor and figurative language use requires a research approach that goes beyond mere description and seeks to uncover causal relationships. This underscores the relevance of diagnostic research for investigating the causes and factors that influence metaphor and figurative language.

Consequently, for the present study I chose to use a sample of first-year students enrolled in the Department of English in the flow of the academic year 2019-2020 as the subject of a case study investigation, to rigorously examine the hypotheses posited in this research paper and derive sound and credible conclusions. Figure 1depicts the research design employed in this study.

Figure 1

Design of Research

CONTEXT DESCRIPTION

20 EFL LEARNERS

32 EFL LEARNERS

5 EFL TEACHERS

3 EFL TEACHERS

TEACHERS' QUESTIONNAIRES

MIXED METHOD APPROACH

PRE/POSTTEST

TEACHERS' INTERVIEWS

STUDENTS' QUESTIONNAIRES

DATA COLLECTION

DATA ANALYSIS

QUANTITATIVE DATA

QUALITATIVE DATA

RESULTS AND OUTCOME

LIMITATIONS

IMPLICATIONS FOR FURTHER RESEARCH
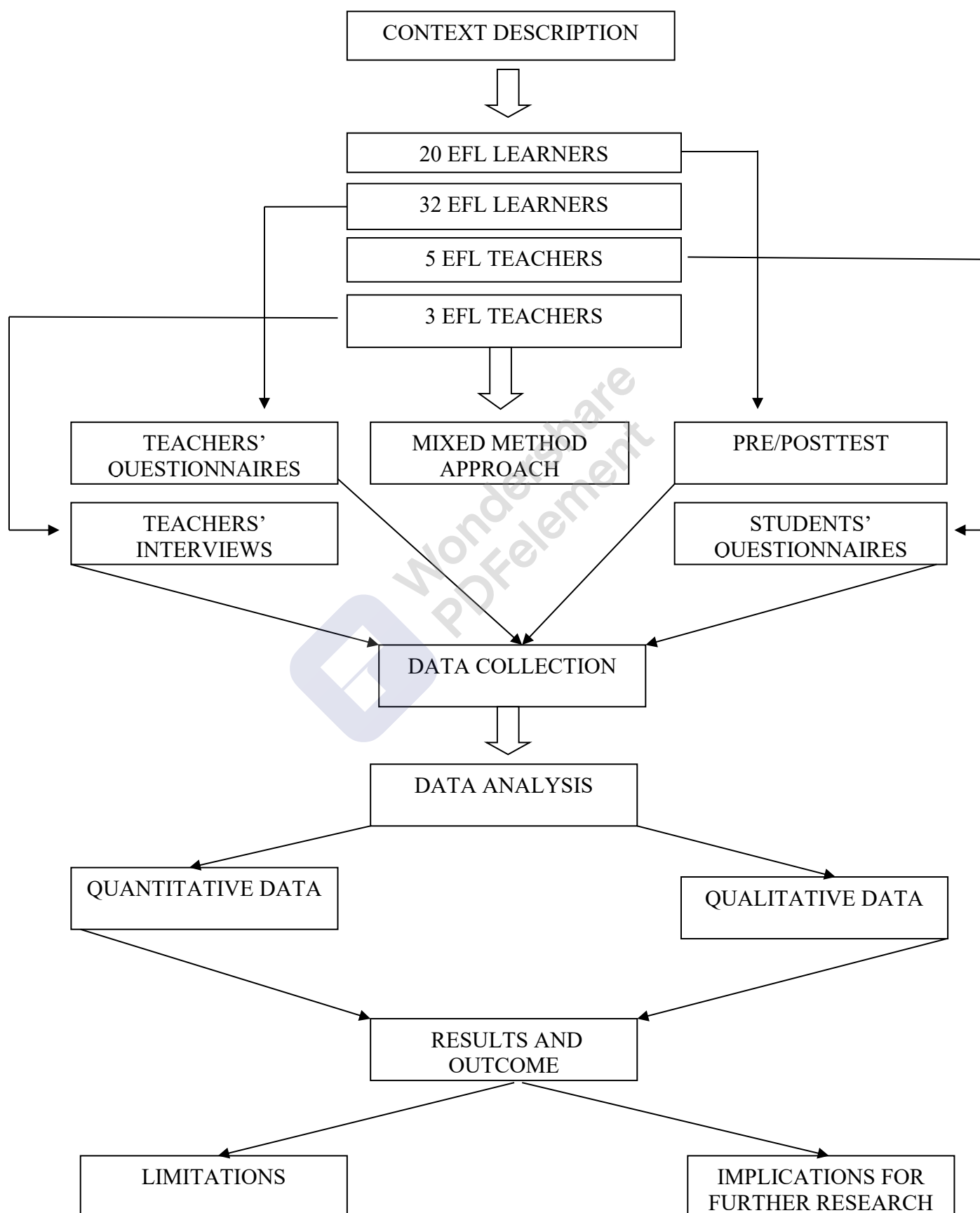
3.2.1. Sample Population

In educational research, every investigation must be based on a sample population, making it essential to differentiate between a sample and a population. Scholars agree that a sample represents only a small portion of the total population (Cohen et al., 2000; Sapsford et al., 2006; Dörnyei, 2007). Various terms have been used to describe a sample, including a subset (Cohen et al., 2000), census inquiry (Dawson, 2002), and realistic population (Lodico et al., 2006), while the entire population is often referred to as the ideal population (Lodico et al., 2006).

Richards (2001) emphasizes that sampling involves selecting a portion of the population instead of studying the entire group, ensuring representativeness. The effectiveness of any research is largely determined by its methodology and the appropriateness of the sampling strategy. Sampling plays a crucial role in educational research, as it saves time and effort, reduces bias, ensures reliability, and enhances generalizability (Sapsford et al., 2006). However, selecting an appropriate sample size and method is a complex process, involving considerations such as theoretical and study populations and the distinction between probability and non-probability sampling techniques (Fehaima, 2018).

Probability sampling, also known as random sampling, is characterized by selection based on chance, allowing every member of the population an equal and independent opportunity to be chosen (Cohen et al., 2000). Lodico et al. (2006) emphasize that this method ensures fairness, stating, "random sampling is conducted in such a way that every person in the population has an equal and independent chance of being selected" (p. 143). In the same line of though, probability sampling ensures that every member of the population has an equal chance of being selected, making it a more reliable method for achieving

representativeness and generalizability (Fraenkel et al., 2012, p. 93). While this method has its advantages, its primary limitation is the lack of generalizability, as the researcher cannot ensure that the sample accurately represents the entire population (Connaway et al., 2017). In other words, the researcher maintains full control over the selection process.

Applied linguists widely recognize random sampling for its ability to facilitate explanation, prediction, generalizability, and representativeness of the larger population. Conversely, non-probability sampling, also referred to as purposeful sampling, does not rely on random selection but is determined by specific research objectives and criteria (Fehaima, 2018).

Given the empirical nature of this study, a probability-based simple random sampling approach was employed. Participants were randomly selected to ensure objectivity, eliminate selection bias, and enhance the reliability of findings regarding the impact of metaphor as an aesthetics-motivated tool for literary comprehension. This method ensures fairness by giving each participant an equal and independent chance of being selected. Moreover, random sampling strengthens the generalizability of results and prevents systematic errors in selection.

3.2.1.1. Students' Profile

I carefully selected my sample from first-year English students at the University of Saida. The main reason for focusing on first-year students is that many scholars and researchers emphasize the significance of introducing metaphoric language early in the language learning process. This approach is believed to have many benefits, including fostering a deeper understanding of language and culture, enhancing cognitive flexibility, and promoting creativity in expression (Lakoff & Johnson, 1980;Kövecses, 2002; Littlemore,

2001; Low, 1999; Thornbury, 2006).According to Lakoff and Johnson (1980), metaphors play a crucial role in shaping our comprehension of language and communication. Low (1999) highlighted the importance of researching and applying metaphor in language learning to promote a deeper understanding of foreign languages. Littlemore (2001) examined the use of metaphor in academic lectures and the difficulties it poses for foreign students, emphasizing the importance of comprehending metaphoric language for the understanding of L2. Introducing metaphoric language early lets learners better grasp the nuances of the target language and communicate more effectively (Kövecses, 2002). Thornbury (2006) also discussed the significance of teaching vocabulary effectively, which includes addressing metaphorical language and its impact on language comprehension. Similarly, Piquer Píriz (2011) argued that:

> Research carried out with young English as a Foreign Language learners has also shown that students at an early stage are able to transfer from the literal to the figurative realm when dealing with forms in the second language. Encouraging this natural ability could help in the process of learning a foreign language, especially in the development of the depth of learning of vocabulary, in the way that applied cognitive linguists have pointed out. (p. 85)

Piquer Píriz's (2011) research highlighted the benefits of introducing metaphor and figurative language early in the EFL context. By harnessing young learners' innate capacity to shift from literal to figurative language, teachers can enhance students' vocabulary growth and foster a more profound comprehension of the target language. Furthermore, applied cognitive linguists believe that language learning is closely connected to human thought processes and cognitive abilities. From their perspective, exposing students to metaphor and

figurative language early on in their EFL learning journey can help them grasp the nuances and richness of the English language more effectively. Equally importantly, I focused on the first year as it is often regarded as the optimal stage for introducing students to the figurative aspects of the English language. Furthermore, figurative language in general, and metaphor in particular, is somewhat lacking, if not excluded completely, from the second and third years of university studies. Consequently, I determined that the initial year is the most suitable stage for evaluating the potential influence of metaphoric language in improving students' understanding of literary texts.

In this study, students were engaged as both test participants and informants to the questionnaire, fulfilling dual roles in the matter.

3.2.1.2. Participants

The study included a sample of 20 first-year EFL students at the University of Saida (Algeria). These participants were selected by a random sampling method to undergo two examinations, namely a pre-test and a post-test. The participants were aged 18–21 years, with a mean age of 19.38 ± 1.06 years; 8 were male (40%) and 12 female (60%). These novice English learners were in the midst of transitioning from secondary school education to higher education, and English metaphor was still a novel and unexplored cognitive concept for them. They were venturing into the realm of metaphoric discourse for the first time, possibly without any prior knowledge about what English metaphor is, how it works, or whether it appeals to or stirs emotions. Curiously, it is often when students are unfamiliar with a subject that they form stereotypical perceptions of it. As a result, many students have a negative bias against metaphor, believing it to be challenging and difficult, even in their native language. Table 3 summarizes the participants' details:

Table 3

Participants' Profile

Gender	Number of students	Percentage
Male	08	40%
Female	12	60%
Total	20	100%

A second group of students at a similar proficiency level were chosen to serve as informants for the questionnaire.

3.2.1.3. Informants

The informants in this study comprised first-year EFL students enrolled in the Faculty of Letters, Languages, and Arts, Department of English Language and Literature at Saida University. The informants formed a diverse group of 32 students, chosen at random, who were asked to provide their input by responding to the online questionnaire. Table 4 shows the respondents' gender, including the number and percentage:

Table 4

Informants' Profile

Gender	Number of Students	Percentage
Male	12	37%
Female	20	63%
Total	32	100%

Table 4 provides a breakdown of the gender distribution among the informants. Of the 32 students surveyed, 12 (37%) were men, while 20 (63%) were women.

3.2.1.4. Teachers' Profile

To provide more data for collection, literature teachers were selected as informants for gathering more data. In fact, the number of teachers who are in charge of teaching literature at the department is very limited; there are approximately eight teachers. To fulfil the research objectives, a sample of five literature teachers was chosen to respond to the questionnaire. However, only three were selected for the interviews. All the informants possess the status of a permanent teacher, demonstrating a wealth of experience, a track record of successful teaching, and a commendable level of expertise in the field of literature instruction. Table 5 provides details of their gender, educational background, and experience.

Table 5

Informants' (Teachers') Profile

Teachers	Gender	Educational Degree	Years of Experience
Teacher (a)	Male	PhD	20
Teacher (b)	Female	Full Professor/PhD	19
Teacher (c)	Female	Full Professor/PhD	30
Teacher (d)	Female	Full Professor/PhD	19
Teacher (e)	Female	PhD	11

From Table 5, it is clear that the sample consists of a diverse range of teachers with varying levels of experience. This diversity brings a wealth of knowledge and experience to the research, ensuring a comprehensive understanding of the subject matter. As mentioned earlier, there are eight teachers in the department responsible for teaching literature; however, only three of them were chosen as interviewees. Table 6 provides a brief overview of the interviewees.

Table 6

Interviewees' Profile

Teachers	Gender	Educational Degree
Teacher (f)	Female	PhD
Teacher (g)	Female	PhD
Teacher (h)	Female	PhD

To carry out the current research paper, I opted for a variety of research tools.

3.2.2. Tools of Research

In order to develop a solid foundation for this research and gather convincing evidence in support of the research hypotheses, I deployed three practical research tools:1) pre- and post-tests for participants, aimed at evaluating how metaphors as aesthetic-motivated devices contribute to the student's overall understanding of literary texts;2) a questionnaire to explore the various perspectives on the complex issues and challenges faced by teachers and students when engaging with metaphoric language in the context of understanding literary texts; and 3) an interview with literature teachers seeking to understand their assumptions and perspectives on the idea of conceptual fluency.

The number of teachers responsible for teaching literature in the Department of English is limited. Consequently, the sample size is small, and the researcher was compelled to involve nearly the same participants for both the teachers' questionnaire and the interview. These two instruments were used complementarily rather than independently.

In this context, it is crucial to examine each of these tools carefully to better understand their contributions to the research process.

3.2.2.1. Tests

It is widely agreed that tests are among the main data collection instruments, providing valuable data for experimental studies in educational research. Brown (1994) defined a test as "a method of measuring a person's ability or knowledge in a given area" (p. 252). Similarly, Cronbach (1970) argued that tests can be defined as a methodical approach that entails the observation of an individual's behaviour and subsequent description of this behaviour through the utilization of a numerical scale or a system of categorization. In the context of this research, I opted for pre/post-testing. The purpose of using this research instrument, along with teachers' and students' questionnaires and teachers' interviews, was to confirm whether metaphors help EFL students understand literary texts. In this respect, tests display the following advantages:

- Tests help identify students' level of knowledge or skill (achievement and accountability).
- Results are easily quantified.
- Individual performances can be easily compared.
- Tests help determine if intervention has made a difference in knowledge or skill level.(Colosi and Dunifon, 2006, p.3)

Most importantly, apart from the usefulness of tests in educational research, tests possess other useful characteristics such as validity, reliability, and objectivity.

Validity: Brown (1996) defined validity as "the degree to which a test measures what it claims…to be measured" (p. 231). In our context, the subject being measured was students' understanding of poetic text, with a specific focus on their ability to interpret metaphors. As part of the validation process, the test rubrics underwent expert validation to ensure accuracy

and alignment with the study's objectives. A subject matter expert with extensive experience in EFL teaching and metaphor research reviewed the rubrics for clarity, relevance, and consistency. The review focused on aligning the rubrics with the study's goals, simplifying complex criteria, and ensuring reliable scoring. The rubrics were revised based on the expert's feedback to evaluate students' comprehension of metaphoric language and their ability to interpret literary texts through metaphor better, improving their clarity and applicability.

Reliability: Numerous researchers in the literature have put forth various definitions of reliability. For instance, Thompson (2002) stated that reliability refers to the degree of consistency with which a test accurately assesses the construct it is designed to measure. That is, a test is reliable if it produces similar outcomes or scores when it is administered again. In our context, however, metaphor interpretation is often subjective, based on personal understanding. Thus, this may affect the reliability of our test due to variability in students' metaphor interpretations.

To address this issue and improve reliability, I opted to use the integrated approach to maintain the reliability of the test.

Objectivity: A test should be based on an intersubjective principle. This means that objectivity refers to the independence of test outcomes from any potential biases or personal judgement introduced by the evaluator (Drenth, as cited in Smit, 1991).

However, in the context of this research, objectivity could be affected by factors such as interpretive subjectivity and the cultural background of the scorer. To enhance objectivity, I established clear evaluation criteria and incorporated diverse perspectives in the test design.

As mentioned earlier, the tests were meticulously carried out to explore how identifying metaphors can contribute to the student's overall understanding of literary texts. During this stage of the research, and after lengthy and deep contemplation, I reached the

conviction that poetry is the most suitable form of literature for conducting tests on students due to its rich use of metaphors and unique stylistic challenges. Poetry provides an ideal context for examining how the identification of metaphors can boost students' engagement with and understanding of literary texts. Kroll and Evans (2006) supported this perspective, stating that: "Poetry is a place where our intuitive or assumed understandings about written language and meaning can be questioned and/or nuances exploited; one of the key ways of arriving at meaning is through metaphor" (p. 41).

In order to examine the impact of metaphor recognition on learners' aesthetic evaluations and appreciation of literary texts, I decided to employ the integrated method as a pedagogical framework.

The integrated approach to teaching literature in an EFL context was first introduced by O'Brien (1999) and then elaborated upon by Savvidou (2004). This linguistic approach integrates many strategies for stylistic analysis, encompassing the examination of both literary and non-literary texts with regards to their style, content, and form (Divsar & Tahriri, 2009). The integrated model combines three instructional models: cultural, language, and personal growth (Carter & Long, 1991). Its aim is to establish a comprehensive pedagogical approach that addresses the individual requirements, learning styles, and preferences of learners, while simultaneously facilitating a connection between the learner, the target culture, and the reader's interaction with the examined poems (Bouali, 2020). More importantly, in her last study, Bouali (2020) demonstrated that using an integrated framework for teaching poetry leads to significant improvements in metaphorical comprehension. She argued that when this approach is used, there is observable improvement in learners' ability to comprehend, analyse, and assess conceptual metaphors that are intricately woven into poetic works. In their research, Ongong'a et al. (2010) discussed further aspects of the integrated approach, asserting that:

The integrated approach to teaching and learning has been lauded in educational literature as an approach which avoids fragmentation of knowledge and leads to holistic understanding of concepts. It is also considered to be a superior organization for cognitive learning since the human brain rejects learning what is fragmented. The integrated approach is also said to lead to better learning of students. (p.1)

The anticipated outcome of this approach is multifaceted. It aims to facilitate EFL students' recognition of metaphors, thereby improving their engagement with and understanding of literary texts. Moreover, it seeks to enhance learners' metaphoric competence and cultural awareness while improving interpretative skills. This approach further strengthens vocabulary and language proficiency by focusing on three central processes: comprehension, interpretation, and evaluation. Ultimately, this approach empowers students to become more confident and proficient readers. Therefore, since the integrated approach accentuates all facets of language, including linguistic, cultural, and aesthetic analysis, I believe this approach might yield better results in strengthening first-year students' metaphoric competence in understanding literary texts. Understanding metaphors in literary works is not solely about the words themselves. A deeper comprehension is achieved by considering the fusion of multiple viewpoints, beliefs, and cultural values embedded in the literary texts, as well as recognizing the socio-cultural background from which the metaphor arises. From a different perspective, the integrated approach offers varied strategies to enable students to connect with metaphors in their reading.

3.2.2.2. Test Design

I opted for pre/post-tests to evaluate the effectiveness of metaphor as an aesthetic-motivated device in enhancing learners' overall understanding of poetic texts. In this regard,

Creswell (2012) stated that pre-tests and post-tests are useful tools for assessing the impact of educational interventions. That is, they allow researchers to measure changes in participants' performance and understanding resulting from the intervention or instruction. In the same vein, pre-testing allows the researchers to establish a baseline against which post-test results could be compared (Fraenkel et al., 2012). This baseline helps in determining the effectiveness of an instructional strategy or programme. Also, this approach allows for a comprehensive evaluation of the educational process and its impact on the learners. To a considerable extent, the combination of pre-test and post-test measures provides a more accurate understanding of participants' learning progress and the effectiveness of the intervention (McMillan, 2016).

The decision to utilize Gibbs' (1992, 1994) theory of metaphor processing, which centres around understanding and recognition, interpretation, and appreciation, as a conceptual framework for the pre- and post-tests conducted in this study was a sound and well-founded choice as it enabled me to assess the impact of metaphor at different processing levels within a literary context.

Importantly, in the hope of reducing the problems that may arise when working with two samples exhibiting diverse learning styles and unequal abilities, I chose to use the one-group pre- and post-test design. In fact, in our context, the one-group pre- and post-test design was relatively easy to implement and more practical in situations involving students' individual interpretation of metaphors. Along the same lines, the one-group pre- and post-test design offers many benefits in the context of educational research, particularly when dealing with metaphor comprehension, interpretation, and evaluation in literary texts. Analogously, Nunan (1992) highlighted the practicality and feasibility of this design, noting that "It is not always practicable to rearrange students in different groups or classes at will; it will have to be with intact groups of subjects" (p. 27). In such situations, the one-group pre- and post-test

design can be more feasible, as it requires only one group of participants and is easier to implement (Nunan, 1992). Similarly, Dörnyei (2007) emphasized the significance of embracing a versatile and contextually aware approach to the design of research, specifically within the field of applied linguistics. He argued that the one-group pre- and post-test design can be more suitable in educational settings, as it focuses on the impact of specific interventions and allows for the study of intact groups (Dörnyei, 2007). Finally, Shadish et al. (2002) pointed out that researchers must balance trade-offs between internal and external validity while considering practical constraints. Given this, the one-group pre- and post-test design can be a suitable choice when resources or access to participants are limited (Shadish et al., 2002).

However, I was aware that the one-group pre- and post-test design has some limitations, such as the absence of a control group, which could make it challenging to attribute any observed changes in participants' metaphor processing in the aforementioned three stages. Moreover, the absence of a control group might limit causal inferences and potentially compromise the study's internal validity. Nevertheless, Research indicates that personal experiences and sociocultural backgrounds significantly influence metaphor comprehension (Chan, Chien, & Henderson, 2018). Since individual differences naturally lead to interpretative discrepancies, some studies argue that control groups are unnecessary for investigating metaphor perception. This is particularly evident in computer-generated metaphors, which provide insights into cross-cultural metaphor appreciation and the impact of subjective cultural influences on interpretation (Littlemore et al., 2018).

Similarly, research on metaphor comprehension in Algerian EFL poetry classrooms has employed a pre-/post-test design within structured educational settings. Findings emphasise that learners' personal experiences uniquely shape their interpretations of metaphors (Bouali, 2020).

Importantly, research on metaphor interpretation in small groups has shown that collaborative exploration, discussion, and reflection significantly enhance metaphor comprehension (Owen, 1985). While the small sample size of 20 students may limit the generalisability of the study findings, it provided a more focused and interactive learning environment, which is particularly advantageous when examining complex literary devices like metaphors. Small groups encourage greater engagement, enabling participants to exchange interpretations and perspectives, leading to richer discussions and a more profound understanding of metaphorical imagery (Ziadi, 2025).

Furthermore, this design is more vulnerable to external factors, such as events occurring between the pre-test and the post-test, that may affect the outcomes of the test.

Consequently, I attempted to create a connection between the procedures of the integrated approach in teaching metaphor and figurative processing by incorporating various activities in my test, such as categorization, interpretation, and analytical questions.

Before discussing the procedures and experimental criteria, it is useful to identify the poems that I selected. I deliberately chose two poems as testing materials: "A Poison Tree" by William Blake and "Sympathy" by Paul Laurence Dunbar (see Appendices A & B).

The rationale behind this selection was to ignite as park in the hearts of students who are likely to appreciate the aptness and aesthetic style of the poems, which explore various themes and styles that are reminiscent of the Romantic era. These poems feature themes such as anger and revenge, deceit and manipulation, forgiveness and communication, as seen in "A Poison Tree." Similarly, "Sympathy" explores themes of oppression and the struggle for freedom, empathy, and resilience. These themes not only enrich the poetic experience but also foster deeper discussions on human emotions and societal issues.

The selected poems are in fact filled with a combination of diverse metaphors that stimulate the reader's pulse and awaken their inner curiosity. In the context of poetic

metaphors, Steen (1994) asserted that poetic metaphors are devices that have the power to reshape our understanding and experience of the world. Likewise, Ricur (1979) posited that metaphor in poetry creates a new reality, a world of meaning, through the power of imagination. These perspectives highlight the transformative role of metaphors in poetry, enhancing the reader's experience and understanding of the themes and messages conveyed.

However, it should be acknowledged that the two poems have distinct cultural backgrounds: "A Poison Tree" is representative of English literature, while "Sympathy" is emblematic of American literature. This divergence was intentional and was designed to encompass diverse cultural perspectives and assumptions. In the following sections, each of the tests are described in detail.

3.2.2.3. Procedures for the Pre-test

The pre-test was designed to evaluate participants' abilities to identify and interpret metaphorical expressions, subsequently gauging their understanding of the poetic text. This evaluation took place before students were fully immersed in the selected work via the implementation of the integrated approach. This procedure was in line with Bowdle and Gentner (2005), who claimed that understanding metaphors requires the ability to map conceptual structures from one domain to another. A pre-test can measure participants' initial proficiency in this skill, enabling researchers to tailor their interventions accordingly. Furthermore, Gibbs and O'Brien (1990) emphasized the importance of assessing participants' baseline understanding of metaphors to determine the effectiveness of instructional methods in their study on metaphor comprehension. Indeed, the pre-test can serve as a valuable tool in this context, providing insights into participants' initial abilities. Using this premise, Lakoff and Johnson (1980) contended that metaphors are crucial for structuring human thought and experience. By assessing participants' pre-existing knowledge of metaphors through this pre-

test, I could better determine the effectiveness of interventions designed to enhance metaphor comprehension, which contributes to the students' overall understanding of poetic texts.

For the most part, administering the pre-test to first-year students in February and March of 2020, before universities were closed due to COVID-19, was beneficial for several reasons. In particular, it assessed students' metaphor comprehension after they had completed a prose-focused syllabus and had been introduced to poetry. Consequently, the pre-test encouraged them to think about how metaphors function differently in poetry, fostering a deeper understanding and appreciation of the material.

In this context, my role as researcher was primarily to administer the test and ensure its proper completion without intervening or interfering with students' responses. I monitored the process and addressing any questions or concerns about the test without offering guidance or hints.

The experimental test consisted of three exercises that the participants were required to complete within two hours. The exercises were arranged under three rubrics, aligned with Gibbs' metaphor processing framework, with each rubric encompassing one exercise (see Appendix A).

The first rubric relates to Exercise 01, in which students were asked to differentiate among 10 expressions, determining whether they were literal or figurative. This task gauged the participants' aptitude to distinguish between literal language and figurative-specifically metaphorical language.

The second rubric pertains to Exercise 02, where participants were encouraged to decipher the meanings behind given metaphors. This evaluation assessed the participants' proficiency in interpreting the underlying meanings conveyed by metaphorical language.

The third rubric encompasses Exercise 03, the first-year students began by familiarizing themselves with the poem's central theme. They were then tasked with

identifying and circling the metaphors within the poem, a task that encouraged active reading. Subsequent questions were designed to dig deeper into the comparisons made in the poem and encourage students to express what insights can be gleaned from such comparisons. By being asked "What is Blake trying to say?" students were nudged to evaluate the poem's overarching message. Moreover, students were led to grasp the symbolic significance of specific elements in the poem. The final question in this section pushed students to analyse the nexus between the poem's metaphors and its various attributes such as strength, genuineness, novelty, artistic beauty, and the intentions of the poet.

3.2.2.4. Procedures for the Post-test

Before administering the final test, I assigned participants to attend one additional session devoted to analysing "A Poison Tree" by William Blake and another session focused on teaching metaphors. In order to address the students' lack of sufficient knowledge about metaphor and literary analysis of texts, it was important to provide remedial work using the same teaching material from the pre-test phase before moving on to the post-test. This approach aimed to reinforce and deepen the students' understanding of metaphors and literary analysis techniques as well as highlight how metaphor recognition enhances learners' understanding and appreciation of poetic texts. In this context, Vygotsky and Cole (1978) proposed that learning occurs within the *zone of proximal development*, which represents the difference between an individual's autonomous capabilities and their potential accomplishments when provided with appropriate guidance. Similarly, Bransford et al. (1999) emphasized that active engagement in the process of learning helps students learn best. Implementing collaborative learning techniques, peer discussions, and guided practice can help achieve this. Additionally, before administering the post-test, I ensured that students had adequately grasped the concepts of metaphor and literary analysis and had developed a

keen sense of appreciation and understanding of the poetic text by reassessing their performance using the pre-test material. Black and William (1998) noted that formative assessment plays a crucial role in supporting learning and identifying areas for improvement. However, during this phase, I implemented the integrated approach in my teaching and learning method. This combines multiple perspectives, disciplines, and knowledge areas, such as linguistic, cultural, and aesthetic aspects, to promote a comprehensive understanding of metaphors.

To sum up, I effectively bridged the knowledge gap and prepared students for the post-test by providing targeted remedial work. This was carried out using the same teaching material from the pre-test phase and implementing the integrated approach. This approach not only ensured a more accurate assessment of students' metaphor comprehension and literary analysis skills in the context of poetry but also evaluated the aesthetic function of metaphor in the poetic text.

A suggested mini-lesson on "A Poison Tree" by William Blake was designed to enhance students' understanding of metaphors and literary analysis in the context of poetry. The detailed lesson plan and materials can be found in Appendix F.

After the additional lectures, the post-test was administered to the same set of participants in order to assess their improvement following the implementation of the treatment. In this context, as stated by Divsar and Tahriri (2009), a post-test is essential for evaluating the growth and development of participants' knowledge and skills after completing a programme of study. By comparing post-test results with pre-test results, one can assess the impact and effectiveness of the programme in fostering change.

However, before delving into such a process, I incorporated the following processes before administering the post-test:

- The teacher provided detailed information about the poet's background, including his biography, literary trends, attitudes, and cultural influences.

- Students were taught to employ close reading techniques, including reading aloud and text marking, to analyse the stylistic elements of the text. This analysis primarily centred on features such as rhyme, rhythm, sound patterns, figurative language, and meaning.

- Students were encouraged to carefully and thoughtfully read the selected poem in order to uncover various aspects of meaning.

- Learners were encouraged to engage with the poetic text through questioning, visualizing, and even challenging content. This deep engagement helps to uncover the layers of meaning in metaphors.

- Interaction among students was promoted, allowing them to discuss and analyse the content and themes found within the selected poem.

- Explanations were offered for relevant cultural features, connotations, and differences between cultures to enhance students' understanding of the poem.

- Students were encouraged to develop an appreciation of the poetic text through its use of figurative language in a broad sense, focusing particularly on the aesthetic function of metaphor.

- Students were provided with information about the historical and social context of the poem.

- Students were encouraged to connect the themes and metaphors in the poem to their own personal experiences and emotions.

- Students were asked to maintain a reflective journal throughout the study, recording their thoughts, interpretations, and questions about the poem.

- I opted to incorporate multimedia tools, allowing students to experience the poem both visually and audibly, enriching their grasp of its complex themes and metaphorical images.

- Students were encouraged to explore the relationships between the source and target domains of metaphoric images, equipping them with the ability to craft their own unique images.

- Last but not least, participants were encouraged to share feelings evoked by chosen metaphors and assess the aesthetic appeal, appreciation, richness, authenticity, and critical values present in the poem studied within the classroom context.

The post-test procedure in this study closely mirrored the pre-test, with slight variations in the testing materials and question items. It consisted of three exercises that participants were required to complete within an allotted time of 2hours. These exercises were categorized under three rubrics, aligning with Gibbs' metaphor processing framework, with each rubric containing one exercise (see Appendix B).

The first rubric pertains to Exercise 01, where participants were asked to identify whether the provided statements, comprising 10expressions, are literal or metaphorical. This exercise was intended to gauge the participants' ability to differentiate between literal language and figurative language, specifically metaphorical language.

The second rubric covers Exercise 02, in which participants were required to identify the meaning of given metaphors. It was designed to assess the participants' skills in interpreting the implied meanings behind metaphorical language.

This last rubric covers Exercise 03. The first-year students started by immersing themselves in the poem's central theme. They were then guided to identify and circle the

metaphors, which fostered active reading. The following questions probed deeper into the comparisons made in the poem and the wisdom they revealed. The query "What is Paul Laurence trying to say?" pushed students to discern the poem's broader message. In addition, by tackling specific symbols such as the "caged bird," "cage," and "sky," students were drawn into understanding the symbolic intricacies and their resonance within the poem. The final question in Part A challenged students to critically analyse the harmonious relationship between the metaphors and the overarching theme of the poem, and how this connection augments various qualitative facets of the poem such as its strength, genuineness, and artistic beauty.

While the structure, time allocation, and number of rubrics and exercises in the post-test and pre-test were similar, the questions and items differed to ensure a comprehensive assessment of the participants' progress following the implementation of the remedial measures.

3.2.3. Evaluation of Test Answers

In the realm of metaphor, evaluating test answers can be a complex task. Metaphorical language often relies on the use of symbols, analogies, and figurative expressions to convey meaning. Since metaphors are designed to create vivid imagery and invoke deeper thinking, they are often open to multiple interpretations based on subjectivity and personal understanding. As a result, assessing students' comprehension and interpretation of metaphors becomes a nuanced process. The topic of metaphor evaluation in literature, specifically in poetry, has captivated the interest of numerous scholars, among them Gibbs (1994) and Picken (2007). From Picken's (2007) perspective, the evaluation of metaphor in literature can be undertaken from an aesthetic or emotional viewpoint, or a combination of both. As this current study considers the use of metaphors as aesthetics-motivated devices for

understanding literary texts in an EFL context, I opted for an aesthetic perspective. From an aesthetic standpoint, metaphor evaluation frequently coincides with the aptness tradition theory. This theory posits that the appreciation of metaphor requires the formation of contemplative discernments based exclusively on its aptness or aesthetic value within its particular context. In the same vein, as the current study evaluates metaphors as an aesthetic-motivated device for understanding literary texts in an EFL context, transactional response theory (TRT; Rosenblatt, 1985) was employed to explore the dynamic relationship between the reader and the text. According to this theory, meaning is not inherently embedded in the text, but rather, it arises from a dynamic interaction between the reader's background and the text itself. The reader's stance influences this transaction-whether aesthetic or efferent. The aesthetic stance focuses on the emotional and subjective experience of reading, while the efferent stance is more about extracting factual information from the text. This interaction leads to a unique, personal meaning for each reader, shaped by their own experiences and the context of the reading (Rosenblatt, 1978).

Along these lines, Gibbs (1994) characterized metaphor appreciation as a type of aesthetic discernment, stating that "a reader might especially appreciate the aptness or aesthetic value of such an expression as 'My marriage is an icebox'" (p. 117).

The metaphorical phrase "My marriage is an icebox" is examined through an analysis of aesthetic compatibility, focusing on the interplay between the two concepts being juxtaposed: "marriage" and "icebox". The metaphor is aesthetically compatible because it effectively creates a vivid and striking image that conveys the emotional state of a cold, unhappy marriage. The choice of "icebox" as a metaphorical representation of the coldness and lack of warmth in the marriage is powerful and evocative, as it resonates with the

reader's understanding of an icebox as a place designed to keep things cold and preserve them in a lifeless state.

In this critical phase, I was acutely aware that when evaluating research on figurative language and metaphor, it is crucial to consider certain limitations inherent in the tests used. These limitations may impact the validity, reliability, and generalizability of the findings.

Upon completion of the assessments, I was confronted with an additional responsibility: the evaluation and grading of students' responses to both the pre-test and post-test. The test evaluation assesses students' ability to recognize metaphorical expressions, reveal layers of meaning, and connect the text and their own experiences.

During the evaluation procedure, I used a scoring scale to evaluate both the pre-test and post-test, with a maximum score of 20for each test. The scoring is presented in Table 7.

Table 7

Test Scoring Scale Adapted from Gibbs' Theory

Scoring Sheet		
First Rubric (Metaphor Comprehension and Recognition)	Second Rubric (Metaphor Interpretation)	Third Rubric (Metaphor Appreciation)
[5 points]	[5 points]	[10 points]
Score/20pts		

The rubrics mentioned in Table 7 are designed to effectively assess participants' abilities in comprehending, interpreting, and appreciating metaphorical language, in line with Gibbs' theory of metaphor processing. Each rubric carries a designated score, reflecting the relative complexity and depth of understanding required. By using these rubrics to score both the pre- and post-test, I was able to assess the impact of the intervention on students' ability

to use and understand metaphor and ascertain whether it had led to a meaningful improvement in their understanding of literary texts.

Following this explanation of the main procedures of the experiment, the next section provides details about the questionnaire and the interview research tools, which were designed to collect a greater depth of information from the participants.

3.2.4. Questionnaires

In order to facilitate data collection for the current study and gather information and perspectives from respondents, two questionnaires were administered, one to students and one to teachers. A questionnaire was chosen as a central instrument in the current research for its flexibility and ease of administration, as it can address several queries in a short time and most importantly it saves effort. However, despite much criticism directed at the use of questionnaires for gathering information, particularly when misused (Hopkins, 1980), with Best (1981) calling it "a lazy man's way of gaining information" (p.161), McMillan and Schumacher (2001) argued that it remains an effective, general method for obtaining information in the field of educational research. Unlike other research tools, questionnaires can potentially provide reliable, credible, and valid information from respondents, as they allow participants to express their thoughts without time pressure in a defined way (Bouali, 2014). The main advantages of questionnaires noted down by Tashakkori and Teddlie (2010) are as follows:

- Good for measuring attitudes and eliciting other content from research participants.
- Inexpensive (especially mail questionnaires and group-administered questionnaires).

- Can provide information about participants' internal meanings and ways of thinking.

- Can be administered to probability samples.

- Quick turnaround.

- Can be administered to groups.

- Perceived anonymity by respondents may be high.

- Moderately high measurement validity (i.e., high reliability and validity) for well-constructed and validated questionnaires.

- Closed-ended items can provide the exact information needed by the researcher.

- Open-ended items can provide detailed information in respondents' own words.

- Ease of data analysis for closed-ended items.

- Useful for exploration as well as confirmation. (p.306)

Despite the aforementioned advantages of questionnaires, they may also have significant limitations, leading some researchers to question their reliability and validity. Indeed, poorly constructed questionnaires can easily yield unreliable and invalid data in addition to bias and variance. As Gillham (2000) highlighted, in research methodology, "no single method has been so much abused" (p. 1) as questionnaires. Furthermore, Lazar et al. (2017) argued that questionnaires are "one of the most maligned methods … they are often used not because they are the most appropriate method but because they are the easiest method" (p. 105). Conversely, Kinginger (2021, as cited in Dörnyei & Dewaele, 2022) pointed out that there is nothing wrong with questionnaires per se; however, designing a good questionnaire requires careful consideration of both visible and invisible obstacles and challenges. Given that respondents independently complete self-administered questionnaires,

it is imperative that the questions are formulated in a manner that is both uncomplicated and unambiguous, ensuring comprehension among all respondents.

3.2.4.1. Types of Questions

Questionnaires are acknowledged for their ability to collect data from a large audience. Both qualitative and quantitative approaches to data collection can be captured by different question types. There are three common types of questions: close-ended, open-ended, and mixed.

Close-ended questions are designed to elicit a short, specific type of response and usually require factual, affirmative, or refusal answers. These types of questions are common in questionnaires and are used to gain specific information. Close-ended questions promote the selection of a single answer from a predetermined set of options, rendering critical thinking unnecessary. These types of questions can be beneficial for individuals with limited vocabulary, challenges in articulating their thoughts, or lower language skill levels. On this point, Cohen et al. (2000) explained, "Closed questions prescribe the range of responses from which the respondent may choose" (p. 248). Eleven close-ended questions were included in my questionnaire.

Open-ended questions allow participants to feel at ease when expressing their thoughts instead of being confined to specific alternatives proposed by the researcher. In this regard, Cohenet al. (2000) asserted that the purpose of this type of question is to "…enable respondents to write a free response in their own terms, to explain and qualify their responses, and to circumvent the constraints of pre-set response categories" (p. 248).In this questionnaire, I opted for two open-ended questions.

Mixed questions combine both closed and open-ended questions. In this type of question, students are required to make a selection from the options presented to them.

Subsequently, they are expected to substantiate their chosen response by providing a suitable rationale supported by explanations and justifications. I chose to include seven mixed questions in this questionnaire.

The questionnaire distributed to the students consists of a total of 20questions, encompassing the aforementioned question kinds.

3.2.4.2. A Pilot Study of the Questionnaires

Conducting a pilot test of a questionnaire has long been considered a necessity before finalizing the questions. One of the purposes of a pilot is to enhance its consistency, validity, and feasibility, according to Cohen et al. (2003), who enumerated the advantages of piloting a questionnaire as follows:

- To check the clarity of the questionnaire items, instructions and layout.

- To remove any ambiguities or difficulties in wording.

- To gain feedback on the appropriateness of specific questions or question routing.

- To gain feedback on the type of question and its format (e.g. rating scale, multiple choice, open, closed, etc.).

- To gain feedback on the attractiveness and appearance of the questionnaire.

- To gain feedback on the layout.

- To check the time taken to complete the questionnaire.

- To try out the coding/classification for data analysis. (p. 261)

Similarly, Weir and Roberts (1994) observed, "the value of piloting instruments before actually employing them in final data collection is paramount" (p. 138). They also noted that the objective of piloting the tools is to "identify ambiguities, other problems in

wording, and inappropriate items, and provide sample data to clarify any problems in the proposed methods of analysis prior to the collection of data in the study proper" (Weir & Roberts, 1994, p. 139). In a similar vein, Oppenheim (1992) added, "questionnaires have to be composed and tried out, improved and tried out again, often several times over, until we are certain that they can do the job for which they are needed" (p. 47).

Hence, following the thorough review and critique of the questionnaire by some expert teachers in the field of TEFL, I discovered that some questions posed a risk of unintentionally leading participants into a state of confusion and ambiguity. Consequently, the questionnaires underwent simplification through the reduction of the total number of questions from 24 to 20 in both versions. As previously noted, the primary objective of a pilot study is to mitigate any biases and identify any obstacles or feasibility issues encountered by the researcher.

On this basis, many questions were eliminated from the questionnaire since they failed to align with the planned goals and objectives. These excluded questions are as follows:

Teachers' Questionnaire

- How do you address the challenges of teaching metaphors in a multicultural classroom setting?

- In what ways do you use technology to facilitate the teaching of metaphors? If you do use technology, which tools or resources do you use?

- What kind of support or resources do you think would be helpful for teachers to better teach metaphor interpretation in literary texts?

- How can collaboration among teachers contribute to improving the teaching of metaphor interpretation in literary texts?

Students' Questionnaire

- Have you ever studied metaphors in literature in a language other than English? If yes, in which language (s)?

- How can you differentiate between literal and figurative language?

- How often does your teacher provide examples or explanations of metaphors during class discussions?

- What resources (books, websites, etc.) do you use to better understand and interpret metaphors in literary texts?

3.2.4.3. Students' Questionnaire

The primary objective of employing the questionnaire in this study was to gather data relating to issues associated with the use of metaphor in the teaching of literature, with a particular emphasis on its capacity to improve students' comprehension of the content of literary texts. Moreover, I sought to acquire a deeper understanding of students' attitudes and views pertaining to the use of metaphor, as well as to illuminate the main challenges that may arise while teaching metaphors in order to facilitate comprehension of literary texts. Indeed, questionnaires have been commonly regarded as the most suitable tool for collecting such information. According to Jordan (1997), questionnaires "help us to draw a profile of the learners' needs, lacks, wants" (p.33). Furthermore, this instrument was administered to the sample to determine how first-year students perceive studying literary texts through metaphor and to understand how this approach contributes to facilitating their comprehension of the literary texts they deal with.

In designing this questionnaire, I chose to use a structured questionnaire, that is, one in which there are "definite, concrete, and predetermined questions…presented with exactly the same wording and in the same order to all respondents" (Kothari, 2004, p. 101).

In the present study, using a Google Form questionnaire link on Facebook pages for data collection offered several advantages for both the participants and me. In particular, it provided easy accessibility, as Facebook is a widely used platform, making it simple for students to engage with the questionnaire.

In a concise manner, the rationale for adopting the use of structured questionnaires was to obtain well-regulated and clearly defined responses from participants. Moreover, informants felt more at ease and less prone to feeling overwhelmed when providing their responses. Lastly, the students' lack of fluency, low language proficiency, and limited vocabulary led me to opt for this research tool to avoid verbal engagement (e.g. interviews), with an eye to avoiding the risk of any distorted and inaccurate data.

3.2.4.4. Justification of Students' Questions

As can be seen from the students' questionnaire in Appendix C, it is divided into three parts: Part 1deals with general information and preferences; Part 2is focused on students' attitudes and beliefs about metaphor usage; and finally, the last part addresses difficulties in metaphor comprehension (see Appendix C).

The questionnaire begins with Part 1(Questions 1 through 9), which aims to collect information about the students' gender, age, Baccalaureate stream, their choice of English as a major, and whether the choice was made freely or imposed. The seventh and subsequent questions prompt the informants to select one of the options that reveal the students' appreciation for literary works or otherwise. By offering different options, these questions seek to understand which type of literary works a student enjoy the most, or, if they do not enjoy reading literary works at all, the reason for their lack of interest. In addition, this part is intended to elicit information on the literary genre that the students prefer and the literary themes that students prefer to read. Questions 10 and11at the beginning of Part 2seek to uncover the types of literary texts used by the teacher to study metaphor and students'

attitudes towards learning metaphor, with Question 11aiming to identify students'
perceptions of the hybrid view of metaphor. Then, students are asked whether or not teachers
prioritize the metaphor teaching process. Subsequently, Question 13 attempts to investigate
whether students feel motivated to learn metaphor. Question 14 aims to gauge if the
interpretation of the metaphorical expressions supports an understanding of the general idea
of the literary texts. The following question pertains to how the employment of metaphor
affects language development and the diverse competencies of students. Subsequently, in
order to understand metaphors better, students are expected to prioritize the practical aspect
of metaphor comprehension and identify the key methods that can lead them to a successful
interpretation of metaphorical language. Then, students are prompted to evaluate their own
capacity to learn about metaphorical language, primarily by answering a list of questions. The
scale of responses provided, ranging from *Very bad* to *Excellent*, allows students to rate their
level of proficiency in dealing with metaphors. The goal in asking this question is to gauge
the individual's self-awareness of their own strengths and weaknesses when it comes to
understanding metaphors. This information could be useful in developing targeted strategies
for improving the individual's metaphor comprehension skills, whether through further
instruction, practice, or other approaches. Questions18 and 19 aim to determine whether
students encounter difficulties in making sense of metaphor and what the primary causes of
such a deficiency are, in addition to identifying underlying factors in students' struggles to
understand metaphors. The last question is aimed at generating positive recommendations
and suggestions for instructional approaches that could be effective in overcoming difficulties
with metaphor interpretation. Ultimately, these suggestions aim to enhance the students'
capacity to comprehend and appreciate metaphors in literary texts on the one hand, and to
make the process of teaching metaphor easier, more adaptable, and even enjoyable, on the
other.

Nevertheless, while the students' questionnaire may offer valuable clues and fresh perspectives for the researcher's current study, it is only one angle of the triangle. Although students provide their opinions and attitudes, acquiring a full understanding of the perspectives of literature teachers is of clear further benefit. In this way, it is possible to view the situation from other angles and gain a more holistic understanding.

3.2.4.5. Teachers' Questionnaire

This questionnaire aimed to gather insights from key contributors (teachers) who have first-hand experience within the context of a non-native environment. Some teachers may not currently teach first-year students, but their responses would be informed by past experiences. The majority of questions explored the various perspectives on the complex issues and challenges that both teachers and learners face when engaging with metaphoric language in the context of understanding literary texts. The questionnaire was designed to assess the diverse strategies and approaches used by literature teachers at the university's first-year level. Moreover, it sought to examine how teaching metaphor can enhance the foreign language metaphoric competence of learners in a foreign language classroom.

As shown in Appendix D, the teachers' questionnaire consists of 20 questions designed to achieve a three-pronged goal. A significant portion of the questions aim to collect comprehensive information on the informants' educational backgrounds. The second section investigates teaching metaphor in the EFL context, in particular regarding the educational challenges related to teaching metaphor, especially in literary texts, and the strategies employed by teachers in this domain. The last two questions focus on teachers' comments and suggestions for enhancing students' metaphorical ability in the specific context of comprehending metaphor to gain insights into literary texts.

For studies in the educational field, using mailed questionnaires through Google Form links has become one of the most common approaches to collecting information due to its ease of use, cost-effectiveness, and accessibility. Kumar (2012) explained its advantages by stating:

The most common approach to collecting information is to send the questionnaire to prospective respondents by mail. Obviously, this approach presupposes that you have access to their addresses. Usually, it is a good idea to send a prepaid, self-addressed envelope with the questionnaire as this might increase the response rate. A mailed questionnaire must be accompanied by a covering letter. One of the major problems with this method is the low response rate. In the case of an extremely low response rate, the findings have very limited applicability to the population studied. (p.140)

The questionnaire administered to teachers comprises a total of 20questions, which encompass the aforementioned question types: four questions with closed-ended responses, nine questions with open-ended responses, and seven questions with a combination of both types of responses. However, it is important to clarify the underlying objective of each question to enhance the understanding of its use in this research study.

3.2.4.6. Justification of Teachers' Questions

The questionnaire consists of 20 questions (See Appendix D). The reasons for their selections are outlined below:

*- Questions 1 to 7: General information

- Question 1aims to gather information about the experience level of the informants.

- Question 2 aims to understand the teachers' experience, specifically in teaching literature.

- Question 3 seeks to collect information about the teachers' educational background and credentials, which can be linked to their experience (Questions 1 and 2) to understand how their qualifications align with their teaching practice.

- Question 4 aims to assess whether the teachers have received specialized training in teaching literature. This relates to the question of whether prior training impacts the effectiveness of literature teaching.

- Question 5 attempts to identify if the teachers have a diverse teaching portfolio beyond literature. This information can be used to identify teachers with a broad range of skill sets, which can be valuable for interdisciplinary teaching or collaborative projects.

- Question 6: the intent of this question is to gather information about the teachers' educational background and area of expertise. By asking whether a teacher has specialized in literature, the question aims to identify those with specific knowledge and skills in this subject. Also, the follow-up request to mention their speciality if they are not specialized in literature helps to collect data on the range of expertise among the teacher population.

- Question 7: the purpose of this question is to understand the motivations and intentions of EFL teachers when teaching literature.

*- Questions 8 to 16: Teaching metaphor in the EFL Context

- Question 8: the primary goal of this question in the teachers' questionnaire is to understand the factors that teachers consider when choosing literary texts for their students. By examining their criteria, such as learners' cognitive development or the style of the writer, the question aims to reveal the teachers' priorities and approaches in selecting texts.

- Question 9 seeks to determine whether the curriculum includes a course specifically focused on figurative language. This question seeks to identify the degree of emphasis on figurative language in the teaching of literature. If the answer is "No," the follow-up question aims to identify the reasons behind the absence of a figuratively oriented course in the

syllabus. Understanding these reasons can provide valuable insights into the present state of literary education and potentially reveal areas where the curriculum could be improved or adapted to better address the importance of figurative language in literary studies.

- Question 10: the purpose of this question is to collect information on the various strategies that teachers employ to enhance EFL learners' metaphoric competence. With providing as options such as student–student interaction, teacher–student interaction, visual representation or photography, and group collaborative work, the questionnaire seeks to understand the range of teaching methods used to develop learners' understanding of metaphors. Including an "others" option allows teachers to mention additional strategies not listed, which can help identify a broader spectrum of approaches used in the field. Collecting this information can provide valuable insights into effective teaching practices, ultimately informing the development of improved pedagogical techniques for teaching metaphors in EFL contexts.

- Question 11 investigates the key factors contributing to students' difficulties in interpreting metaphors. With providing as options such as students' low level of proficiency, language opacity (difficulty), inadequate teaching methods, inappropriate selection of literary texts, cross-cultural differences, and students' low level of motivation, the question seeks to understand the challenges that EFL learners face in mastering metaphoric competence. Gathering information on these factors can help reveal areas that need improvement or adjustment in teaching practices, curriculum design, and learning resources. This knowledge can be instrumental in developing more effective strategies to address these challenges and support EFL learners in their understanding of metaphors.

- Question 12: the main reason for this question is to assess the teachers' perception of their students' ability to interpret metaphors. By asking if students are capable of interpreting metaphors and requesting an explanation for their response, the query seeks to understand the

current state of students' metaphoric competence from the teachers' perspective. Linking this question with the previous one, which focuses on the main factors causing students' deficiency in interpreting metaphors, the responses can help identify any correlations between the perceived factors hindering metaphor understanding and the teachers' evaluation of their students' actual abilities. This connection my provide valuable insights into areas requiring improvement or further investigation to enhance students' metaphoric competence in EFL contexts.

- Question13: this question attempts to gauge teachers' perceptions of their students' ability to handle metaphor interpretation in literary texts. By providing a range of assessment options from *Very bad* to *Excellent*, this question seeks to understand how teachers evaluate their students' learnability in this particular aspect of literary analysis.

- Question 14: the main purpose of this question is to assess whether the students can independently interpret and analyse metaphors in literary texts without constant guidance from the teacher. This helps in understanding the ability of students to direct their own learning and engage in critical reflection, as well as the effectiveness of the teaching methods in fostering these skills. Rather than limiting respondents to a binary yes/no answer, the addition of "if yes, in which way?" allows for more open-ended and detailed responses. If the students are indeed autonomous learners, the follow-up question "in which way" encourages respondents to consider the varying degrees and facets of autonomy exhibited by their students. Their answers can offer invaluable insights into the range of autonomy present among students, as well as help identify potential strategies to further support and enhance autonomous learning in metaphor interpretation in literary texts.

- Question 15 aims to assess the influence of integrating cultural context into the teaching approach on students' capacity to analyse and comprehend metaphors within literary texts. It seeks to determine if the integration of culture helps students gain a more profound

understanding of the meaning and significance of metaphors, as they are often rooted in specific cultural backgrounds and experiences. This information can help in the development and improvement of teaching strategies, while also making a valuable contribution to the understanding of the interplay between culture and the interpretation of literary works.

- Question 16 invites informants to reveal the students' engagement, interest, and willingness to learn about metaphors. By asking about students' attitudes and motivation, it aims to assess the effectiveness of the teaching methods used for this topic, identify any challenges or obstacles that may be hindering student learning, and gain insights into how to improve instruction to better engage students and enhance their understanding of metaphors.

*- Questions 17 to 20: General suggestions and comments

- Question 17: the main aim of this question is to explore whether teachers believe that using metaphors as aesthetics-motivated devices can help students overcome comprehension difficulties in literary texts. This question also seeks to understand if teachers think that the use of metaphors can engage students and improve their comprehension of the material by making it more engaging and relatable.

- Question 18 is intended to gather teachers' opinions on the factors they believe contribute most to a deeper understanding of metaphors within literary texts. The question provides a range of options, including learners' vocabulary knowledge, cognitive elements (e.g. schemas and image schemas), cultural aspects, and the use of authentic materials. This information can help identify the key hindrances that influence students' comprehension of metaphors, which can then be addressed in teaching strategies and lesson planning. This question is linked to Question 11, which asks about the main obstacles underlying students' difficulties in interpreting metaphors, with the aim of establishing a relationship between the factors that promote a deeper understanding of metaphors (from the previous question) and the factors that hinder students' ability to interpret them. By understanding these

relationships, teachers can develop targeted interventions and strategies to address the barriers to metaphor comprehension while enhancing the factors that promote a deeper understanding. This holistic approach can ultimately lead to more effective teaching methods and improved student outcomes when studying literary texts with metaphors.

Question 19focuses on gathering teachers' opinions on whether integrating metaphors in the EFL context can enhance students' appreciation for literature. With this question, I seek to understand if teachers believe that the inclusion of metaphor as a literary device can help students develop a deeper connection to and understanding of literary texts, thereby increasing their overall appreciation and enjoyment of literature. This information can provide insights into the potential benefits of incorporating metaphors in EFL instruction and inform strategies for teaching literary texts to non-native English speakers.

- Question 20: finally, this question is an open-ended inquiry seeking further details and inviting teachers to share their personal perspectives on how to help students develop metaphoric competence. It also seeks to collect practical advice, effective strategies, and proven methods that teachers have found useful in enhancing students' understanding and ability to use and interpret metaphors. This information can be valuable for informing curriculum development, refining teaching practices, and ultimately helping students to become more proficient in their literary and linguistic understanding and use of metaphors.

The utilization of questionnaires in research presents both benefits and drawbacks. On the positive side, they can provide a significant amount of data due to their ease of use, time efficiency, and anonymous nature, making the findings more applicable to a broader population. However, their limitations include potential misinterpretation and mismatch between questions and answers, as well as the inability to gather additional or unplanned responses. As a result, I opted for interviews as an alternative method to obtain more in-depth information from participants.

3.2.5. Teachers' Interview

In the realm of classroom research, interviews are the predominant method of gathering information. Interviews serve as a structured means of conversing and listening to individuals, supplementing questionnaires in collecting data from participants through formal conversations. Kvale (1996) described interviews as "an interchange of views between two or more people on a topic of mutual interest" (p. 14). Three literature teachers from the English department at the University of Saida were interviewed to understand their perspectives and assumptions about the concept of conceptual fluency. It is worth noting that the teachers who responded to the questionnaire were not those who participated in the interview.

The main aim of an interview is to get information from individuals through the systematic documentation of their responses to predetermined questions (Monette et al., 2002). Burns (1993) asserted that, in essence, an interview is a conversation between two or more individuals concerning a particular topic. McNamara (1999) perceived interviews to be valuable tools for eliciting participants' experiences, obtaining in-depth information on the subject, and exploring respondents' reactions.

Similarly, Cohen et al. (2000) outlined the aims of interviews as follows:

- Assessing or evaluating a person in some regard.

- Selecting or promoting an employee.

- Facilitating therapeutic change, as in the psychiatric interview.

- Testing or developing hypotheses.

- Collecting data, as in surveys or experimental situations.

- Sampling respondents' opinions, as in doorstep interviews. (p.268)

From a different perspective, Tuckman (1972) posited that an interview is not merely an interaction, but rather a method for delving into a person's mind to assess their knowledge, information, values, preferences, attitudes, and beliefs. Interviews allow researchers to:

a) Investigate unobservable phenomena such as attitudes, perceptions, values, and beliefs (Mackey & Gass, 2005);

b) Accurately record respondents' answers (Hermanowicz, 2002); and

c) Control the sequence of responses in a natural and comfortable manner; and incorporate real views about the observed phenomena (Brown, 2001).

Interviews can vary, ranging from structured to unstructured formats. I chose to utilize the structured interview type as it is "feasible for smaller groups and allows more consistency across responses to be obtained" (Richards, 2001, p. 61). Importantly, in this research, structured interviews are characterized by the use of a planned set of questions that I, as the interviewer, posed; each participant was asked an identical series of questions, separately and independently from one another. This method was selected to facilitate the straightforward comparison and contrast of responses from all participants, generating a more complete understanding of the idea of conceptual fluency. In fact, both the interviewer and interviewee adhere to the interview schedule with no deviation in terms of in-depth answers or the exploration of additional questions. As a result, structured interviews are deemed efficient due to their quick and straightforward administration (McLeod, 2014).

Taking into account the aforementioned factors, the process of acquiring information through this particular type of interview might prove to be a time-consuming, arduous, and ineffective endeavour when conducted on a significant scale. Nevertheless, the utilization of this instrument was justified based on its beneficial characteristics. Such interviews facilitate

the resolution of any potential misunderstandings or misinterpretations of words or questions, offer interviewers the chance to go deeper or pose further questions, and furnish valuable information for corroborating data obtained from alternative sources (Kvale, 1996). I employed this instrument due to its capacity to uncover essential information about teachers' viewpoints and beliefs regarding the notion of conceptual fluency.

Validation: As a means of interview validation, I emailed a form to each of two teachers for review, corrections, and potential question suggestions. The first teacher is a Senior Lecturer in the Department of English at Mouloud Mammeri University, Tizi-Ouzou; the second is a lecturer in the Department of English at Moulay Tahar University, Saida.

Both of them offered their feedback about a few items in the interview, affording me the chance to reformulate, correct, and adjust some questions.

3.2.5.1. Method of Teachers' Interview Administration

The interview was carried out by means of an exchange of emails between the researcher and the participants in an asynchronous online format. Due to the challenging circumstances I faced, including being abroad, conducting these interviews in person was not feasible. This method was undertaken to "flip" the face-to-face interview; it is also considered beneficial and valuable for collecting information with reliability and credibility while avoiding succinct and approximate answers. In this regard, it can be promulgated as advantageous and worthwhile to offer people the time for reflection that an asynchronous online interview medium such as e-mail offers (Bampton & Cowton, 2002). On this point, Bryman (2016) asserted that:

Since the process of answering questions in an asynchronous online interview entails writing, particularly if there is minimal interaction with the researcher, it may be

experienced by the "interviewee" as more akin to answering open-ended questions in a self-administered questionnaire. (p.491)

3.2.5.2. Description of Teachers' Interview

As shown in Appendix E, the teachers' interview consists of 10questions. The questions and their purposes are as follows:

Question 01: Do you have a favourite metaphor?

The purpose behind this inquiry is not just to acquire a superficial understanding of teachers' preferences. Instead, the goal is to assess the informants' awareness of metaphors. In addition to this, encouraging them to share their preferred metaphor can reveal insights into their thought process, creativity, and appreciation of the intricacies and beauty of figurative language.

Question 02: How do you perceive the concept of conceptual fluency (CF)? Have you encountered this concept before, or is this the first time?

This question is intended to examine the informants' awareness and familiarity with the concept of conceptual fluency. Furthermore, inquiring whether this is their first encounter with the concept allows the researcher to gauge the teacher's exposure to various educational concepts and theories.

Question 03: Is fostering students' conceptual fluency a key process in their learning improvement? Why? Why not?

The objective of this question is to assess the informants' understanding of the importance of conceptual fluency in the learning process and their ability to promote it among students.

Question 04: Conceptual fluency is gaining more prominence in the literature curricula of Western universities. Do you think it would be useful in achieving the course requirements and objectives?

Question 04 explores the informants' perspective vis-à-vis the growing emphasis on conceptual fluency in literature curricula. The informants' responses reveal their adaptability, flexibility, and willingness to embrace innovative teaching methods in developing learners' conceptual mapping.

Question 05: Do you place a premium on conceptual fluency during literature courses?

Here I want to know if the teachers value conceptual fluency and if they actively integrate it into their foreign language education.

Question 06: Is the improvement of conceptual fluency one of your central goals?

The main aim of this question is to determine the informants' teaching priorities concerning the promotion of conceptual fluency, as well as to understand if the informants recognize the importance of developing students' conceptual and cognitive skills.

Question 07: Do you think that metaphor plays a crucial role in fostering students' conceptual fluency in understanding literary texts? If yes, how?

This question explores teachers' perspectives on the rationale behind using metaphor in promoting students' conceptual fluency and enhancing their understanding of literary texts.

Question 08: In the light of what you have just said during this interview. What changes in the current literature curriculum would facilitate the development of conceptual fluency?

Question 08is a query to identify potential enhancements in the current literature curriculum that could foster the development of conceptual fluency.

Question 09: How can we make our students conceptually and metaphorically fluent in an EFL setting?

The purpose of this question is to record the participants' suggestions about developing conceptual and metaphorical fluency in an EFL context.

Question 10: Finally, you are kindly invited to add any recommendations or suggestions (e.g. practical, theory-based, and methodological) regarding the concept of conceptual fluency in understanding literary texts.

Finally, with this question, I allow the teachers to showcase their knowledge, expertise, and creativity in the area of conceptual fluency and its application to understanding literary texts.

3.2.6. Approaches to Data Analysis

The concluding stage of the empirical component of this research entailed the examination and interpretation of the data obtained. This was carried out using both quantitative and qualitative approaches. The rationale behind employing these two approaches is that "incorporating multiple types of analysis is thought to yield more dependable research results, as they are not confined to a single dimension of measurement" (Hamzaoui, 2006, p. 130). Therefore, the present study employed a mixed-methods research approach, encompassing the analysis of both quantitative and qualitative data.

3.2.6.1. Qualitative Research Method

The qualitative approach largely centres on the description of collected data, without the inclusion of experimental procedures, numerical values, or statistical analyses. According to McKey and Gass (2005), the qualitative approach does not favour experiments due to the inherent challenge of quantifying the data. Instead, the analysis in qualitative research heavily focuses on interpretation rather than statistical methods. Furthermore, Holloway and Wheeler (2004) maintained that "the qualitative approach constitutes a form of social inquiry that emphasizes how individuals interpret and make sense of their experiences and the world they

inhabit" (p. 30). In addition, Dawson (2002) described the qualitative approach as "investigating attitudes, behaviours, and experiences through techniques such as interviews or focus groups, which enable the researcher to gain in-depth insights from participants" (p. 14). From the information quoted, the main attributes of the qualitative approach can be inferred as follows:

1. Non-experimental: the qualitative approach does not involve setting up experiments.

2. Interpretative analysis: the data analysis relies more on interpretation than statistics, as the data is often difficult to quantify.

3. Focus on human experiences and interpretations: the approach emphasizes how individuals interpret and make sense of their experiences and the world they inhabit.

4. Investigation of attitudes, behaviours, and experiences: the qualitative approach involves exploring these aspects through various research methods.

5. In-depth insights: techniques such as interviews or focus groups are employed to gain a deep understanding of participants' perspectives.

6. Small sampling size.

In the present study, I opted for a qualitative approach to analyse the gathered data and offer an objective and precise analysis of the subject under investigation and its contextual backdrop. Teachers' and students' views and opinions, collected through questionnaires and interviews, contributed to the qualitative findings.

3.2.6.2. Quantitative Research Method

The methodology employed in this approach largely relies on the utilization of numerical and statistical methodologies to analyse data and draw general conclusions in order

to explain a specific phenomenon. In this regard, Creswell (2006) observed that this analysis "involves the statistical assessment of scores acquired from instruments, checklists, or public documents to address research inquiries or evaluate hypotheses" (p. 7). However, other scholars have given different interpretations; for instance, Mackey and Gass (2005) defined it as "an experimental design in which a hypothesis is followed by the quantification of data and some sort of numerical analysis is carried out" (p.2). It seems that the first definition refers to the use of statistical techniques to analyse the collected data from predetermined sources, as it does not explicitly mention an experimental design or the development of a hypothesis. In contrast, the second definition explicitly addresses the concept of experimental design, which begins with hypothesis formulation and proceeds with the collection of quantifiable data and numerical analysis. Accordingly, the first definition is more general in terms of data sources and analysis, while the second one focuses on a structured experimental approach.

The reason for implementing this methodology is to determine the influence of metaphor usage on students' comprehension of literary works. Indeed, this approach holds considerable value for analysing the findings derived from the tests, bearing in mind that it aligns with the experimental design of this research. The purpose of the questionnaires was to gather comprehensive insights into the primary challenges faced by the majority of first-year students in the Department of English in grappling with metaphors. besides, the questionnaires aimed to illuminate the attitudes and views of these students towards the utilization of metaphor for comprehending literary texts in addition to assessing the diverse strategies and approaches used by literature teachers to improve EFL learners' metaphoric competence in the context of understanding literary texts. By the same token, the use of this quantitative approach is invaluable due to its ability to appraise quantifiable changes in a phenomenon or assess the impact of an intervention (Kumar, 2010). Its significance in this

context lies in evaluating EFL learners' skills and outcomes before and after learning through an integrated approach, where metaphor serves as a tool for understanding literary texts.

In essence, this methodology is employed to assess the proficiency of students in comprehending literary texts both prior to and subsequent to their exposure to metaphors, while also establishing a causal relationship with the variables under investigation.

Despite the significant differences between the quantitative paradigm, which deals with numerical data, and the qualitative paradigm, which focuses on an in-depth assessment of the case under investigation, integrating the two paradigms has been demonstrated as effective in immersing the researcher in the proper research context and providing reliable and valid results. Creswell (2014) posited that, in essence, the combination of quantitative and qualitative research methods can provide a fuller and more comprehensive understanding of the phenomena under investigation. Similarly, Teddlie and Tashakkori (2008) argued that integrating quantitative and qualitative methods allows researchers to take advantage of the strengths of both approaches, providing a richer and more nuanced understanding of the research problem. In the same vein, the rationale for incorporating both approaches is to enhance evaluations by mitigating the limitations associated with one form of data through the advantages offered by the other, guaranteeing that understanding is improved by combining different forms of data (Fehaima, 2018).

3.3. Conclusion

In this chapter, I have provided a comprehensive summary of the methodological framework that serves as the basis for the current study. I have provided a comprehensive overview of the research design and methodology used, encompassing details such as the selection of the sample population and the utilization of specific research instruments for data collection. The chapter ended with an examination of the methodologies employed in data analysis, with a particular focus on qualitative and quantitative techniques. The use of various

tools generated significant information that will be analysed and discussed in the next

chapter. The ultimate goal is to arrive at findings that lead to logical conclusions and to

eliminate prior judgements, because by employing a well-structured research methodology,

researchers can minimize biases and eliminate prior judgements, ensuring the study's

findings are objective and trustworthy (Yin, 2018).

Chapter Four: Data Analysis and Interpretations

Introduction
Data Analysis
    Qualitative Analysis
    Quantitative Analysis
Evaluating the Efficacy of Metaphor in Enhancing Aesthetic Appreciation: A
Comprehensive Analysis of Pre/Post-Test Outcomes
    Pre-Test Results
    Post-test Results
    Comparison Between the Pre-test and the Post-test Scores
    Tests: Results, Interpretations, and Discussions
Students' Questionnaire
    Results of the Students' Questionnaire
    Interpretation and Discussion of Students' Questionnaire Results
Teachers' Questionnaire
    Results of Teachers' Questionnaire
    Interpretation and Discussion of Teacher' Questionnaire Results
The Interview
    Teachers' Responses to the Interview
    Interpretation and Discussion of Teachers' Interview Results
Conclusion
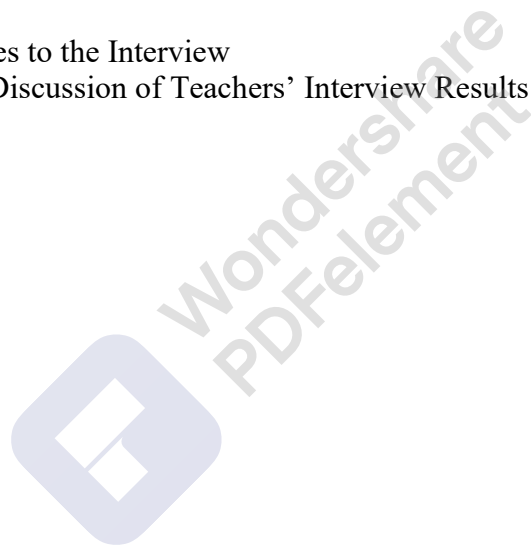
4.1. Introduction

In pursuit of answers to the research questions and hypotheses, this chapter endeavours to consolidate the collected data, subjecting it to rigorous analysis and scrutiny. This thorough evaluation sets the stage for an in-depth interpretation of the study's findings. Many of these findings are addressed using descriptive and inferential data analysis methods. Using this approach, I correlate raw data with the research questions to validate hypotheses. The analysis of test scores, coupled with feedback from teachers and students through questionnaires and interviews, aims to yield significant results and conclusions.

4.2. Data Analysis

The procedure for data analysis and identification requires organizing the data in a systematic manner. It involves rendering the data accessible to a broad spectrum of analysis and multiple levels of interpretations. This endeavour is viewed as a challenging task that necessitates significant effort and skills. Its success hinges on making appropriate decisions about the study's purpose and goals, the research questions, and the data collection procedures. As Glesne and Peshkin (1992) pointed out, "data analysis is the process of organizing and sorting data in light of increasingly sophisticated judgments and interpretations" (p.130). The purpose of data analysis is to collect and extract useful information from data to come up with results. These results are subsequently interpreted to confirm the plausibility of the hypotheses established at an earlier stage. Whether the hypotheses are accepted or rejected determines the study's contribution or, more specifically, its scientific value (Singh, 2006).

In this study, I opted for mixed methods, incorporating both quantitative and qualitative approaches, to facilitate multi-level analysis. This aligns with Dörnyei's (2007) proposition that a more than what comprehensive understanding of a given phenomenon is

likely to be achieved "by deriving numerical trends from qualitative data and specific details from quantitative data" (p.45). Clearly, choosing both methodologies is beneficial as it establishes a robust research design. This, in turn, facilitates an adequate discussion, interpretation, and summarization of the research findings.

4.2.1. Qualitative Analysis

As its core, this type of analysis involves the use of qualitative data such as questionnaires, tests, and interviews to comprehend and subsequently provide insight into a specific area of research. Essentially, qualitative methods are crucial as they enable the researcher to better understand the nuances of language use and the socio-cultural contexts within which they are based. Dörnyei (2007) argued that within a qualitative analysis, most data are converted into text form. In this context, Dörnyei further stated that the significance of this type of analysis lies in both its usefulness and its practicality in focusing attention on understanding the situation under investigation from the participants' perspectives. Unlike quantitative methods, qualitative approaches to data analysis are frequently interpretive and subjective. Backing up this perspective, Dörnyei (2007, p. 38) wrote, "Qualitative research is fundamentally interpretive, which means that the research outcome is ultimately the product of the researcher's subjective interpretation of data." In this case, I distributed questionnaires to both teachers and students, seeking to explore their views on the difficulties and challenges encountered when engaging with metaphoric language in the context of understanding literary texts. The students and teachers provided their responses anonymously, supplying the study with qualitative data relevant to the respondents' voluntary participation in a cooperative model inventory to address the challenges they encounter. The analysis of the qualitative data components presented substantial challenges in terms of collation and analysis. As Marshall and Rossman (1989) explained:

Data analysis is the process of bringing order, structure and meaning to the mass of collected data. It is a messy, ambiguous, time consuming, creative, and fascinating process. Qualitative data analysis is a search for general statements about relationships among categories of data; it builds grounded theory. (p.112)

I also conducted an interview with literature teachers to explore their viewpoints and assumptions regarding the concept of conceptual fluency. The teachers freely responded to the interview questions, and at the same time, they were encouraged to bring up any noteworthy discussion points. Their responses furnished the study with additional qualitative data.

4.2.2. Quantitative Analysis

The majority of closed-ended questions in this study are encoded and presented as numerical data for quantitative analysis. In order to eliminate any potential ambiguity in the interpretation of different statistical scores and outcomes, the data analysis is presented using tables, pie charts, and bar graphs. In order to achieve this objective, I have endeavoured to systematize the gathered data predominantly by transforming the majority of the discoveries into numerical figures and proportions. In relation to this, Porte (2002) suggested that "the initial presentation of findings will often be by means of tables and graphs that help summarize the quantifiable findings in some easily-read forms" (p. 96).Consequently, there are distinct differences between the analytical approaches employed for quantitative data analysis and those used for qualitative data analysis. This is due to the fact that "quantitative analysis is more straightforward … because there are well-defined procedures guided by universally accepted canons to address research issues, and the computer will do most of the detailed mathematical work for us, producing relatively straightforward results" (Dörnyei, 2007, p. 197).

After completing data stratification and coding, I then undertook an exploratory analysis built upon revisiting the research questions and predetermined objectives. Fundamentally, my primary objective as researcher is to establish a connection between the study's findings and the research hypotheses. This is carried out in order to confirm similarities and provide implications that contribute to meaningful evaluations and interpretations.

4.2.3. Evaluating the Efficacy of Metaphor in Enhancing the Understanding of Literary Texts: A Comprehensive Analysis of Pre/Post-Test Outcomes

As indicated in the prior chapter, I made the decision to employ tests as a means of evaluating how interpreting metaphors as aesthetic-motivated devices contributes to the student's overall understanding of literary texts.

To best demonstrate the outcomes of the tests, I initially present the test results using a descriptive statistical analysis approach, wherein the majority of gathered data is depicted in numerical statistics. I then transition to the use of inferential data analysis. This process entails the comparison of the results obtained from a particular subset with those from the entire population. In this procedure, it is imperative to generate reliable inferences regarding the parameters by carefully considering the resulting statistical results and the tabulated distributions of the outcomes. This rigorous methodology enables me to effectively assess the impact of metaphor recognition and learners' perspectives on the role of metaphor in enhancing learners' understanding of poetic texts through pre/post-tests.

The study examines the disparity in scores on the pre-test, which involves exposing students to a collection of metaphorical terms without delving into the linguistic components of the poetic text (see Appendix G) and the score results on the post-test, which is largely based on a comprehensive explanation of the poem's language features, reflecting the

characteristics of the integrated approach that incorporates different levels of analysis: linguistic, cultural, and aesthetic (see Appendix H).

4.2.4. Pre-Test Results

In line with Gibbs' (1992, 1994) model of metaphor processing (comprehension and recognition, interpretation, and appreciation), the evaluation process is structured as follows: 5 points each are assigned to the first rubric and the second rubric, and 10 points to the third, making a total of 20 points. After a comprehensive analysis of 20 assessment sheets, the descriptive statistics derived by the utilization of SPSS reveal the subpar academic performance exhibited by the participants in the initial trial (see Table 8). The table illustrates a range of scores on the pre-test, with an overall mean of 7.0125, and individual scores ranging from 3.00 to 12.00. Of the 20 students, 11 scored below the mean, confirming that a slight majority of 55% of the obtained scores are below the average. The standard deviation of 2.35 for the overall score and a spread of 9.00 indicate a relatively high dispersion of the pre-test scores. This substantial divergence between the highest and lowest scores suggests that the results are indeed varied and not closely clustered around the mean, are not very coherent, and thus are not that pleasing. The results of the pre-test do not demonstrate satisfactory outcomes, though this perspective depends on the specific context and objectives of the study, such as the expected performance levels or the aims of the pre-test assessment. What can be noticed, however, is a range of ability among the participants, reflecting the complexity of the task of recognizing, interpreting, and appreciating metaphor. These results are shown in Table and in Figure 2:

Table 8

Descriptive Statistics of the Pre-test Score

	Metaphor Comprehension and Recognition	Metaphor Interpretation	Metaphor Appreciation	Overall Score
N Valid	20	20	20	20
Missing	0	0	0	0
Mean	2.55	1.76	2.70	7.01
Std. Deviation	.64	.87	1.13	2.35
Minimum	1.50	.50	1.00	3.00
Maximum	3.50	3.50	5.50	12.00

Figure 2

Descriptive Statistics of the Pre-test Score
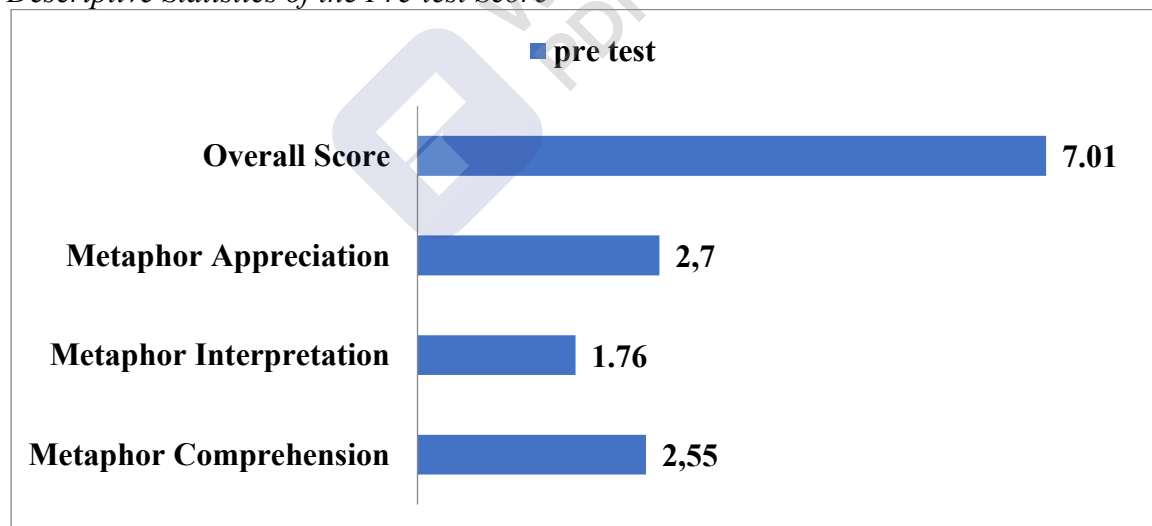
To gain a detailed insight into the students' performance across various aspects of metaphoric understanding (see Figure 2), a comparison was made between the different assessment categories. Since the scores for comprehension and recognition and interpretation were evaluated on a scale of 5, while the scores for appreciation were evaluated on a scale of

10, the data reveal that the mean score for appreciation (2.70) is higher than for comprehension and recognition (2.55), and interpretation (1.76). Significantly, the students performed considerably better in the first and last rubrics. In fact, Figure 2 reveals distinct capabilities in these three critical areas. In the Metaphor Comprehension and Recognition rubric, 65% of the students scored 2.5 or more, and conversely, 35% did not manage to reach that score, indicating that almost two-thirds of the students were able to understand the basic concepts of metaphor comprehension and recognition. Nevertheless, because in the first exercise I asked the students to state simply whether the following statements were literal or metaphorical, it is worth considering how identifying by chance might affect these results. The fact that this task could potentially be approached through random guesswork, and not relying on differentiating between literal and metaphorical usage, could introduce a level of uncertainty or noise into the data. However, in the area of metaphor interpretation, 20% of the students scored 2.5 or more on the rubric, and conversely, 80% did not manage to reach that score. This indicates a significant challenge in this area, with just one-fifth of the students able to interpret metaphors at the specified level. Surprisingly, in Metaphor Appreciation, 10% of the students scored 5 or more on the rubric, out of a possible 10 points, and conversely, 90% did not manage to reach that score. This reveals a challenge in this area, with only a small fraction of the students showing a higher level of appreciation for metaphors. Importantly, the overall scores range from 3 to 12 with a mean of 7.01, suggesting a general need for improvement, particularly in the interpretation and appreciation rubrics.

In general, the pre-test results indicate a reasonable level of proficiency among the pupils in discerning between literal and metaphorical language. However, the learners' capacity to interpret as well as to appreciate metaphors appears to have been significantly lower, as most of them were unable to provide satisfactory responses to many questions of the test. This result both suggests a worrisome shortfall in these areas and calls for the

learners to understand how to analyse a poem. To address this, it is very important to gauge the post-test results. This step enables me to quantitatively evaluate and analyse any changes in the academic performance of the students following their participation in supplementary metaphor classes, utilizing the integrated approach.

4.2.5. Post-test Results

As with the pre-test, the post-test comprises three rubrics. The first and second items are worth5 marks each, while the third item has a value of 10 marks, resulting in a cumulative sum of 20 marks. Following a comprehensive analysis of 20 examination papers, the descriptive statistics pertaining to the ultimate grades, computed using SPSS, indicate a discernible improvement in the academic performance of the students after the intervention (see Table).As shown in Table , the students' scores range from 4.25 to 16.5 out of 20, with a mean of 9.75. More comprehensively, this test shows that 10 participants (50%) reached the mean average, while the remaining participants failed to do so. The standard deviation and the spread for the overall score are 3.28 and 12.25, respectively, indicating a relatively high dispersion between the post-test scores. Though the scores are not closely clustered around the mean, fortunately, this wider dispersion reveals a broader range of understanding among the individuals assessed. These results are shown in Table and in Figure 3:

Table 9

Descriptive Statistics of the Post-test Score

		Metaphor Comprehen-sion and Recognition (post-test)	Metaphor Interpretation (post-test)	Metaphor Appreciation (post-test)	Overall Score (post-test)
N	Valid	20	20	20	20

Missing	0	0	0	0
Mean	3.22	3.10	3.53	9.75
Std. Deviation	.85	1.07	1.69	3.2
Minimum	2.00	.50	1.50	4.25
Maximum	5.00	4.50	7.50	16.50

Figure 3

Descriptive Statistics of the Post-test Score
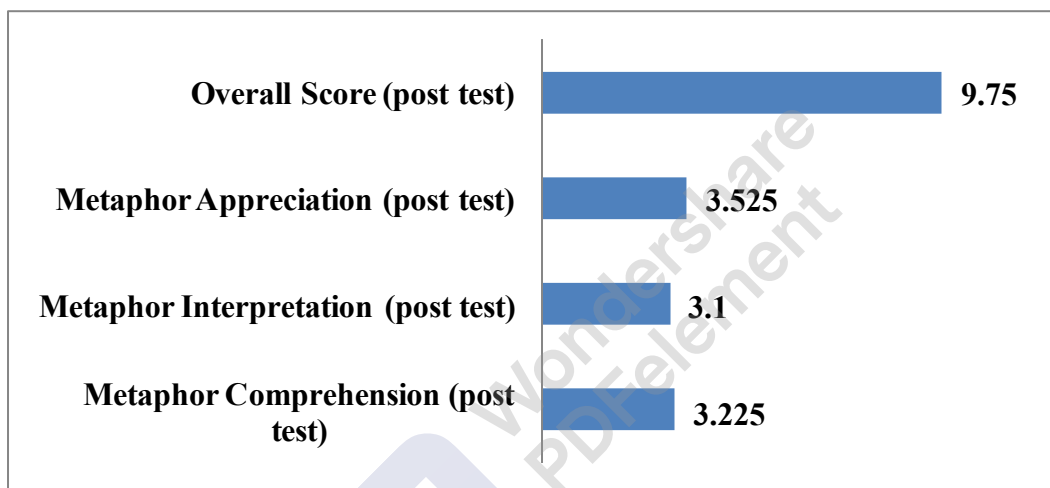
These results reveal substantial shifts in the mean in the process of understanding metaphors. It is evident that the outputs show significant enhancement in the outcomes throughout all phases. For comprehension and recognition, the average score (M=3.23) attained by the participants in the post-test reveals the significant advancements made subsequent to the completion of the experiment. The findings of the study on metaphor comprehension and recognition indicate that a majority of the participants demonstrated an enhanced ability to differentiate between literal and metaphorical statements. Specifically, 80% of the students achieved scores that were at or above the average, while the remaining 20% obtained scores ranging from 2.5 to 5, which were considered subpar. Regarding the assessment of interpretation, the mean (M=3.10) obtained by the participants in the post-test

demonstrates the impressive gains achieved subsequent to the experiment. According to the results on metaphor interpretation, a minority of students, namely four individuals comprising 20% of the whole sample, did not attain average scores. Conversely, the majority of students (80%) achieved commendable scores ranging from 2.5 to 5. The findings presented above, yielding an average score of 3.10, demonstrate the notable progress observed in the students' capacity to comprehend and analyse metaphors.

As far as appreciation is concerned, the mean (M=3.53) achieved in the post-test shows a slight advancement made post experiment. As revealed by the data in Metaphor Appreciation: only four students (20%) met the average, while the remainder (80%) failed to gain good scores ranging from 5 to 10.

In the post-test, students made considerable progress in terms of their competence in comprehension and recognition, interpretation, and appreciation. This is not due to chance, but rather through becoming more aware of how to differentiate literal and non-literal aspects of language. The development also includes enhancing learners' metaphor interpretation through the application of conceptual metaphor theory (CMT). In addition, it involves deepening their understanding of the cultural background of the poem.

4.2.6. Comparison Between the Pre-test and the Post-test Scores

To compare the descriptive results of both the pre-test and post-test, the findings were further analysed using two t-tests conducted with SPSS. I compared the descriptive results of both the pre-test and post-test. First, I tested the normality of the data distribution using two non-parametric tests. Then I further analysed the findings using two t-tests (non-parametric tests) conducted with SPSS.

Non-Parametric Tests:

a) The one-sample Kolmogorov–Smirnov test: this is used to test the distribution normality of the data. In a normal distribution of scores the significance value (sig) to exceeds the alpha significance level of 0.05, or 5%.

b) The Shapiro–Wilk test: this is another widely used method to verify the normal distribution of data. Similar to the Kolmogorov–Smirnov test, the Shapiro–Wilk test supports the assumption of normality when the significance value is greater than 0.05.

Parametric Test:

The paired-samples t-test: This test is used to compare two means for the same group at different times (such as pre-test and post-test scores) or for matched or paired subjects. This test examines the statistical significance of the change in participants' scores following a period of teaching. The examination involves the quantification of the probability of the significance value (P-value), the magnitude of difference between the variants of the test (T-value), the degrees of freedom for the variables (df), and, if relevant, the correlation between the tests (rp).

In summary, the results displayed in

Table verify the factor of normality for most of the given tests, with significance values greater than 0.05. Specifically, using the Kolmogorov–Smirnov test, all pre-test and post-test values are above this threshold, with the exception of Metaphor Appreciation (pre-test), which shows a significance value of P=0.044. Using the Shapiro–Wilk test, all values are above this threshold. To gain a tangible understanding, the normal probability plots in

Figure 4 demonstrate that both the pre-test and post-test marks align with, or are close to, the line of normality.

Table 10
Kolmogorov–Smirnov and Shapiro–Wilk Tests of Normality for Pre and Post-Test

	Kolmogorov–Smirnov[a]			Shapiro–Wilk		
	Statistic	df	Sig.	Statistic	Df	Sig.
Metaphor Comprehension and Recognition (pre-test)	.17	20	.20*	.94	20	.31
Metaphor Interpretation (pre-test)	.12	20	.20*	.95	20	.43
Metaphor Appreciation (pre-test)	.20	20	.04	.91	20	.05
Overall Score (pre-test)	.14	20	.20*	.97	20	.70
Metaphor Comprehension and Recognition (post-test)	.15	20	.20*	.94	20	.21
Metaphor Interpretation (post-test)	.12	20	.20*	.96	20	.53
Metaphor Appreciation (post-test)	.14	20	.20*	.97	20	.71
Overall Score (post-test)	.14	20	.20*	.96	20	.63

* This is a lower bound of the true significance.

ª Lilliefors Significance Correction

Figure 4

Normal Q-Q Plot of Pre-test and Post-test Scores
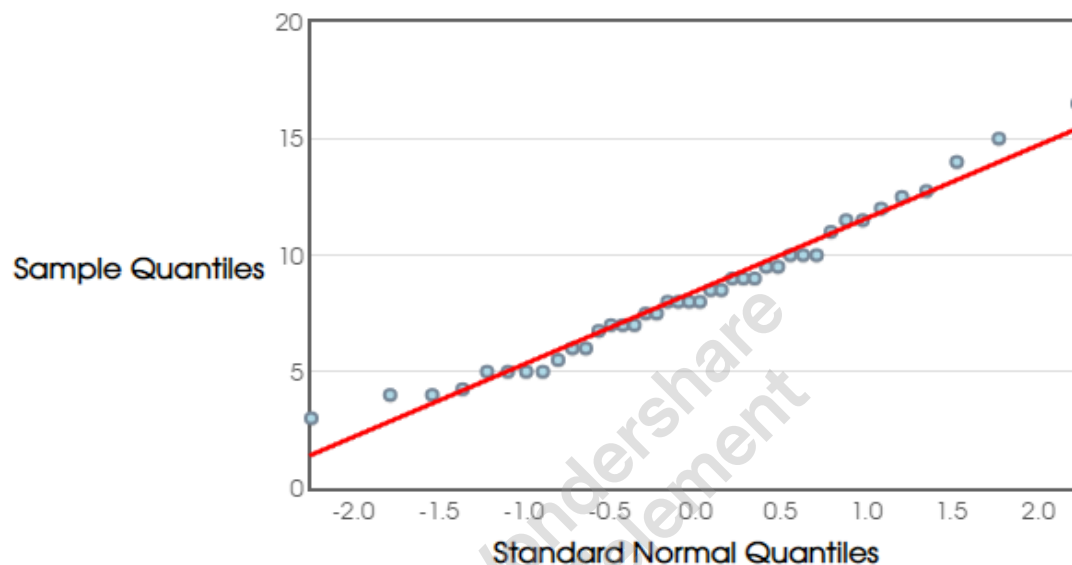
I conducted a paired-samples t-test to assess treatment progress, reassured that the distribution of scores adheres to the assumptions of normality. From the results presented in Table , it is evident that individuals who attended additional sessions on metaphor, utilizing the integrated framework, had enhanced metaphoric competence. Compared to the pre-test (Mean=7.01, SD=2.35), they show an increase in the mean score (Mean=9.75, SD=3.28), with a difference in mean of [2.74]. The standard error of the mean is observed to be greater in the post-test as compared to the pre-test in all pairs. The observed rise in the standard error offers valuable information regarding the accuracy of the mean as a representation of the population parameter, indicating a higher level of variability in the post-test scores. In short, the overall score encapsulates the aggregate performance across all aspects of metaphoric competence and shows substantial improvement. Table 11 concisely presents the statistical

data obtained from the paired-samples t-test, succinctly showing the difference between pre-

test and post-test scores.

Table 11

Paired Comparison of Pre-test and Post-test Scores

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Metaphor Comprehension and Recognition (pre-test)	2.55	20	.65	.147
	Metaphor Comprehension and Recognition (post-test)	3.23	20	.85	.19
Pair 2	Metaphor Interpretation (pre-test)	1.76	20	.87	.19
	Metaphor Interpretation (post-test)	3.10	20	1.07	.24
Pair 3	Metaphor Appreciation (pre-test)	2.70	20	1.13	.25
	Metaphor Appreciation (post-test)	3.53	20	1.69	.38
Pair 4	Overall Score (pre-test)	7.01	20	2.35	.53
	Overall Score (post-test)	9.75	20	3.28	.73

Understanding the relationships between paired variables is crucial for this analysis.

The paired-samples correlations (Table) quantifies these relationships, offering a

comprehensive view of how different paired measurements relate to each other within my study. The data reveal strong positive correlations across all pairs, suggesting that participants who scored well in the pre-tests also tended to perform well in the post-tests across all measured aspects of metaphoric competence. It is important to bear in mind that correlation coefficients are bounded between 0 and 1, with values approaching 1 denoting a more robust association between the two variables. Thus, from this perspective, an insightful conclusion to be drawn is that the results of the participants in the post-test tend to align with the scores obtained on the pre-test. This alignment is evident as the correlation coefficient approaches the value of 1, signifying a robust connection between the two sets of scores. That is, all pairs indicate that these correlations are unlikely to have occurred by chance. Table depicts the paired comparison of pre- and post-test score correlations.

Table 12

Paired Comparison of Pre- and Post-Test Score Correlations

		N	Correlation	Sig.
Pair 1	Metaphor Comprehension and Recognition (pre-test) & Metaphor Comprehension and recognition (post-test)	20	.72	.00
Pair 2	Metaphor Interpretation (pre-test) & Metaphor Interpretation (post-test)	20	.80	.00

Pair 3	Metaphor Appreciation (pre-test) & Metaphor Appreciation (post-test)	20	.77	.00

Table 12 (Continued).

Pair 4	Overall Score (pre-test) & Overall Score (post-test)	20	.88	.00

To determine accurately whether the intervention made a difference in my study, I opted to closely examine the data using the paired-samples t-test of difference in the pre/post-test scores. This test is used to assess whether two responses measured with the same statistical units are significantly different. As the findings suggest (see Table and Figure 5), the differences between the pre-test and the post-test scores are statistically (highly) significant. In particular, the negative mean differences across all pairs demonstrate a consistent increase in post-test scores compared to the pre-test phase. The p-values (all less than 0.05) confirm that these improvements are statistically significant. Thus, it may be inferred that the experiment was successful. The t-value is an additional A factor of significance that contributes to the reliability of implementing an integrated framework; in this context, it is characterized by its magnitude being further from 0. Specifically, the t-value for Pair 2, which is minus 9.2, represents the highest magnitude among the provided t-values. This value is considered to be far greater in magnitude than 0, where a more negative value indicates a higher magnitude in this statistical context. It is worth noting that the degrees of freedom (df) are typically calculated as the number of pairs minus 1.

Table 13

Paired-Samples T-Test of Difference in the Pre/Post-Test Scores

		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Metaphor Comprehension (pre-test) - Metaphor Comprehension (post-test)	−.68	.59	.13	−.95	−.40	−5.11	19	.00
Pair 2	Metaphor Interpretation (pre-test) - Metaphor Interpretation (post-test)	−1.34	.65	.15	−1.64	−1.033	−9.20	19	.00

Pair 3	Metaphor Appreciation (pre-test) - Metaphor Appreciation (post-test)	−.83	1.10	.247	−1.34	−.31	−3.35	19	.003

Table13 (Continued).

Pair 4	Overall Score (pre-test) - Overall Score (post-test)	−2.74	1.64	.37	−3.51	−1.96	−7.4	19	.00

Figure 5

Paired-Samples T-test of Difference in the Pre/Post-Test Scores
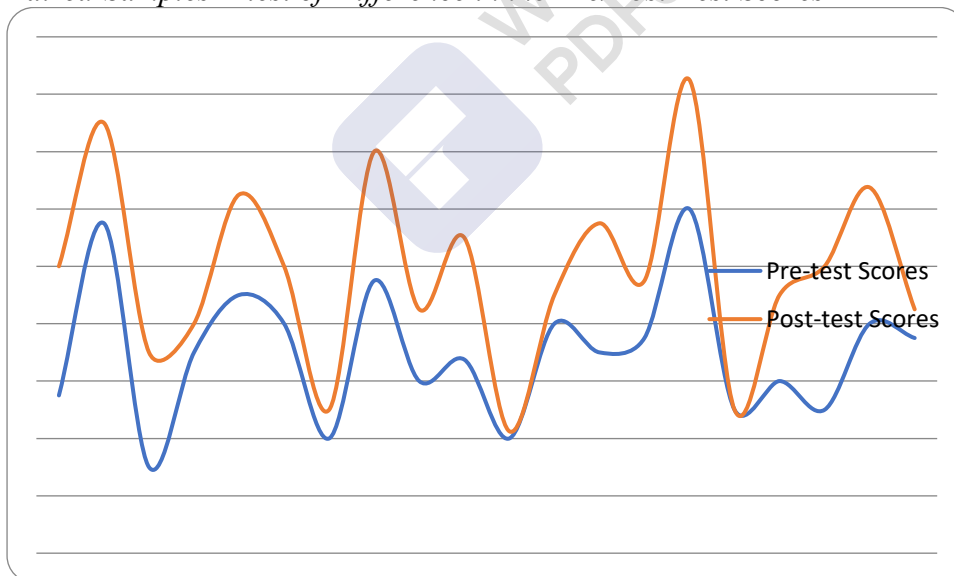
In summary, the comparison of pre-test and post-test scores through the application of both non-parametric (the one-sample Kolmogorov–Smirnov test and Shapiro–Wilk test) and parametric tests (the paired-samples t-test) demonstrates a statistically significant improvement for post-test scores, thus verifying the efficacy of the intervention. Students'

scores on the post-test are notably more homogeneous, hovering near the mean, in contrast to the pre-test scores, which are slightly more dispersed and display a greater standard deviation.

4.2.7. Tests: Results, Interpretations, and Discussions

It is crucial to re-examine the primary goals of my study, which aimed to elucidate the aesthetic evaluations made by Algerian EFL learners while encountering metaphorical imagery, as well as the impact of such recognition and active involvement on their comprehension of literary texts. In reality, the tests are designed to forge a connection between these first-year learners and metaphoric language use at the heart of poetry. When evaluating how the mechanism of metaphor functions, much has been discovered by focusing intense attention on the learners' ability to use metaphors as aesthetics-motivated devices to understand poetic texts. The initial method used to evaluate learners' understanding of metaphorical language indicates that first-year students are not yet prepared to fully understand metaphors embedded in classical English poetry. In terms of comprehension and recognition, the distinction between literal and figurative language can be unclear, vague, and daunting. In addition, their language competence and readiness to interpret metaphors as well as to appreciate the aesthetic value of those images appear to be undeveloped. Therefore, their understanding of the poem significantly faltered. This is evident as most of the participants did not provide acceptable answers to many of the questions on the pre-test. The results of the pre-test do not align with the anticipated outcomes, which contradicts the basic premise presented in the introductory section of this study.

However, one may infer that after attending extra metaphor classes and being involved in the integrated teaching model, the novice 20 first-year EFL Algerian students from Saida University developed their comprehension and recognition, interpretation, and appreciation of metaphors, and showed more satisfactory responses in understanding the

aesthetic and emotive nature of metaphor at the end of the experiment than at the beginning. In other words, the aesthetic appreciation of metaphoric images is firmly on track and has been sufficiently developed, allowing students to grasp the complex meanings of poetic metaphors with ease. Thus, their understanding of literary texts significantly improved.

In whatever way, the challenge of comprehending and interpreting poetic metaphors proved to be difficult for novice learners in their first year of study. Despite the improvements witnessed after the intervention through the application of an integrated approach in the learners' metaphor competence, many students could not grasp all the metaphorical images and symbolic renderings extracted from the poems under examination. This deficiency could possibly stem from them any hurdles and difficulties with which the EFL learners were still struggling. These are addressed later in this study. In the very fact, the pretest results do not correspond with the expected outcomes, contradicting the study's hypothesis. In this context, Littlemore (2008) and Picken (2001, 2005) emphasized that EFL learners often face difficulties with less obvious metaphors in literary texts. However, they also pointed out that focused awareness-raising activities can significantly enhance learners' comprehension. Furthermore, these results are consistent with Bouali's (2020) findings, which suggested that the challenges faced by Algerian EFL students in interpreting complex metaphorical imagery stem from outdated teaching methods. These difficulties may be attributed to a lack of metaphorical competence, which refers to the ability to accurately understand and produce metaphors (Danesi, 1993; Littlemore, 2001; Littlemore & Low, 2006; Low, 1988).

I initially posited that the integrated model of teaching metaphor could serve as a catalyst for enhancing the understanding of literary texts among first-year students at the University of Saida. After a thorough and meticulous examination of the primary findings from this research, one could arrive at definitive evidence affirming the validity of this

approach. That is, though the path may have been strewn with thorns, teaching metaphor through the integrated approach to enhance understanding of literary texts significantly influenced learner outcomes, as the majority were able to surpass their initial pre-test scores. The impact was undeniably valuable, reflecting its importance in every stage from metaphor recognition/comprehension to interpretation and finally appreciation.

At this stage, I bridged the knowledge gap by providing remedial work using the pre-test teaching material and applying the integrated approach. This strategy reinforced students' understanding of metaphors and literary analysis in poetry, while also assessing their aesthetic appreciation of the poetic text. "A Poison Tree" by William Blake was analysed through the integrated model that spans linguistic, cultural, and aesthetic dimensions. Linguistically, the poem hinges on an extended metaphor where wrath is likened to a growing tree, as showcased in: "I told my wrath," "I watered it in fears," "And I sunned it with smiles," and "Till it bore an apple bright." Symbols such as the apple, garden, and tree hold deep cultural meanings. The apple, often linked to the biblical tale of Adam and Eve, represents temptation and sin. Gardens symbolize paradisiacal innocence, with the Garden of Eden being a prime example. Trees stand for life and growth, with significant biblical trees emphasizing humanity's choices and connection to the divine. These symbols add depth to literary narratives, enriching them with age-old associations. Aesthetically, the metaphorical image of the radiant but deceptive "apple bright" captures the beguiling allure of perceived triumphs. In parallel, the metaphor of the foe lying beneath the tree, juxtaposed with the dawn, underscores the tragic aftermath of unchecked anger and treachery.

As demonstrated in the analysis so far, the integrated approach guided students to unlock the treasure nestled within the poem's stanzas. In the current study, several language-based teaching strategies were championed to foster a richer understanding of poetry among learners. Firstly, students were equipped with comprehensive information about the poet's

background, covering his biography and the dominant literary trends of his era. Secondly, a core aspect of this approach is the close reading of poems, highlighting elements such as rhyme, rhythm, and figurative language, which unveil the poem's deeper layers. Furthermore, students were immersed in an interactive learning environment, encouraged to dive deep into the text and maintain a reflective journal throughout the study. Multimedia tools further enhanced understanding, making abstract concepts tangible. These integrative teaching strategies served as a catalyst, motivating learners to appreciate the depth and emotive power of metaphorical imagery, especially in poetry. In summary, this research demonstrates how such strategies enhance students' ability to grasp metaphoric images within poetic texts.

In conclusion, the findings provide support for the soundness of the first hypothesis proposed at the outset of the study. The first hypothesis suggests that the recognition /comprehension of metaphors as aesthetics-motivated devices is positively correlated with a deeper understanding of literary texts among first-year EFL students at the University of Saida, indicating the aesthetic function is evident. This deeper understanding becomes evident in the students' improved ability to interpret, discuss, and analyse the literary texts in which these metaphors are utilized. Similar to the studies conducted by Gibbs (2002) and Csatár et al. (2006),my research suggests that the level of recognition/comprehension of metaphors by first-year EFL students positively correlates with their appreciation of the aesthetic function of metaphor and, afterwards, with their ability to understand literary texts. However, it is crucial to acknowledge that such improvement in metaphor comprehension and literary interpretation among first-year EFL students can only be fully realized by implementing the integrated approach. Consistent with the findings of Bouali (2020), my results also indicate that this approach might yield better results in fostering first-year students' metaphoric competence to understand literary texts.

Eventually, since this study is among the first to explore the use of metaphor as an aesthetic-motivated device to understand literary texts, it is not easy to ascertain how these findings can be generalized to all such learners. This is mainly because metaphor interpretation is inherently subjective and can vary greatly from one individual to another.

To further the research, I sought students' and teachers' perspectives through the application of questionnaires.

4.2.8. Students' Questionnaire

As outlined in the preceding chapter, this questionnaire consists of 20questions, organized to underpin the accuracy of the data collection and analysis process.

4.2.8.1. Results of the Students' Questionnaire

The results of the questions were as follows:

Questions 1 to 9: General Information and Preferences

The 32 students who answered the questionnaire consisted of 12 men (37.5%) and 20 women (62.5%), perpetuating the perception that foreign languages are more suitable for women, whilst men are more oriented towards scientific and technology disciplines. Their ages ranged from 18 to 25, with an average of about 21. Regarding their streams in secondary school: 16, or 50%, were in literature and philosophy classes, seven (22%) were in science classes, eight (25%) were in foreign languages classes, and only one student (3%) had a baccalaureate in management and economy. In total, 81% of the informants asserted that their choice of English as a major was made freely, whereas 19% of the students indicated that their first choice was enrolling in the Higher Teacher Training College, either for Arabic or for philosophy. When they were asked "How would you evaluate yourself as an English student?" nineteen students (59%) chose the option "average." Meanwhile, six (19%) of them

self-identified as having a substandard level, and seven students (22%) evaluated their English proficiency as good.

In relation to the preferences of informants in reading literary texts, the responses provided by students indicated that 18 individuals, accounting for 56% of the sample, prefer engaging with short stories. Of the whole student population, 15% (five) gave a preference for plays, while 6% (n=2) indicated a preference for reading poems. Additionally, a proportion of 12.5% (four) preferred books. In contrast, a small proportion of three students (constituting 9% of the sample) reported a lack of engagement with literary materials.

Regarding the thematic preferences of students in literary materials, a total of 22 students, accounting for 68% of the sample, indicated a preference for reading materials centred around the theme of friendship. Betrayal themes ranked third, with six students (18%) showing interest. Furthermore, four students (12%) expressed interest in texts not primarily concerned with literature, such as historical accounts, current events, or cultural studies. Themes such as freedom and loyalty were not on their list of interests.

Questions 10 to 17: Students' Attitudes and Beliefs About the Use of Metaphor

Question 10:

As for the types of literary texts used by the teacher to study metaphor, 19 students (60%) answered this question by indicating the third choice: poems. Six students (19%) asserted that novels were used. Furthermore, two students (6%) indicated plays, while five students (14%) were exposed to other extracts as their primary sources, such as personal expressions, speeches, and proverbs (see Figure 6).

Figure 6

Types of Literary Texts Used by Teachers to Guide Students in Studying Metaphor
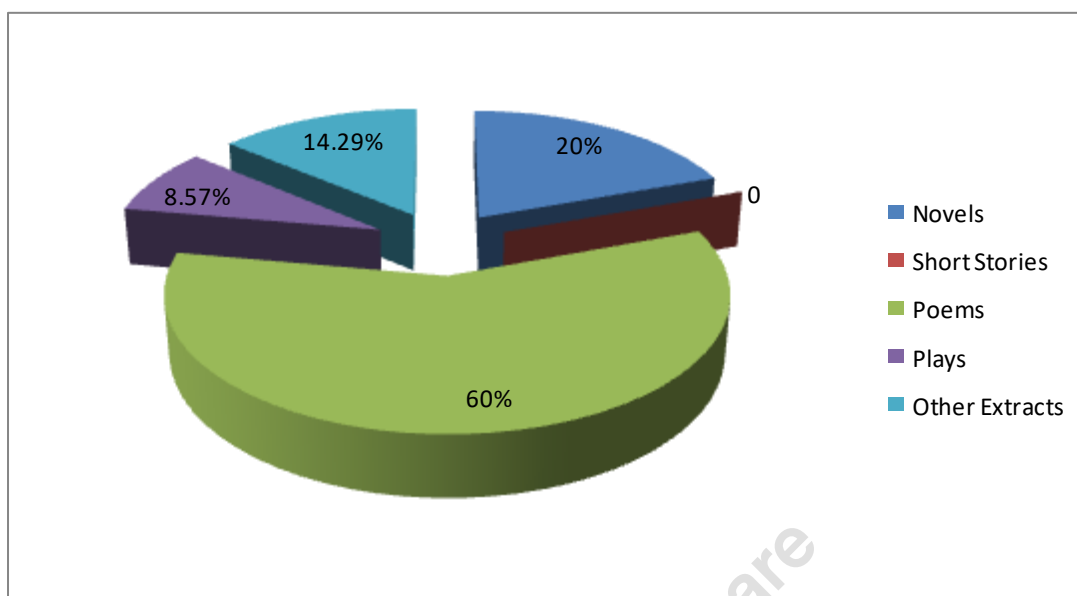
Question 11:

This question was crafted to probe students' appreciation of metaphor. Most respondents expressed strong disapproval of metaphors. About 66% (21 students) articulated a significant aversion to metaphor, mainly due to its complex nature. In contrast, 34% (11 students) expressed a positive outlook towards metaphor. These results are presented in Table 14 and in Figure 7.

Table 14

Students' Appreciation of Metaphor

Students' Appreciation of Metaphor	Number of Informants	Percentage
Yes	11	34%
No	21	66%

Figure 7

Students' Appreciation of Metaphor
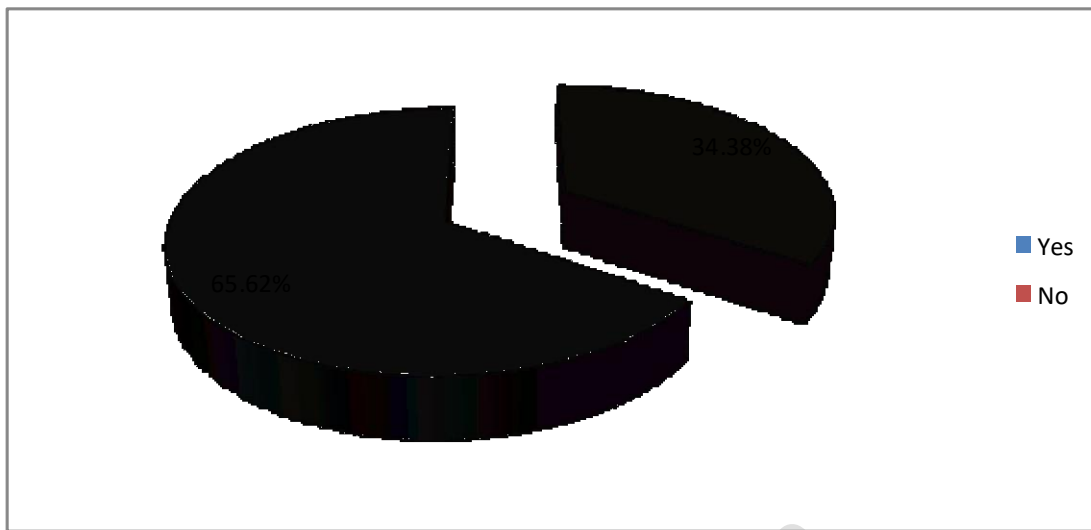
When I inquired further into the reasons for students' appreciation of metaphor, the findings were as follows: 10% of respondents believe metaphors serve as a mere decorative device. That is, they see metaphor as an aesthetic device in the hands of literary artists crafted in a rhetorical style. However, 25% of the informants recognize metaphors as an issue of conceptualization in cognitive linguistics. This raised the question of the reasons for students' dislike of learning about metaphors.

The majority of students who did not appreciate learning about metaphors might hold this view for various reasons. Some may find them challenging. Furthermore, other students have a strong prejudice against metaphoric images in literary texts, perceiving them as arduous and difficult.

Question 12:

If metaphorical images in literary texts are so important, do EFL teachers give them adequate attention in metaphor courses? In answering this question, 59% of the students reported that this figurative device was not focused upon by their teachers, which could

potentially hinder their understanding of literary texts. In contrast, the remaining 41%confirmed that such a topic is thoroughly covered by their teachers.

Question 13:

If one's motivation plays a crucial role in grasping metaphorical images, then it becomes essential to understand students' enthusiasm for unravelling the intricacies of metaphorical language and its layered meaning. To this end, 17 of the students conveyed their enthusiasm for mastering the use of metaphor in literature classrooms, believing that it could enhance their literary appreciation, language ability, and cultural insight. On the other hand, 15 respondents indicated discomfort and a lack of motivation to learn metaphors because of their intricate layers of meaning.

Question 14:

The objective of this inquiry was to ascertain whether the comprehension of metaphors aids novice learners in comprehending the overarching concept of a literary text. Twenty-five informants believed that interpreting figurative images enhances their understanding of the entire literary text. In contrast, seven participants reported that they possess the ability to grasp the intended message of the literary text in the absence of a complete understanding of its metaphorical imagery. These results are shown in Table 15 and in Figure 8.

Table 15

Contribution of Metaphor Interpretation in Understanding Literary Texts

The Contribution of Metaphor Interpretation in Understanding Literary Texts	Number of Informants	Percentage
Yes	25	78%
No	7	22%

Figure 8

Contribution of Metaphor Interpretation in Understanding Literary Texts
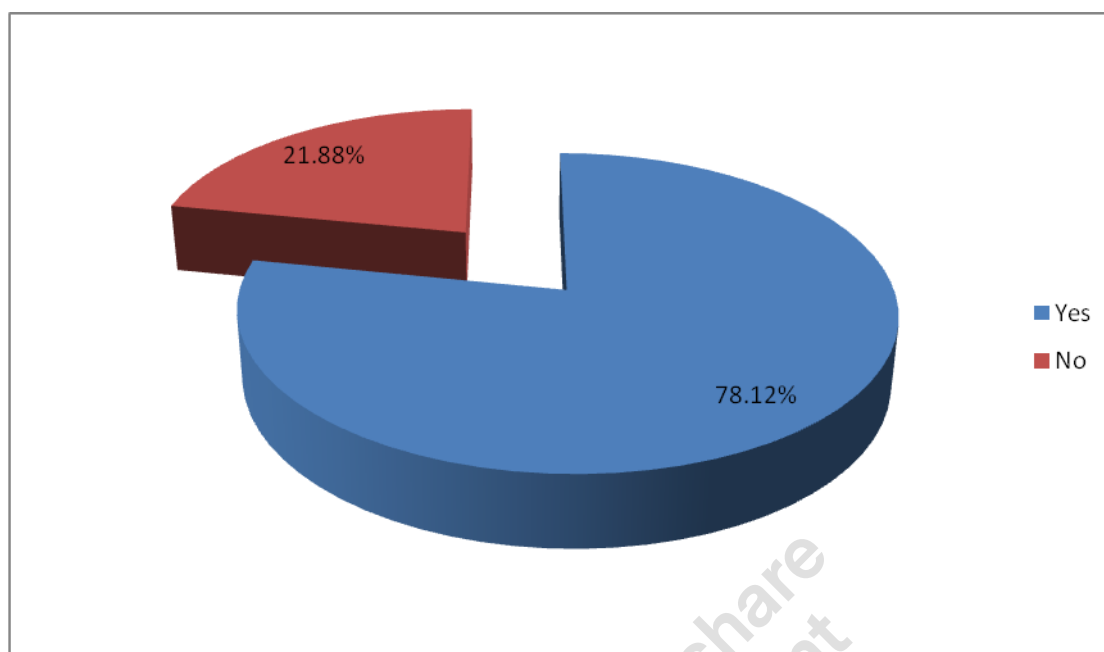
Question 15:

      This question was intended to highlight the key skills enhanced by teaching metaphorical images. In total, 44% (14 of 32) of students chose language proficiency as it builds their linguistic competence. Similarly, 50% (16 students) emphasized that learning metaphor can refine learners' written style. Also, 66% (21 informants) expressed the belief that learning about metaphor provides a lens to understand the culture of the target language (TL). Significantly, a substantial majority of informants, namely 78% (25 participants), emphasized the crucial role of acquiring knowledge of metaphoric imagery in facilitating an overarching comprehension of literary texts as a whole. Furthermore, 53% (17 students) asserted that studying metaphorical constructs can aid vocabulary acquisition. Lastly, 25% (eight informants) gave lower importance to critical thinking and cognitive skills (see Figure 9).

Figure 9

Roles of Metaphoric Images for Learners
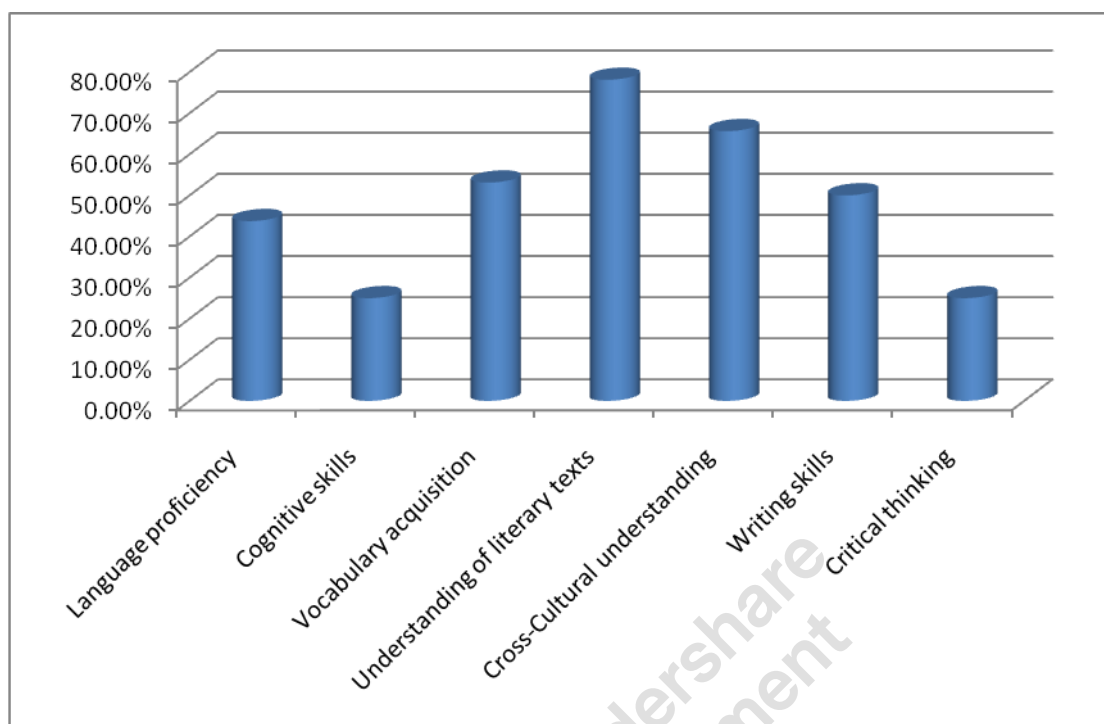
Question 16:

Question 16 shed light on the primary processes and strategies that aid in understanding metaphorical expressions. In essence, responses to this question clearly showed that students relied on the following to improve their understanding: dictionaries (78%), negotiating the meaning with the teacher (75%), and visual aids (72%). Analogously, 62.5% of informants rely on understanding the context of the text. In contrast, a quarter of respondents reported employing cognitive abilities and mental processes when seeking potential interpretations of figurative devices. However, collaboration in groups (22%) and searching for an equivalent in their first language (16%) are less common strategies (see Figure 10).

Figure 10

Learners' Strategies to Understand Metaphoric Language
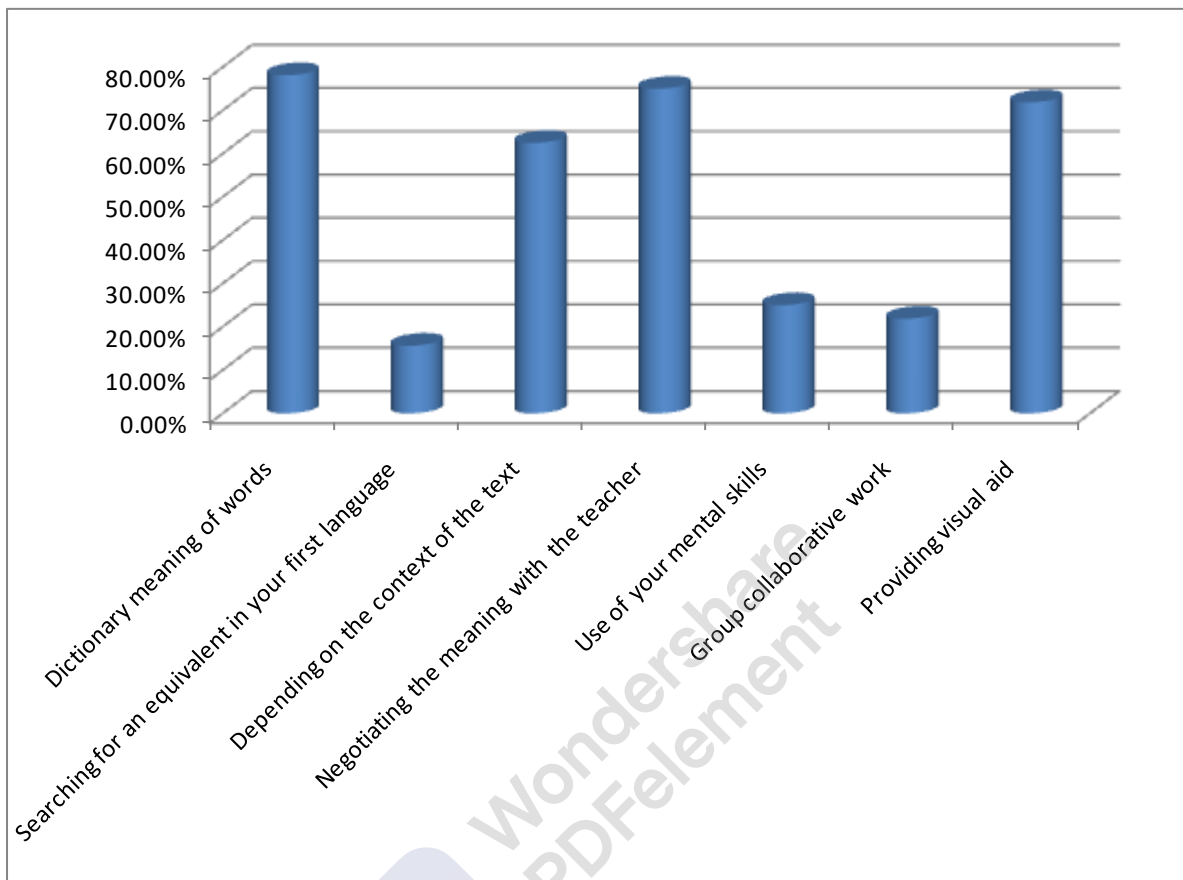
Question 17:

   This question asked individuals to engage in self-evaluation regarding their proficiency in comprehending and effectively utilizing figurative language. Twelve students, comprising 37.5% of the sample, stated that their metaphorical competency is at an average level. It is noteworthy that 10students, about 30% of the sample, acknowledged their limited proficiency in this particular domain. In contrast, 15.62% of the students expressed proficiency in comprehending metaphorical imagery, whilst 10% admitted to lacking this ability. Moreover, 7% of the students reported having a significantly low level of competence in understanding metaphors (see Figure 11).

Figure 11

Students' Self-Assessment of their Metaphoric Learnability
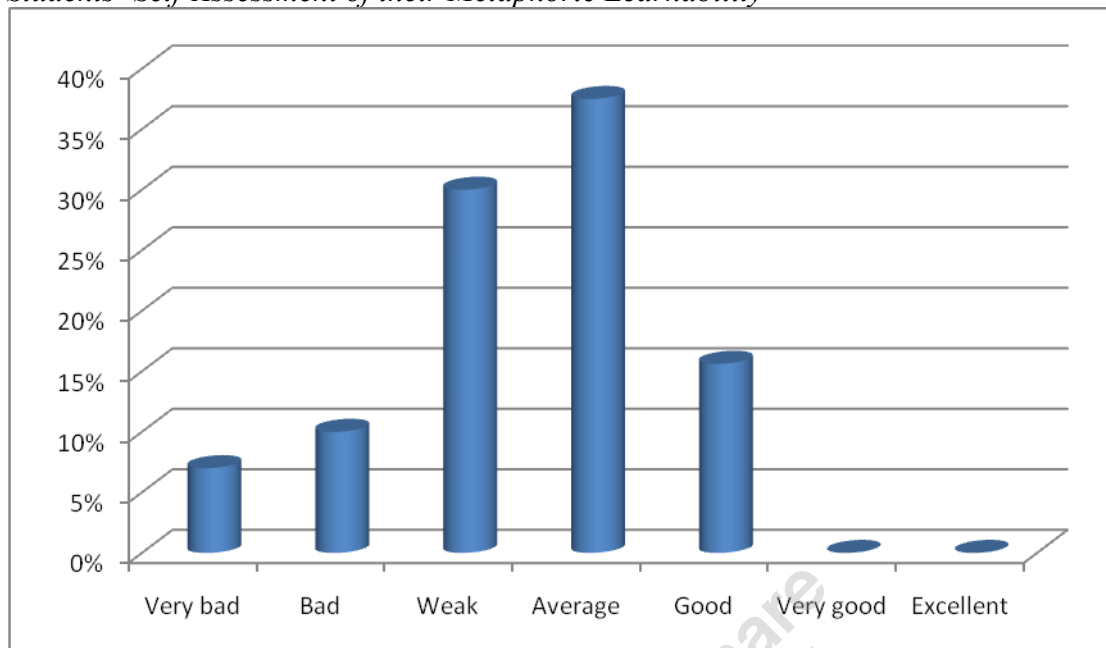
Questions 18 to 20: Difficulties in Metaphor Comprehension

Question 18:

The purpose of this question was to furnish details of the most significant factors that influence the understanding of metaphors. Interestingly, 26 (80%) of the informants highlighted that hidden meanings are the primary reasons for learners' inability to comprehend metaphoric images. The data also showed that 23 (72%) pointed to unfamiliarity with figurative language. Moreover, 21 (65%) of the students cited unfamiliarity with the culture of the English language. Conversely, 14 (45%) of the respondents believed that teachers' reliance on certain methods can negatively impact the teaching process. In the same regard, 11(35%) of the informants identified a limitation in vocabulary as a factor. Last but not least, three students (9.38%) brought another issue to light: linguistic difficulties (see Figure 12).

Figure 12

Main Factors of Students' Deficiency in Metaphor Understanding
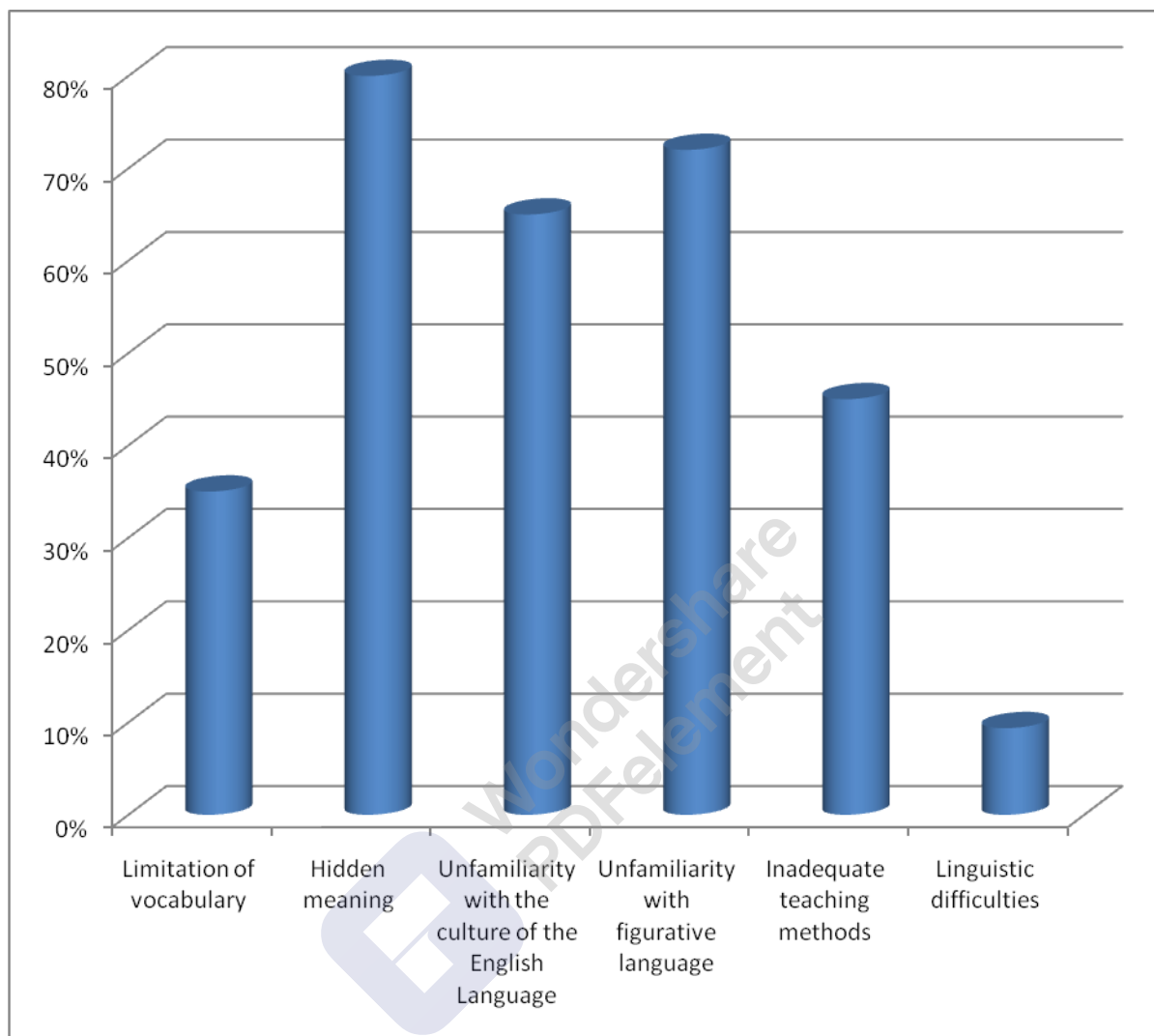
When I inquired further into the origins of students' difficulty in understanding metaphors, 50% of the learners indicated that they had limited lecture time dedicated to metaphors. However, 34% of the informants cited a lack of motivation. The remaining 16% of the informants revealed that they were not interested in literature courses. Notably, one student said, "As a novice, I'm unfamiliar with metaphors and figurative speech."

The final question was designed to elicit a range of open-ended replies from the students, soliciting recommendations from students regarding strategies and approaches that

could aid in their comprehension and interpretation of metaphors within literary works. Consequently, they proposed the following suggestions:

- The use of technology

- Dedicated metaphor classes

- Teaching figurative language should be a fundamental component of the entire university programme

- Using literary texts as a medium to foster writing skills

- The teaching of basic figurative speech should be initiated in secondary school

- Feedback from native speakers

- Cultural media integration

4.2.8.2. Interpretation and Discussion of Students' Questionnaire Results

Beyond the shadow of a doubt, metaphor still holds sway in the EFL classroom, but its standing on the stage of language learners is often questioned. Many students struggle with its intricate aspects and feel disheartened by the opacity of metaphoric images. This scene is consistent with the research's second hypothesis. Predictably, students have clearly expressed that their ability to tackle the challenges inherent in metaphors is severely hindered by obscure meanings, unfamiliarity with figurative language, lack of knowledge about English culture, and inadequate teaching materials. While this area has not been fully clarified yet, learners feel their ability to interpret metaphor images is average. However, some are sceptical about their skills in this area, often described by others as "a can of worms." Based on the diverse viewpoints of learners, it is evident that teaching metaphoric language is crucial for foreign language students, given that it provides a means of understanding the target language culture, enhances comprehension of entire literary texts, and bolsters language proficiency by building their linguistic competence. Moreover, when

students crash head-on into metaphorical expressions, they employ various strategies to unravel the underlying meanings.

Watching the performance of metaphor in the EFL classroom theatre brings up a natural question about the techniques and methods that can be employed to teach it. When faced with such a question, students suggested various methods to aid in interpreting metaphors in literary texts. Their recommendations include integrating technology, offering dedicated metaphor classes, emphasizing figurative language teaching in university courses, employing literary texts to enhance writing skills, introducing figurative speech education in secondary school, seeking feedback from native speakers, and incorporating cultural media.

The next section aims to shed light on the teachers' attitudes towards challenges faced in first-year courses in alignment with the research hypotheses.

4.2.9. Teachers' Questionnaire

In line with the second research hypothesis, this questionnaire aims to gauge the attitudes of literature teachers towards the potential challenges surrounding metaphor images in understanding literary texts. As mentioned in the preceding chapter, this questionnaire consists of 20 questions structured according to objectives to streamline the process of collecting and analysing data.

4.2.9.1. Results of Teachers' Questionnaire

The results of the questions were as follows:

Questions 1 to 7: General Information

The first six questions, designed to offer insightful knowledge about the informants' educational backgrounds, produced the results in Table :

Table 16

Teachers' Educational Background

Teacher	Gender	Degree	Years of Experience		Speciality	Teaching other Modules
			ELT	Literature		
(a)	Male	PhD	20 years	03	Didactics of Literature	Technical English, Grammar, Critical Theory
(b)	Female	Full Professor	19 years	17	American Literature	Study Skills
(c)	Female	Full Professor	30 years	18	American Literature	Oral Expression
(d)	Female	PhD	19 years	18	Didactics of Literature	Critical Theory, American Civilization and History of Ideas
(e)	Female	PhD	11 years	10	American Literature	Civilization

From a cursory glance at the table, two critical observations can be made. The first is that the size of the sample is quite small, only five teachers, a number that is attributable to the scarcity of literature teachers within the department. The second observation is the notable experience and proficiency of these literature teachers, which denotes a rich source of insight for this study.

Question 4 is designed to assess whether the teachers had received specialized training in teaching literature. Surprisingly, none of them indicated having undergone prior training to teach such a module before.

Question 7:

To understand the general objectives behind teaching literature, I gathered responses from five informants, who provided somewhat similar answers. The teachers' responses highlight their primary objectives for teaching literature, which include fostering a global cultural understanding, enhancing critical thinking skills, promoting an appreciation for the beauty of language, and inspiring tolerance. Alongside the objectives already stated, one teacher emphasized the importance of motivating students to engage in independent reading. In summary, the teaching of literature, according to these informants, centres on cultivating cultural awareness, critical thinking, language appreciation, tolerance, and a love for reading.

Questions 8 to 16: Teaching Metaphor in the EFL Context

Question 8:

In response to the questions seeking to understand what criteria teachers focus on while choosing literary texts for their students, all the teachers without exception stated that the focus is on the learners' cognitive development. This indicates a unanimous preference for texts that can contribute to cognitive growth among learners. The results are shown in Table 17 and Figure 13.

Table 17

Teachers' Criteria for Selecting Literary Texts

Criteria	Number of Teachers
Learners' cognitive development	All (100%)
The style of the writer	None (0%)

Figure 13

Teachers' Preferences in Selecting Literary Texts
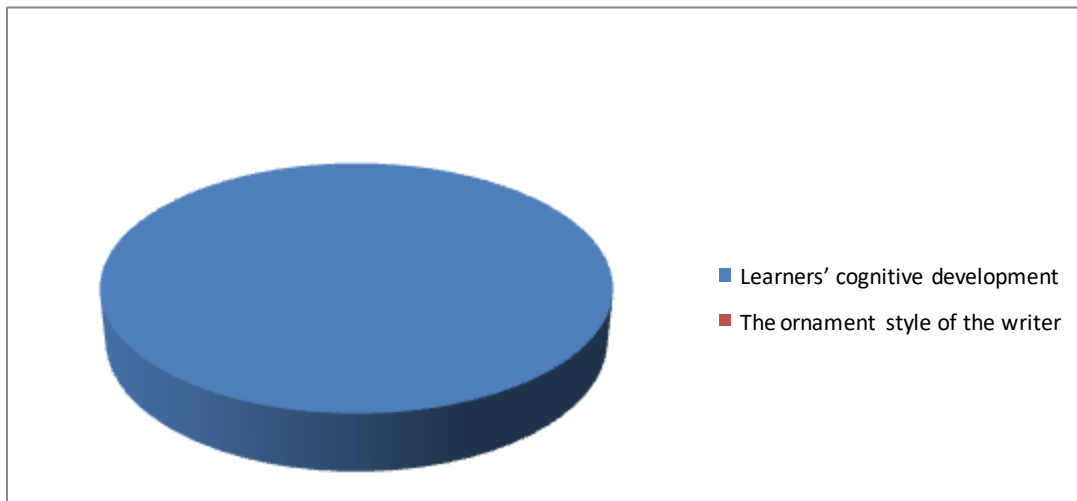
Question 9:

      With this question, I sought to understand the degree to which a figuratively oriented course is incorporated into the university's educational curriculum. However, the teachers' responses unanimously indicated that this is not the case. According to the first informant, students employ various other methods, approaches, and perspectives to analyse and interpret literary texts, including psychoanalysis, Marxism, structuralism, formalism, reader-response criticism, and deconstruction. The figurative method might be a subsidiary of one of these mentioned forms of criticism and is perhaps taught implicitly. The second, third, and fourth teachers mentioned that it is included as a chapter in literature courses. The final informant suggested a more cultural and historical focus, occasionally utilizing the cover page of the novel in relation to the plot.

Question 10:

      At this stage of the research, teachers were asked about the strategies they typically use in their classrooms to enhance EFL learners' metaphoric competence. As per the data, teacher–student interaction is highlighted by four respondents, making up 80%, showing a greater inclination toward direct guidance from the teacher in unpacking the nuanced

meanings of metaphoric language. Conversely, student–student interaction was selected by two informants, equivalent to 40%, implying that peer-to-peer learning, though beneficial, is not as prevalently employed in the context of metaphoric competence. Visual representation or photography was endorsed by two informants, or 40%. Group collaborative work was advocated by three informants, representing 60% of the teachers. Moreover, some other strategies to improve EFL learners' metaphoric competence were fore grounded, for example, interpreting specific literary texts, which allows students to engage their imagination and critical thinking, and the practical application of literary criticism across a variety of texts. The results are shown in Figure 14.

Figure 14

Strategies for Improving Metaphoric Competence
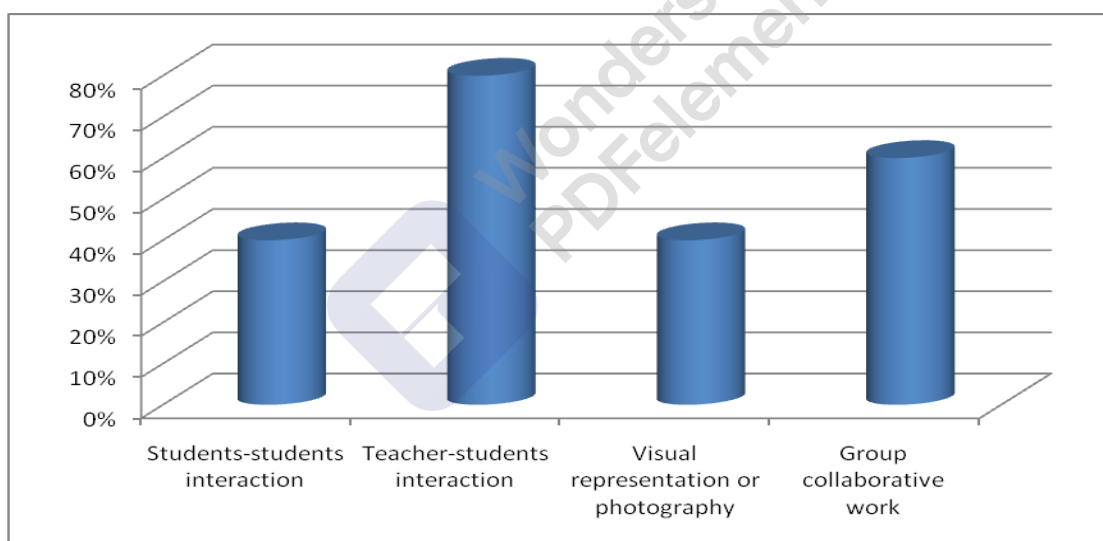
Question 11:

This question aimed to shed light on the main factors underlying deficiencies in metaphor interpretation. Three teachers singled out the opacity of the language as the primary hindrance in metaphor interpretation. As teachers were able to select more than one choice, three teachers also attributed the difficulty to cross-cultural differences and students' low level of motivation. Furthermore, three informants agreed that first-language interference,

literal translation, students' low level of proficiency, and inadequate teaching methods play

significant roles. However, one other option – the inappropriate selection of literary texts –

was overlooked by the teachers. The results are detailed in Figure 15.

Figure 15

Primary Factors in Students' Difficulties in Metaphor Interpretation
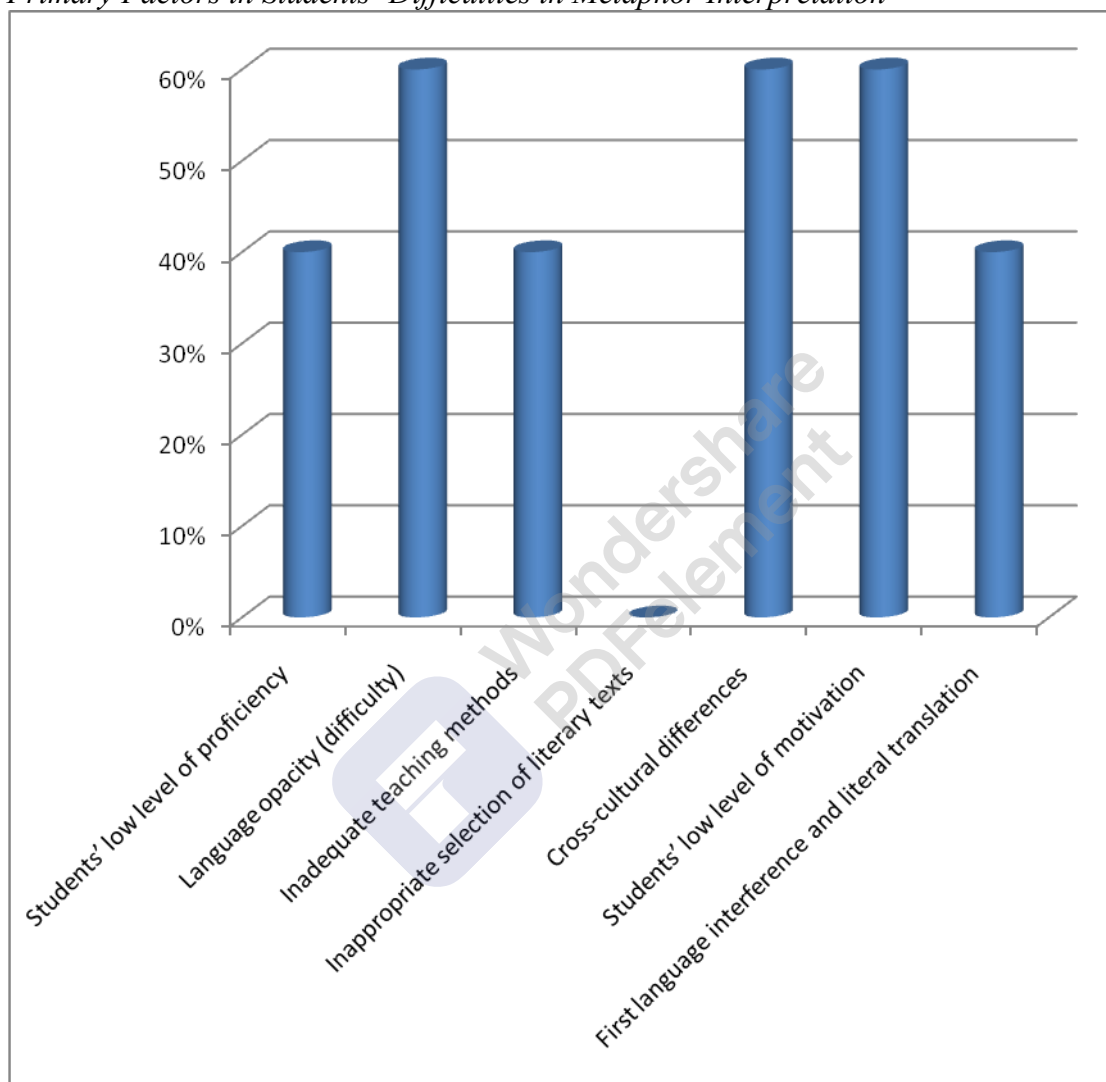
Question 12:

Subsequently, the teachers were asked whether their students were capable of

interpreting metaphors. Four of the informants candidly affirmed that their students struggled

with interpreting metaphors, representing 80% of responses, while one informant,

representing 20%, believed their students were capable. The respondents attributed this

deficiency to a variety of factors:

- The complexity of metaphors, particularly in poetic language, makes them challenging to unravel.

- Students' lack of understanding of the euphemisms in the target language.

- Cross-cultural differences and poor vocabulary contribute to the difficulty.

- A general lack of interest among students exacerbates the problem.

- One teacher mentioned rarely dealing with metaphors, suggesting students might have more practice with another teacher.

These results are shown in Table and Figure 16:

Table 18

Teacher Responses Regarding Students' Capability of Interpreting Metaphors

Response	Number of Informants	Percentage
Capable of Interpreting Metaphors (Yes)	1	20%
Not Capable of Interpreting Metaphors (No)	4	80%

Figure 16

Student Capability in Metaphor Interpretation
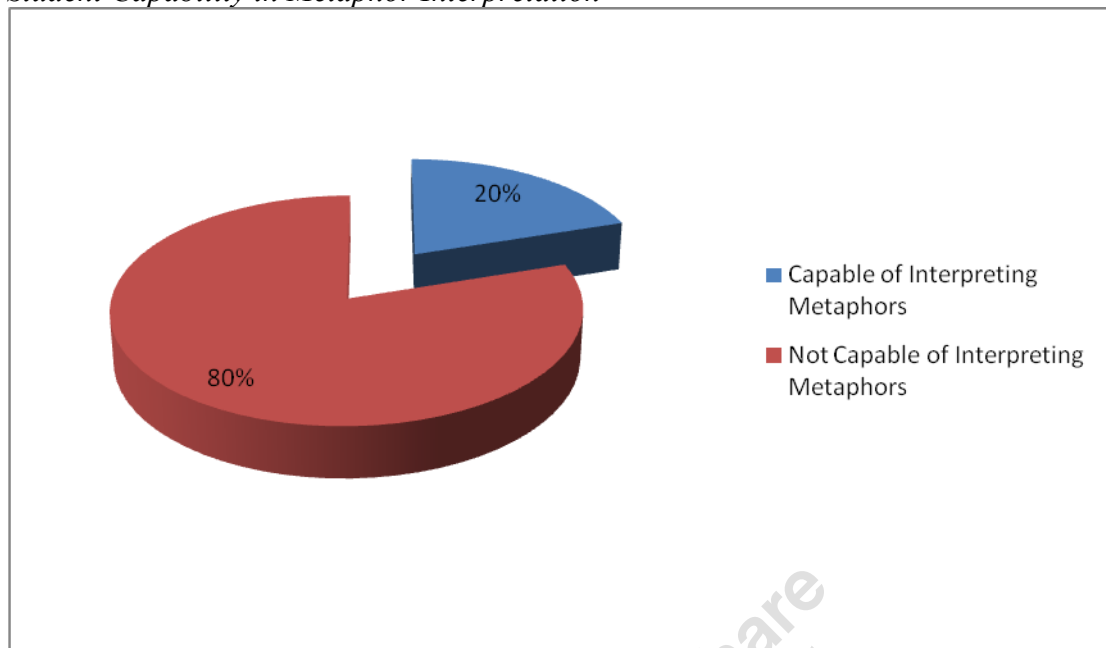
Question 13:

At this juncture of the research, the goal was to assess students' ability to interpret metaphors in literary texts. The teachers rated their students' metaphor interpretation skills as "average." This could indicate that, in general, students have a moderate capacity for interpreting metaphors in literary texts.

Question 14:

The question "Are your students autonomous learners of metaphor interpretation in literary texts? If yes, in which way?" was designed to reveal the subtle ways in which students might display autonomy in their learning process. The question aligns with Nunan's (1997) argument that autonomy exists on a spectrum among students. In this vein, almost all the respondents, 80%, claimed that their learners are not autonomous, while one informant, representing 20%, said they were. This indicates a predominant perception that students require significant guidance in metaphor interpretation. The responses to the follow-up question "If yes, in which way?" reveal diverse views on students' autonomy in interpreting

metaphors in literary texts. The first informant stated, "And yet in some cases metaphors are hard to unravel," hinting at a nuanced view of autonomy. This suggests that some students may show their autonomy through resilience and perseverance, even when they voice complaints about the difficulties that beset metaphor interpretation. The second informant vaguely answered, "In a number of ways," without any specific elaboration, leaving room for interpretation. The third informant noted the role of text selection, implying that the teacher's choice of engaging texts can inspire and enhance student autonomy by piquing their interest in metaphor interpretation. The fourth informant admitted, "I never tested this," highlighting a potential gap in evaluating student autonomy. This indicates the need for further investigation, and potentially a new methodology, to gauge and enhance students' autonomous learning abilities in the context of metaphor interpretation in literary texts. Finally, the last informant did not provide an answer. These results are displayed in Table 19 and in the chart in Figure 17.

Table 19

Teachers' Perception of Student Autonomy in Interpreting Metaphors

Student Autonomy	Number of Respondents	Percentage
Autonomous Students	01	20%
Non-autonomous Students	04	80%

Figure 17

Students' Autonomy in Metaphor Interpretation: Teachers' Perspective
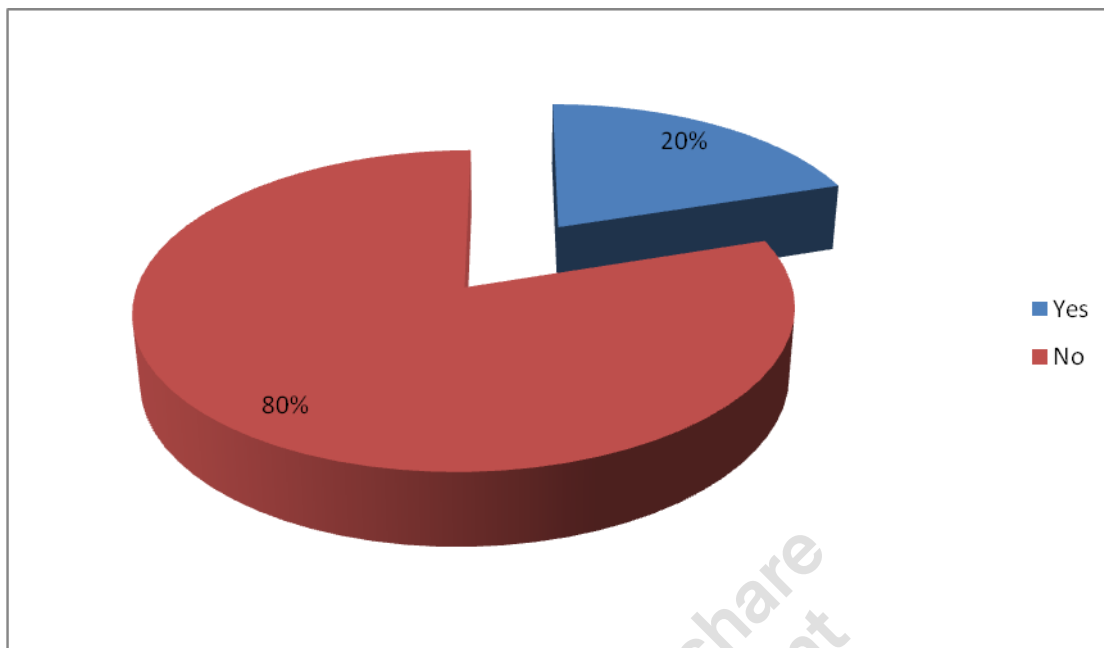
Question 15:

As culture continues to resonate in every cadence of language like a string on a guitar, it remains a focal point in contemporary studies due to its pervasive influence across all subjects. The purpose of Question 15 was to provide insight into the significant impact of culture on the ability of foreign language learners to effectively interpret metaphoric language in literary texts. Most informants appear to show a keen interest in culture, which is highly relevant to the process of teaching literary texts. Though all their responses echo similar sentiments, they are phrased differently. From their perspective, culture plays a crucial role in understanding and interpreting metaphors in literary texts. One informant added that learners' interpretations of metaphors may be shaped or even constrained by students' cultural backgrounds. This indicates that students' cultural backgrounds may act as a prism through which they perceive and decipher metaphors. Meanwhile, another informant took this further, stating that an understanding of cultural and historical background is paramount in

understanding and using metaphors in literary works. This response implies that without a grasp of the cultural and historical context of a literary work, students would fail to fully understand and utilize the metaphors presented in literary works.

Question 16:

Question 16 was designed to invite teachers to consider students' engagement with the study of metaphors more deeply. In this process, the first informant noted that the lack of motivation and interest on the part of the learners characterized the experience of studying metaphor. Moreover, the second respondent portrayed students as largely dependent on the teacher and lacking initiative. That is, this response paints a picture of students who might struggle with independence in their learning process. The third respondent went a step further by suggesting that most students find dealing with metaphors to be a laborious and highly challenging task. However, according to the fourth respondent, the students' enthusiasm and motivation are closely tied to their familiarity with the literary texts. In the final response, on the other hand, the respondent admitted a lack of focus on this specific aspect of student learning.

Questions 17 to 20: Suggestions and Recommendations to Enhance Students' Metaphoric Competence

Question 17:

As we contemplate the role of aesthetic appeal in education, particularly within the realm of literature, metaphors begin to emerge as influential tools, akin to marionettes on a grand stage. The question at hand is, to what extent can the use of metaphors as aesthetics-motivated devices overcome students' difficulties in understanding literary texts? That is, can the manipulation of these metaphorical marionettes help students overcome comprehension difficulties in literary texts? Almost all the informants spoke to the point that the aesthetic appreciation of metaphors can help students understand literary texts.

In addition, one teacher emphasized that the efficacy of metaphors might depend on a student's interest in literature and reading, stating "For students who are interested in literature and reading, yes." However, the last informant provided a nuanced perspective, warning that the use of metaphors may only be effective in specific settings, such as a literature classroom guided by specialized literature teachers. They expressed concern that without this, students might become passive recipients of knowledge, overly reliant on teachers' interpretations, thereby limiting their own critical and cognitive thinking development.

Question 18

The reason for this question was to gather teachers' opinions on what they believe contribute most to a deeper understanding of metaphors within literary texts. In this vein, the majority of teachers (80%) believed that both learners' vocabulary knowledge and cultural aspects play a crucial role. Meanwhile, cognitive elements such as schemas and image schemas were also considered important by a substantial portion of teachers (60%), reflecting the belief that understanding how concepts are connected and represented in our minds can greatly aid in metaphor interpretation. Lastly, the use of authentic materials was seen as less crucial, with 40% of teachers identifying it as a major factor (See Figure 18).

Figure 18

Contributing Factors to Understanding Metaphors in Literary Texts
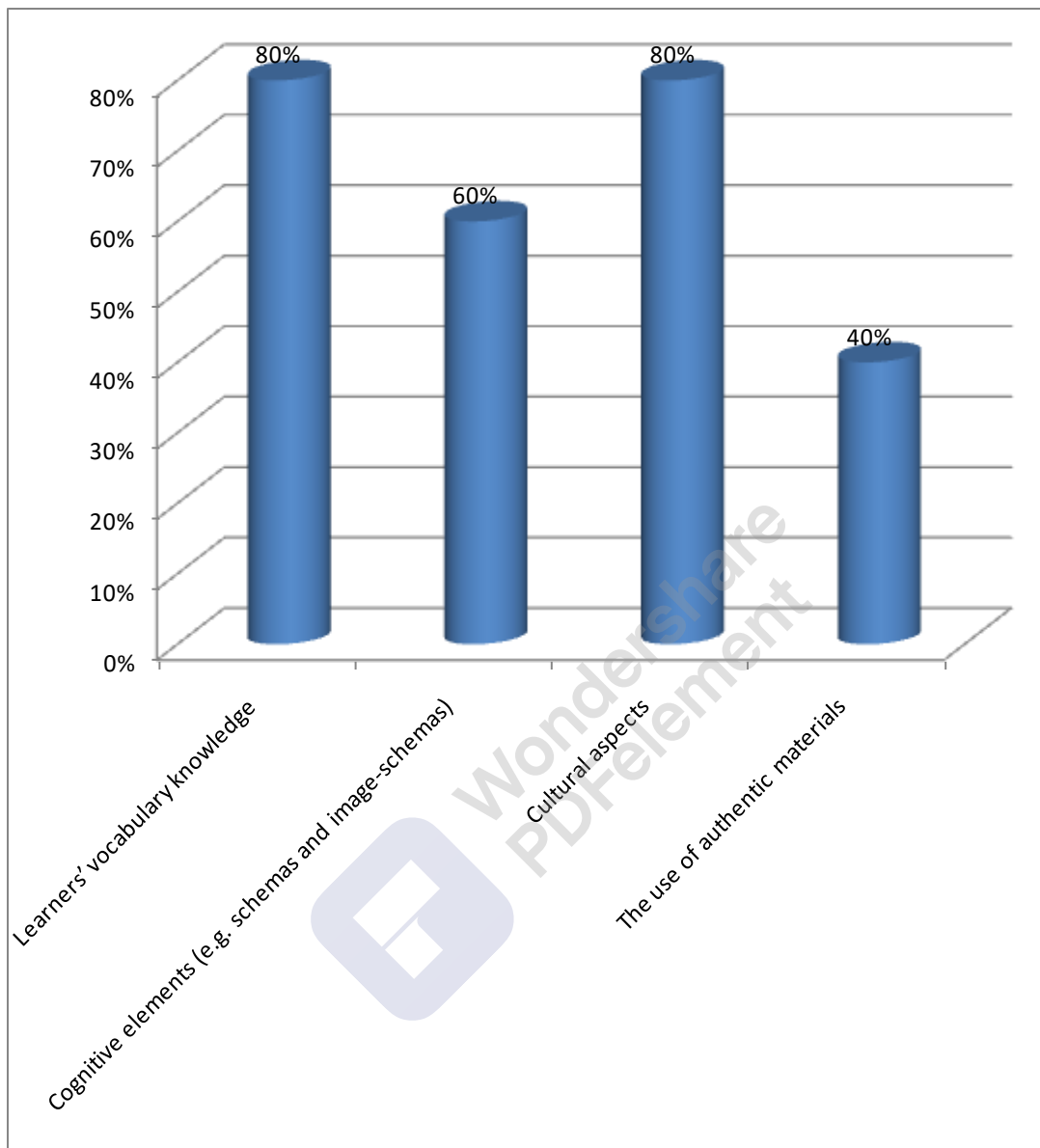
Question 19

   The task of cultivating learners' appreciation and enjoyment of a literary text is a challenging endeavour, posing a significant challenge for both educators and students alike. This undertaking demands a substantial amount of effort. Indeed, understanding metaphors can pave the way for making appreciation resonate more profoundly within students' minds and hearts. The first informant indicated that the impact of metaphor integration depends on

students' motivations and objectives. The second informant strongly agreed with this notion, but with the caveat that it only applies if students are reading authentic literary texts which allow them to think, express their views, and explore. This perspective underscores the value of genuine materials and active learning. However, the third informant believed metaphor integration might be beneficial for some students but saw it as potentially boring for the majority. This could depend on factors such as student engagement and interest. The last two informants believed that metaphor integration enhances literary appreciation among EFL learners, but they also believed it mainly benefits students who already have an interest in literature and enjoy the class. In short, there was general agreement among the informants on the potential value of metaphor integration, highlighting the role of individual factors, such as student interest, engagement, use of authentic materials, and personal learning goals.

Question 20:

The final question aimed to encourage teachers to propose strategies and approaches that could potentially mitigate prejudices around metaphorical opacity. The primary objective of this initiative was to promote the acquisition of metaphorical skills and advocate the cultivation of future conceptual fluency in non-native environments. Two respondents highlighted the importance of reading and cross-cultural understanding. In fact, the informants emphasized that a wide-ranging and profound vocabulary can contribute to a better understanding of metaphors. In addition, given that metaphors often carry cultural idiosyncrasies, comprehending their cultural context can significantly facilitate their interpretation. This intersection of language and culture in the teaching of metaphorical competence underlines the need for a holistic, culturally aware approach to teaching and learning literature. However, the third respondent suggested that literature teachers should train students in various strategies for deciphering texts, especially in the interpretation of different metaphors within their contexts. The last two respondents believed that personal

enjoyment and a passion for literature are crucial for fully immersing oneself in the understanding of metaphors. Furthermore, they supported the idea that interpretation is subjective and should not be solely dictated by the teacher. Students' freedom to express their own interpretation is paramount. In other words, students are more likely to develop metaphorical competence if they are intrinsically motivated and not confined by rigid interpretations. Also, the choice of literary work is also an important consideration.

4.2.9.2. Interpretation and Discussion of Teacher' Questionnaire Results

Undoubtedly, metaphoric images are considered the primary difficulty that many non-native learners grapple with when learning the target language, especially when engaging with literary texts. In the main, the questionnaire's results suggest that metaphoric language renders the EFL environment more difficult, and this area remains profound, enigmatic, and demanding due to its conceptual intricacies, symbolic roles, and complex language patterns. This finding provides further support for the hypothesis proposed at the outset of the present study. Based on the teachers' comments, it can be inferred that the key challenges faced by EFL students in relation to metaphors are primarily related to the opacity of the language, cross-cultural differences, low student motivation, and first-language interference. The teachers also noticed that their students generally struggle with interpreting metaphors due to a lack of understanding of euphemisms and cross-cultural differences, among other issues. Besides, teachers consistently perceived their first-year students as having difficulty interpreting metaphors due to the complexity of metaphors, limited vocabulary, and a general lack of student interest and autonomy. One teacher suggested that students might need more practice with metaphors.

Moving from theory to practice, the teachers argued for the utilization of a diverse range of methodologies and approaches in order to effectively instruct EFL students in the

comprehension and interpretation of metaphorical imagery found within literary texts. Consequently, an effort was made to make use of the latent metaphorical abilities of students through the implementation of strategies such as extensive reading, fostering cross-cultural awareness, and providing training in text analysis to boost their proficiency in metaphorical comprehension. The teachers stressed that students should be allowed to express their own interpretations and that personal enjoyment and passion for literature are crucial. They concurred that aesthetic appreciation of metaphors can help students understand literary texts. Last but not least, students' vocabulary knowledge, cultural understanding, authentic materials, and cognitive elements, such as schemas, play a significant role in understanding metaphors.

4.2.10. The Interview

Before detailing the information obtained from the teachers' responses, it is worth noting that the teachers' interview was conducted with three literature-specialized teachers at the beginning of the second semester of the 2022–2023 academic year. As noted in Chapter 2, the interview designed for the Saida University teachers comprised 10questions. These questions aimed to examine their perspectives and assumptions regarding conceptual fluency.

4.2.10.1. Teachers' Responses to the Interview

Question 01: Do you have a favourite metaphor? Two of the teachers did identify themselves as having a favourite metaphor, while the third preferred the metaphor "The jewel in the crown." The latter demonstrated an awareness of metaphors and seemed to appreciate their significance. However, the two teachers who did not mention a favourite metaphor may either not prioritize metaphors in teaching, lack exposure to memorable ones, be more literal-minded, or have been unable to recall one during the interview.

Question 02: How do you perceive the concept of conceptual fluency (CF)? Have you encountered this concept before, or is this the first time? One of the interviewees stated that it was the first time that he/she had heard about this concept, adding, "I've read about the concept in some research papers, and I believe any researcher/teacher in the field of teaching English as a foreign language should be familiar with it." However, the other two teachers indicated their familiarity with the term by simply responding with "yes," without adding further comments.

Question 03: Is fostering students' conceptual fluency a key process in their learning improvement? Why? Why not? The three respondents unanimously agreed on the importance of conceptual fluency for students. One of them confirmed: "Yes, I think so. Teachers need to aid their students in mastering and enhancing their conceptual fluency. If they are going to instil such a concept in their classes, students may be more motivated to learn the language." This statement highlights the role of the teacher in bolstering this fluency, linking it directly to a rise in student motivation. However, the other two teachers simply responded with "yes," without providing additional details.

Question 04: Conceptual fluency is gaining more prominence in the literature curricula of Western universities. Do you think it would be useful in achieving the course requirements and objectives? In their assessment of the benefits of conceptual fluency, the interviewees were unanimously optimistic. They all supported the integration of conceptual fluency into the course objectives without specifically highlighting any qualities that serve the literature pedagogy.

Question 05: Do you place a premium on conceptual fluency during literature courses? All the teachers' responses to this question were negative. Despite recognizing its value, it is difficult for them to navigate the winding road to conceptual fluency during their literature courses.

Question 06: Is the improvement of conceptual fluency one of your central goals? In response to this question, one of the interviewees noted, "I used to focus more on thematic issues and engage students in debates apropos some excerpts from the chosen literary texts." Another teacher added some insights under "teaching strategies," noting that, "I think it is through students' reading that they can improve their conceptual fluency as they can do with other skills." However, the last interviewee replied simply, "No."

Question 07: Do you think that metaphor plays a crucial role in fostering students' conceptual fluency in understanding literary texts? If yes, how? To explore the advantages that students of literature can reap from the use of metaphors, Question 7 explored their potential to foster students' conceptual fluency in understanding literary texts. Two of the three teachers interviewed believed in the importance of metaphors for conceptual fluency in understanding literary texts. However, these two teachers did not expand on their answers to elaborate on how metaphors fulfil this crucial role, leaving the specific mechanisms or reasons unstated. However, the third teacher was unsure, stating "I don't know."

Question 08: In light of what you have just said during this interview. What changes in the current literature curriculum would facilitate the development of conceptual fluency? One of the teachers felt the choice of text is paramount and should be regularly updated to match student interests. The second teacher believed that exposing students to different lenses of literary criticism, such as feminist, post-colonial, or Marxist perspectives may develop their conceptual fluency. Similarly, the last interviewee suggested that by including diverse texts from various cultures, time periods, and genres, students would be exposed to a wide array of conceptual frameworks.

Question 09: How can we make our students conceptually and metaphorically fluent in an EFL setting? Answering this question, teacher (f)noted:

I think as teachers we need to change our ideas about the type of learners we are teaching nowadays. Knitting a kind of community inside the class where both teachers and learners are going … to share ideas … to participate and above all to talk … to talk in a language that they think identifies them and they belong to. Hence, it is through metaphor and other figurative concepts that learners are going to appreciate the FL.

In essence, this statement suggests EFL teachers need to demonstrate adaptability due to changing student profiles influenced by societal, technological, and cultural shifts. Language is more than communication, it allows students to convey identities. The teaching approach should transition to collaborative methods, underscoring the importance of figurative language in understanding the foreign language. Other answers to this question can be summarized under the following main ideas:

- Using authentic materials

- Group discussion

- Encouraging creative writing

- Enhancing figurative competence

- Using visual aids

- Incorporating regular metaphor-focused exercises in lessons, including identification, interpretation, and creation.

Question 10: Finally, you are kindly invited to add any recommendations or suggestions (e.g. practical, theory-based, and methodological) regarding the concept of conceptual fluency in understanding literary texts. For the final question, the three teachers

were asked to add their own suggestions regarding the concept of conceptual fluency in understanding the literary texts. A few suggestions were offered which are summarized as follows:

- Increased need for teacher training, guest lectures, workshops, and seminars.
- Reviewing time allotted to the teaching of literature especially for Licence 1 and 2.
- Hands-on activities: through the implementation of role-playing, dramatization, or re-enactment of certain literary scenarios to make abstract concepts tangible.
- Multimedia integration: using films, music, and art to elucidate abstract concepts and metaphors embedded in literature.

4.2.10.2. Interpretation and Discussion of Teachers' Interview Results

The language of figurative expression in general and of metaphorical language in particular is conceptual. Thus, it is not easily perceived, is very symbolic, and is difficult for learners to understand. As observed earlier, there is a belief among teachers that their students find it challenging to deal with metaphorical language images unless they are presented in a predictable or structured manner within literary texts. This challenge is often linked to their shortcomings in language proficiency and conceptual fluency. Therefore, non-native learners of the TL need to experience such language use if they are to attain native-like competence. When taking the bull by the horns in this task, learners' conceptual competence and their ability to understand, use, and explain the nuanced meanings and complex structures of metaphorical language should go side by side with the development of their skills, which runs the gamut from communicative to strategic, sociolinguistic, and language competence. From the information provided by the interviewees, there appears to be a general agreement among the teachers about the significance of conceptual fluency in their teaching methodologies,

even though their practical emphasis on it varies in their respective classes. Furthermore, they argue that it ought to have a standout spot in the literature curriculum. This finding provides support for the validity of the third hypothesis established at the outset of this study.

After the challenges and importance of grasping metaphorical expressions in the EFL settings have been highlighted, the question may naturally arise about the techniques and methods used by teachers to help their students become conceptually and metaphorically fluent in an EFL setting, and regarding the concept of conceptual fluency in understanding the literary texts.

Manifesting the English proverb "Every cloud has a silver lining," for the last two questions teachers mulled over some suggestions, hoping that these fresh ideas might usher in a breakthrough in the Algerian EFL setting. As a result, using authentic materials, fostering group discussions, nurturing creative writing, enhancing figurative competence, utilizing visual aids, and incorporating metaphor-centric exercises were recognized as methods to help students become conceptually and metaphorically fluent. In the same vein, enhancing teacher training through workshops, reconsidering the time dedicated to literature teaching, implementing hands-on activities such as dramatization, and integrating multimedia resources such as films and music to illuminate abstract concepts and metaphors were commonly perceived as essential strategies to enrich comprehension of literary texts and bolster conceptual fluency among students in the Algerian EFL setting.

4.3. Conclusion

The research conducted in this study sought to provide concrete answers to the initial research questions. The findings suggest that the first-year EFL students improved their understanding, interpretation, and appreciation of metaphors by the end of the experiment. Their enhanced aesthetic appreciation of metaphoric images made it easier for them to

understand given poetic texts. In addition, the metaphorical language inherent in poetry can create challenges in EFL classrooms, particularly due to the intricacies of nuanced meanings that can be difficult for first-year learners. Teaching metaphors to these learners through an integrated approach is beneficial as it might yield improved results in fostering first-year students' metaphoric competence in understanding literary texts. The findings of the study emphasize the importance of conceptual fluency in teaching metaphorical images within literary texts. The next chapter offers implications and recommendations to strengthen metaphoric competence within literature classrooms.

Chapter Five: Implications And Recommendations

5.1. Introduction

The previous chapter provided an analysis and interpretation of the data gathered concerning the role of the aesthetic function of metaphor in enhancing the understanding of literary texts among first-year EFL students, as well as the challenges encountered by students and teachers at the University of Saida. It also explored teachers' views and assumptions about the notion of conceptual fluency. The results obtained explain teachers' and students' aesthetic appreciation of metaphor, the crown jewel of figurative language, and their wish for it to be included in the teaching of literature. Based on the findings presented, I endeavour in this concluding chapter to offer implications and recommendations that can serve as a basis for the future advancement of metaphoric competency in literature classes.

5.2. Implications for Language Teachers and Curriculum Designers

The present study centres on the utilization of metaphor as a means of comprehending literary texts within the framework of reading proficiency in an EFL setting. Consequently, the outcomes of this study hold many ramifications for language teachers. The primary inference is that despite the indications provided by cognitive linguistics research regarding optimal approaches in the language learning environment, there is limited direct implementation of these findings in the instruction of metaphorical language in second language (L2) education, particularly within a comprehensive language curriculum encompassing all four language skills. As explained in the literature review, researchers have explored how students understand and use metaphors in reading. In the context of reading, the implementation of explicit instruction on direct metaphors might facilitate students' comprehension and critical analysis of figurative language (Lai & Shen, 2013; Li, 2011; Picken, 2007; Tapia, 2006). In the following section, I shed light on how research into metaphor and its application in writing, listening, and speaking skills can suggest "best

practices" for L2 practitioners when instructing students in the comprehension and usage of metaphorical language as part of the curriculum.

5.3. Teaching Metaphor for Writing

Effective use of metaphor in writing has been shown to reflect increasing proficiency and fluency in L2. An analysis of 200 essays for Cambridge ESOL exams showed that highly skilled L2 writers use metaphor for a broad range of functions (Littlemore et al., 2014). However, Littlemore et al. (2014) discovered that the rate of metaphor errors among students was high compared to the total error rate. Moreover, the study revealed that L2 learners at all proficiency levels exhibited a greater tendency to make errors with metaphor in comparison to other forms of language. They also recommended including direct metaphor instruction across the learning process (Littlemore et al., 2014).

Nacey (2013) compared texts written by L1 Norwegian speakers in the NICLE corpus with British A-Level texts in the LOCNESS corpus, finding similar metaphor use rates – 18% and 16.7% respectively. Nacey (2013) also found a low rate of novel metaphor use (3–5% of the total) suggesting that both L1 and L2 writers tend to prefer conventionalized metaphors. At the same time, most L2 writing followed the conventions of L1 metaphor writing, rather than attempting to produce novel metaphors. A close examination revealed that seemingly novel metaphors tended to be due to L1 interference and were in fact attributable to language error (Nacey, 2013).

Previous studies have investigated metaphor errors in the writing of L2 students. In Singapore, Kathpalia and Carmel (2011) discovered that students' errors in metaphor usage impaired their writing. They found that students made grammatical and linguistic errors with verb phrase and noun phrase collocation, in addition to misusing clichés and idioms. In terms of textual competence, they failed to use metaphor correctly to ensure cohesion either within paragraphs or for the text as a whole. In terms of illocutionary competence, metaphor was

used purely for information or valuation purposes. Lastly, although no significant problems with sociolinguistic competence were observed, Kathpalia and Carmel (2011) also found that students' ability to use metaphor correctly was hampered by L2 and cross-cultural interference or the incorrect choice of register. They argued that the high incidence of metaphor in language points to the need to include it in the foreign language curriculum (Kathpalia & Carmel, 2011).

MacArthur (2010) provided concrete suggestions for including metaphor in language teaching. For example, she suggested that teachers should equip students with the necessary skills to effectively write about abstract subjects. This may be achieved not only by furnishing them with relevant materials pertaining to the subject matter, but also by exposing them to the linguistic conventions employed in the source domain that are applicable to the target domain. When asking them to write about career goals or love and marriage, she suggested exposing them to vocabulary associated with paths and destinations. MacArthur (2010) also suggested increasing students' awareness of metaphor by exposing them to corpora and thesauruses rather than merely bilingual dictionaries.

In a study conducted by Nguyen (2019), the effectiveness of using metaphors to enhance writing skills among English language learners was explored. The findings revealed that students who received instruction on the use of metaphors in songs while writing tended to achieve better scores (Nguyen, 2019). In the same vein, Vadipoor, Esfandiari, and Shabani (2023) recently examined the impact of the cognitive writing model and the theory of conceptual metaphor on English language students' writing creativity. Subsequently, the research found that the group that received cognitive instruction demonstrated a significant improvement in their writing creativity scores. The study concluded that conceptual metaphors are beneficial tools for enhancing writing creativity among English language learners (Vadipoor et al., 2023).

In brief, studies have demonstrated a connection between students' proficiency and their usage of metaphors (Littlemore et al., 2014). Furthermore, these studies have shed light on the errors that students tend to make. Littlemore and Low (2006a) emphasized the significance of students learning how to effectively incorporate metaphorical language into their writing in order to enhance its organization and coherence. It is worth noting that research by Nguyen (2019) and Vadipoor et al. (2023) has provided insights into how teaching metaphors can improve students' writing skills and foster creativity.

5.4. Teaching Metaphor for Listening

Research has revealed that L2 learners often encounter difficulties in understanding language. In this context, Littlemore, Chen, Koester, and Barnden (2011) discovered that 41% of lexically familiar items used figuratively posed challenges for students. Besides, learners sometimes need help to recognize when they have misunderstood expressions. This lack of awareness can prevent them from seeking clarification, potentially leading to a misunderstanding of the message conveyed during a lecture.

Littlemore and Low (2006a) suggested educating students to recognize the techniques used to communicate metaphor and to be aware of the variety of functions that metaphor can fulfil. They stated that students may also require assistance in recognizing the valuative function of metaphor. According to a study conducted by Vanlancher-Sidtis (2003), L2 learners had a lower level of proficiency than native speakers when it came to distinguishing between literal and metaphorical meanings in listening exercises. In that study, Vanlancher-Sidtis recorded sentences being read by native speakers. These sentences were carefully selected to include both idiomatic and literal meanings. Subsequently, the researcher sought the perspectives of three distinct groups –native speakers, fluent non-native speakers, and ESL learners – in order to ascertain their interpretations of the intended meaning behind the words. ESL pupils demonstrated a lack of comprehension of the intended meaning. She

discovered that ESL students were unable to recognize prosodic elements that aid native speakers in deciphering idiomatic meaning, implying that recognizing metaphorical meaning in listening activities may represent an additional obstacle for language learners.

Meanwhile, Littlemore et al. (2013) noted that metaphors improve communication. They observed that the use of metaphor and metaphorical gestures during a lecture enhanced comprehension and retention among two international students. In addition, these linguistic and non-verbal devices fostered effective communication between the lecturer and the students. Conversely, in an analysis of office hours discussion between lecturers and Spanish-speaking students, MacArthur et al. (2015) found that sight metaphors are a key part of academic mentoring in English. The fact that these metaphors are used less in Spanish and with different meanings may in fact hamper office hours communication between lecturers and students.

In a recent study entitled "Exploring the Change of Chinese EFL Teacher Beliefs in Listening Teaching: A Metaphor Analysis," Fang Su and Luxin Yang (2020) probed into the evolution of beliefs held by Chinese EFL teachers about teaching listening skills. Employing metaphor analysis as a tool, the research revealed that the teachers' previously unfavourable perception of teaching listening had dissipated, and they now possessed a more comprehensive perspective on teaching listening. This new viewpoint encompassed enhancing teacher–student relationships and fostering an awareness of instructional approaches that integrate a holistic, multi-dimensional understanding.

In general, research has found that metaphors in listening tasks can prove difficult for L2 learners (Littlemore, 2003; Littlemore et al., 2011; Vanlanker-Sitdis, 2003). In addition to the fact that identifying these metaphors is challenging, students may not even realize they have misunderstood (Littlemore et al., 2011). Moreover, ESL speakers have a reduced likelihood of noticing prosodic clues that aid native speakers in comprehending metaphorical

language. Although metaphor and metaphorical gestures can enhance communication, cross-cultural and cross-linguistic differences mean that metaphor may be less useful for communication between people from different linguistic backgrounds (MacArthur et al., 2015). While research has identified the difficulties for L2 learners in understanding metaphors in listening tasks, no specific strategies have been developed to address this problem. MacArthur et al.'s (2015) study seeks to address this by designing three different lesson plans aimed at enhancing students' comprehension of metaphor and their ability to employ metaphoric skills in listening exercises. Last but not least, Fang Su and Luxin Yang's (2020) research highlighted a transformative shift in Chinese EFL teachers' perspectives on teaching listening skills. The study noted the disappearance of previous negative attitudes and the emergence of a broader understanding, emphasizing stronger teacher–student bonds and a multi-dimensional approach to teaching.

5.5. Teaching Metaphor for Speaking

Most studies on metaphor in second language teaching and learning have focused on acquiring vocabulary and the use of gestures. Cameron (2003), however, focused on "tuning words," such as "sort of," "actually," and "like," used to signal metaphor use in speech. Although her work involved L1 speakers, it has useful implications for teachers aiming to integrate the use of metaphors into their instructional practices.

Some researchers have indicated that conceptual metaphor theory can improve students' learning of vocabulary and phrasal verbs (Boers, 2000; Boers, 2004; Kalyuga & Kalyuga, 2008; Kövecses, 2001; Yasuda, 2010).In a study conducted by Boers (2000), a series of tests was carried out to examine the potential benefits of organizing vocabulary based on conceptual metaphor and source domain. The findings of these experiments indicated that such an approach may enhance the ability of L2 learners to recall vocabulary utilized in metaphorical expressions. Kalyuga and Kalyuga (2008) observed that teaching

vocabulary in chunks enables students to form mental associations and learn faster while reducing cognitive overload. Vocabulary acquisition can also be enhanced by grouping idioms by metaphorical theme and combining the learning of conceptual metaphors with phrasal verbs (Berendi et al., 2008). Berendi et al.'s (2008) study suggests that incorporating cognitive linguistics into language instruction has the potential to enhance the learning of vocabulary, phrasal verbs, idioms, and other forms of figurative language. The effective assimilation of these linguistic elements into students' spoken output could lead to improvements in their oral communication skills.

Another line of research in second language (L2) learners has been directed towards the use of gestures (Kendon, 2005; McNeill, 1992; McNeill, 2005). Metaphor can be expressed through gestures as well as by linguistic means. As the creation of different images of abstract concepts is subjective, individual and cultural factors may influence metaphorical gestures (McNeill, 1992). In addition, metaphorical gestures can influence the perception of L2 speakers' linguistic competence. Indeed, gestures enhance L2 learners' communication skills by assisting them in overcoming vocabulary deficiencies, while increasing their discourse cohesion and facilitating the expression of abstract concepts. In the same vein, a subsequent study delved into the results of gesture instruction, finding that it improved students' use of metaphorical gestures, particularly in discussion and narration tasks (Hilliard, 2020). Increasing students' awareness of gestures helped them gesture more similarly to native speakers engaged in similar tasks. However, despite the significance of gesture in communication, its exploration was limited as speaking training primarily emphasised the utilization of metaphor in oral speech.

Studies on metaphor in L2 speech have concentrated on vocabulary acquisition and the use of gestures. Research suggests that the integration of conceptual metaphor theory (CMT) into L2 instruction has the potential to boost the learning and retention of vocabulary

and phrasal verbs. This, in turn, can lead to improvements in spoken discourse (Boers, 2000; Boers, 2004; Kalyuga & Kalyuga, 2008; Kövecses, 2001). Moreover, students' gestures influence the perception of their linguistic ability and overall communicative competence. Although the metaphor lessons in the study were not organized around gesture, they sought to contribute to research by showing how highlighting figurative language can enable students to perform a range of speaking tasks. Lastly, although studies on metaphor in L2 have highlighted the role of gesture in communication and pinpointed cross-cultural issues for L2 learners, there are as yet no studies on the effects of explicit metaphor instruction on speaking in L2 classrooms (Hilliard, 2017).

5.6. Recommended Figuratively Oriented Courses

The presence of figurative language in general and metaphor in particular in various discourses is ubiquitous, making encounters with its anomalies quite unavoidable and truly intimate at the same time. However, it is regrettable that this aspect of language has been somewhat overshadowed in Algerian classes, which maintain the view that figurative expressions are mere ornaments on the robe of literature. Nevertheless, it is important to note that this viewpoint does not diminish the inherent value of literary works, namely poetry, since they serve as extensive reservoirs of metaphorical language. As a result, my research strongly advocates integrating pedagogical figuratively oriented courses at the university level to augment students' sensitivity to figurative expressions and engage them in clearly organized tasks. Moreover, figuratively oriented courses make language learning more engaging, stimulating, and enjoyable. They serve as a powerful tool for cognitive, linguistic, and cultural development. Furthermore, these courses play a significant role in fostering the enhancement of learners' conceptual and cognitive abilities, as well as their aptitude for figurative competence. In this method, teachers as well as students can collectively facilitate the process of acquiring knowledge about non-literal language. This course provides an

opportunity for learners to enhance their comprehension of the target language (TL) and literary texts, hence facilitating their engagement with global knowledge. In a similar vein, certain scholars in the field of second language acquisition, such as Danesi (1995) and Johnson and Rosano (1993), have argued against the marginalization or exclusion of metaphors and idioms from second language curricula. They advocate teaching learners to develop a high degree of figurative language competence (FLC), which would enable them to use the target language proficiently and suitably in authentic contexts. Articulating this perspective, Danesi (1995) stated: "Second language learners do not reach the fluency level of a native speaker until they understand how that language 'reflects' or encodes concepts through metaphorical reasoning" (p. 5).

5.7. Developing Students' Metaphoric Awareness

Learners should be attuned to the various manifestations of non-literal language devices, notably metaphors. However, overlooking the significance of metaphors in second/foreign language development can leave learners struggling to discern the correct meanings from a multitude of interpretations. As we explore this topic, questions naturally arise regarding students' awareness of metaphoric language use, for example, "How effective are teachers in enhancing students' skills in interpreting various metaphoric images and understanding their underlying meanings?"

Raising students' metaphoric awareness is far from easy, and it poses a significant challenge for teachers, who must demystify the target language (TL) by highlighting its patterns, examining its linguistic and cultural components, and illuminating the broad stylistic domain from which learners can derive methodologies for identifying metaphors.

Boers (2000) asserted that in order to enhance metaphoric awareness, it is important to engage pupils in a wide range of activities. The strategies include soliciting students' interpretations of metaphorical themes grounded in personal experiences, probing into

theoretical metaphors encompassing concepts, features, and domains, facilitating students' elucidation of individual idiomatic expressions, and considering historical-cultural contexts to discern cross-cultural disparities in students' proficiency in their primary and secondary languages. Moreover, according to McCarthy and Carter (2014), one effective strategy to make learners cognizant of metaphors involves integrating a contrastive approach to language use within the curriculum. This approach primarily draws distinctions between literary and non-literary discourses. In this context, it is imperative to ask students to discern between conventional and novel metaphors, in both literary and non-literary texts. For a concise illustration, the following examples offer a compelling comparison of two distinct texts: the first being literary and the second political.

Example One:

She walks in beauty, like the night

Of cloudless climes and starry skies;

And all that's best of dark and bright

Meet in her aspect and her eyes (Byron, "She Walks in Beauty," 1–4).

Example Two:

Dr Martin Luther King, Jr., elegantly observed in the late 1960s, "Our nation stands at the crossroads, and we must choose between community and chaos" (as cited in Bernhardt & Bernstein, 2020, p.191).

Both texts provide fascinating perspectives on the subtleties and complexities of metaphoric language. When learners grapple with the disparity between "beauty, like the

night" and "crossroads, choosing between community and chaos," they understand that the first metaphor in the literary example is profound, captivating, and reflects the poet's vast depth and intricate style. In contrast, the second metaphor, expressed in a poignant manner, presents a decisive and grave moment in history, highlighting the stark choices and the perils of societal division. Hence, one can deduce that literary metaphors are deeply poetic and tend to be both novel and vibrantly creative.

While the artistic depth and creativity of metaphors are undeniable, their complexity can often pose challenges for learners. Students frequently encounter metaphoric language in literary texts, which might potentially lead to difficulties in comprehension. Hence, the initial stage in comprehending metaphors involves the cultivation of learners' conceptual and cognitive abilities.

5.8. Conceptual Mappings

Cognitive linguists place particular emphasis on the close relationship between language and other mental processes. In other words, most figurative facets that are based on the process of transferring meaning from one concept to another, often using comparison, association, or symbolism such as metaphor and metonymy use the mechanism of conceptual mapping. Lakoff (1993), for example, asserted: "Metaphor, as a phenomenon, involves both conceptual mappings and individual linguistic expressions" (p. 209). Thus, according to Lakoff and Johnson (1980), learners should comprehend the conceptual schema of metaphoric language. Metaphoric expressions such as "He's boiling over with rage," "I'm steamed up about this issue," "She has a fiery temper," "You're making my blood boil," and

"He was heated up over the argument" are all conceptually linked to the metaphoric image "anger is heat."

In order to put this implication into practice, I established the following sample exercise:

Exercise: Identify the source domain and target domain in the given literary metaphors.

- 'The world is a stage.'

- 'His words were a dagger to her heart.'

- 'Time is a thief.'

- 'Ideas are seeds, scattered on the fertile ground of curiosity.'

Source domain: the concrete term or experience in the metaphor.

Target domain: the abstract concept the metaphor refers to.

For instance: for" The world is a stage":

a) Source domain: stage

b) Target domain: world.

To this end, once students understand how to explore the conceptual mappings of the metaphoric images by discerning the harmonious link between the source and the target domain of some different language lexemes, they may even come to build some images on their own.

5.9. Enhancing Metaphoric Competence Through Poetry

Applied cognitive linguists emphasize the role of poetry in fostering a reader's cognitive skills, particularly by promoting figurative thinking. This process requires substantial cognitive effort, as asserted by Gibbs (1994) in his book *Poetics of Mind*. Littlemore and Low (2006a) further supported this notion by introducing the term *figurative thinking*. Exposure to poetic language allows learners to break away from routine thought patterns and embrace the non-literal aspects of language. This implies that learners can challenge their existing preconceptions, particularly about language, and begin to appreciate its non-literal or figurative facets. Consequently, they are equipped to explore various forms of expression such as metaphors, similes, and personifications, which are frequently used in poetry.

Figures of speech in poetry, particularly metaphors, significantly contribute to the learning process, serving as a bridge between learners and the figurative world. Metaphors in poetry can be likened to tour guides, introducing learners to the complexities of a new language. Cameron (2003) placed significant emphasis on the significance of poetic metaphors in the context of EFL learning. The author highlighted that these metaphors play a crucial role in guiding the interpretation of language, frequently manifesting in interconnected clusters of metaphors. Also, they serve both ideational and affective purposes, while also being employed at a meta-cognitive level to structure discourse.

Overall, poetic metaphor can serve as a catalyst for educational change, stimulating learners' interest in literature, promoting thought-provoking content, and encouraging heuristic learning.

5.10. Incorporating Metaphor into the Language Curriculum

This study suggests that language teachers should incorporate more metaphors into their curriculum. This is because metaphors are prevalent in different genres of language, and

each genre requires its unique interpretation and application of metaphors. Consequently, the instruction of metaphors has significant importance as a result of the linguistic difficulties they present to individuals acquiring a new language. Previous studies have indicated that most, namely over 80%, of complex language encountered by students during lectures consists of metaphorical expressions. Furthermore, it has been observed that students may mistake the intended meaning of these metaphorical expressions, despite having a clear understanding of the individual words comprising them (Littlemore, 2001b). This suggests a necessity to incorporate metaphor integration into the language curriculum in order to tackle the linguistic, cultural, and cognitive difficulties associated with comprehending metaphorical expressions, as well as to enhance students' awareness and proficiency in using metaphors in their target language. For further clarification, the results of this study, following the pre-test, reveal a moderate ability among students to differentiate between literal and metaphorical language, and their ability to interpret and appreciate metaphors was substantially challenged. In the same vein, many students struggled to provide acceptable responses to numerous test questions, indicating a concerning deficiency in these areas (Littlemore et al., 2014). Similarly, Kathpalia and Carmel (2011) found metaphorical errors in 88% of student papers, detracting from the students' writing abilities. Given that metaphors can enhance textual, illocutionary, and sociolinguistic competencies (Kathpalia & Carmel, 2011), learning to use them accurately can improve students' overall language abilities. Littlemore and Low's work (2006a, 2006b) demonstrated how metaphoric competence plays a crucial role in every element of Bachman's (1990) language competence model. In turn, spending time in class on the study of metaphor enhance students' overall communicative competence in their target language. Hence, understanding, interpreting, and using metaphors are critical for students' communicative competence.

Aligned with this assumption, the integration of metaphoric language into higher education curricula has been highly recognized. Predominantly, most applied cognitive linguists contend that metaphor is not exclusive to literature. Therefore, it can be integrated into various other courses, including grammar, oral production, and sociolinguistics. Echoing this perception, Gibbs (1994) stated, "Metaphor is not just the property of poets; they merely use it better than the rest of us. It has become an accepted tenet in metaphor studies that metaphor is found throughout everyday language" (p. 15).

5.11. The Integrated Model: A Cutting-Edge Approach to Teaching Metaphor

Before the study, it was uncertain how identifying metaphors as aesthetics-motivated devices could enhance students' understanding of literary texts. I conjectured that the integrated approach would be appropriate as a pedagogical framework for developing learners' metaphoric language awareness and metaphorical thinking within the context of poetry. Fortunately, after the integrated framework was implemented and students were provided with additional lectures, it was evident that the novice EFL Algerian students from Saida University had improved their comprehension, interpretation, and appreciation of metaphors, indicating the role of the aesthetic function of metaphor in enhancing the understanding of literary texts among students. The results of this study support the effectiveness of the integrated approach as a practical pedagogical framework for fostering learners' understanding of metaphoric language and metaphorical thinking, particularly in the context of poetry. From the same perspective, the application of an integrated teaching framework for poetry can significantly enhance students' metaphoric competence (Bouali, 2020). This aligns with Bouali's (2014) study, which stated:

> Teaching poetry to the 1st year learners via an integrated approach has been proven to be fertile ground to stimulate quite noteworthy improvements in evolving students'

FLC (Figurative Language Competence). Throughout this approach, learners grow much aware of how to discriminate between the literal and the non-literal provinces of the language, of how to pursue further construal of the figurative images, and lately how to establish an evaluation of the cumulative aesthetic, emotive, and cognitive effects of the figurative arenas. (p.152)

Overall, it is satisfying to note that the implementation of a comprehensive methodology for teaching English metaphor has produced favourable outcomes in cultivating the aesthetic understanding of metaphor specifically, as well as figurative language in a broader sense.

5.12. Using Technology to Teach Poetic Metaphor Images

Over recent decades, multimedia technology has gained prominence in language and literature teaching. Several experts and educational technologists, such as Brown (1994), Chanier (1996), Wetherbe (1988), Rosenberg (2001), and Steeples and Jones (2003), have endorsed the educational potential of multimedia in educational settings, emphasizing its transformative impact on learning and communication. Mayer (2005) highlighted the benefits of combining words with visuals, noting that multimedia delivers a richer learning experience and can convey vast amounts of information more effectively. Such combinations aid retention: students typically remember a higher percentage of content when both auditory and visual elements are involved. Sweller (2005) pointed out the enhanced memory retention resulting from multi-modal content, while Duffy and Knuth (1992) mentioned its capacity for improved analysis and understanding. Furthermore, Warschauer and Kern (2000) recognized multimedia's role in creating a positive, non-threatening learning environment that boosts student motivation and reduces anxiety. To put it in another way, leveraging technological tools can enhance students' language skills, enabling them to move from abstract concepts to

actual mental mappings. Visual aids, including multimedia, play a crucial role in capturing the attention of audio-visual learners. However, challenges arise when implementing this approach, especially in settings with limited technological resources. Even so, the teacher's role remains vital. They must consider students' motivations and aim to make abstract concepts tangible. Tools such as multimedia files, graphics presentation packages, videos, and PowerPoint presentations can be used to facilitate this. The objective is to make classroom interactions more dynamic and engaging, for example, by using videos to illustrate poems, integrating both sound and relevant images to explain figurative devices (Rosenberg, 2002; Steeples & Jones, 2002).

5.13. Enhancing Conceptual Fluency in Second and Foreign Language Teaching

Most endeavours in second language teaching (SLT) and foreign language teaching (FLT) aim to enhance linguistic and communicative proficiencies. Although learners in EFL and ESL contexts can acquire advanced grammar and communication skills, their discourse often lacks the conceptual appropriateness seen in native speakers. This discrepancy is not solely tied to grammar or communication but extends to the learner's conceptual system. Learners tend to use the target language's structures while thinking in their first language's conceptual system. This leads to a misalignment between language form and conceptual content, which Danesi (1992) identified as a lack of conceptual fluency. By way of illustration, Danesi (1995) stressed the point that "second language learners do not reach the fluency level of a native speaker until they have knowledge of how that language 'reflects' or encodes concepts on the basis of metaphorical reasoning"(p.5).

The findings of this study indicate that the EFL teachers at the University of Saida should recognize the importance of conceptual fluency in the field of literary instruction.

5.14. Recommendations for Future Research

While the present research sheds light on the role of the aesthetic function of metaphor in enhancing the understanding of literary texts among Algerian EFL learners, there are still many untapped areas in this field. It would be beneficial for future research to dissect these aesthetic dimensions more deeply. In addition to the implications for teachers and curriculum designers, this study offers rich insights for researchers delving into the realm of metaphor within literature. Beyond assessing students' attitudes and beliefs about metaphors, it is vital to highlight the various factors that might influence aesthetic appreciation for metaphorical images, a dimension often overlooked in experimental psycholinguistics. In the same vein, with the rise of digital education, exploring the impact of ICT tools on metaphor can shed new light. Specifically, how do ICT tools influence EFL learners' aesthetic interpretation of metaphors? Surprisingly, I have noticed that Algerian researchers in the EFL context have not conducted any research on integrating ICT tools to improve students' figurative language competence. Thus, there exists a significant gap in the literature that warrants further exploration. More substantially, other recommendations for future research are listed below:

- Investigating the application of the integrated approach to other literary devices such as similes, personifications, or allegories, once its effectiveness for metaphors is established.
- Investigating at which stage of English acquisition EFL students begin recognizing and appreciating metaphors.

5.15. Conclusion

In this concluding chapter, I have offered a series of implications and recommendations concerning the role of the aesthetic function of metaphor in enhancing the understanding of literary texts among Algerian EFL learners, and the challenges students and teachers at the University of Saida face. The chapter also probed teachers' perspectives on conceptual fluency (CF). To directly address the heart of metaphor, I have outlined how studying its application in writing, listening, and speaking can offer "best practices" for L2 practitioners teaching metaphorical language within the curriculum. Accentuating the ubiquitous presence of figurative lexemes and utterances in English, I advocate for figuratively oriented courses to be deeply integrated into the university curriculum. Consequently, courses in oral production, grammar, and written production should pay special attention to figurative language. Additionally, techniques are recommended to help establish a robust cognitive framework for students, enabling them to interpret and navigate the complexities of understanding. As such, raising learners' awareness of metaphors stands out as an effective strategy to sensitize them to the mechanisms of metaphor. In this vein, emphasizing the importance of conceptual metaphor awareness in the curriculum is paramount. The goal is to pave the way for learners, empowering them to conceptualize various topics. This can be achieved by enhancing metaphoric competence through poetry, incorporating metaphor into the language curriculum, employing the integrated model as a leading approach to teaching metaphor, using technology to elucidate poetic metaphor images, and enhancing conceptual fluency in foreign language teaching. For researchers, many gaps have been observed in Algerian EFL research, opening the door for further exploration.

General Conclusion

It is widely believed that the use of literature in EFL classes can profoundly impact learners from various perspectives. Yet, teaching literature to EFL learners has often been steered clear of in EFL classrooms due to its profusion of symbolic patterns, commonly referred to as 'figures of speech.' It is likely for this reason that some scholars have introduced a new area of focus in education, which aims to develop students' skills in navigating the subtleties of non-literal expression. Metaphor, however, has been an underexplored area that has rarely garnered the attention of scholars, as the primary focus in the EFL context has been on developing learners' ability to communicate successfully in the target language.

Metaphors, frequently called the crown jewels of literary language, are of undeniable and remarkable importance, particularly because of their capacity to create vibrant mental pictures that enhance understanding of the finest specimens of prose and poetry in the English language. This means that engaging with such texts requires delving into their symbolic imagery to understand them deeply. Accordingly, some applied linguists and cognitive scholars have emphasized the importance of equipping L2 learners with the ability to unravel the intricacies involved in grasping metaphors and to think about strategies for experiencing these intricate images deeply within their thoughts and feelings. In this context, the enhancement of students' metaphoric understanding is regarded as an essential element of their literary competence and a potent enabler for comprehending literary texts. It emphasizes the ability of learners to assess the artistic value and emotional impact that metaphors have on their emotions and cognitive processes. Within the realm of TEFL, there exists a cohort of ardent advocates who passionately argue for an increased focus on the value of metaphors in the process of acquiring language skills. These advocates believe that the understanding and use of metaphors should be a central component of the EFL curriculum. However, despite

their fervent appeals, their opinions and arguments have not garnered much support in the broader realm of applied linguistics and language education. In other words, while there is a push from some to prioritize metaphors in EFL, the wider academic and teaching community has not fully embraced this perspective.

To focus on this perspective in Algerian educational institutions, this research investigates the role of the aesthetic function of metaphor in improving the understanding of literary texts among Algerian EFL learners in the Department of English at Saida University when dealing with metaphorical images in literature. Furthermore, the research highlights the varied perspectives, methodologies, and challenges encountered by first-year EFL students and teachers when dealing with metaphorical images in literary texts. The study advocates an integrated approach to teaching metaphors and seeks insights into teachers' perspectives on conceptual fluency.

The present study focuses on the "Review of Literature" on the teaching of literature and the subject's aesthetic role of metaphor in literary texts. It discusses in detail both classic and contemporary viewpoints on metaphor, followed by a discussion of the predominant theories in the field. It then illuminates the intricacies of metaphor processing, comprehension, interpretation, and understanding. Topics such as metaphoric competence, conceptual fluency, metaphor awareness, and the cultural facets of metaphor in literature are explored. The review concludes with a detailed analysis into effective techniques for teaching metaphor in EFL settings, pointing out the distinctions between ESL and EFL metaphor methodologies. Further, the importance of learner autonomy and metaphor-centric teaching for reading skills is highlighted. The concluding sections provide a thorough analysis of poetic metaphors, their layered interpretations, and their impact on students' aesthetic understanding of literary works. Lastly, the review examines the role of metaphor recognition

in enhancing aesthetic discernments and student engagement within the context of understanding literary texts.

Throughout this study, I attempt to answer the research questions and prove or disprove the hypotheses. Hence, to achieve the objective of this study, first-year English students at the University of Saida were selected for a case study. The research employed a triangulated approach using both quantitative and qualitative methods for data collection, including pre- and post-tests. A questionnaire was designed for both literature teachers and first-year students. Furthermore, interviews were conducted with three teachers in charge of teaching literature in the department. The results obtained from this research are used to suggest teaching techniques and strategies that might be incorporated into the instructional programmes at the University of Saida to enhance students' metaphoric competence within the context of understanding literary texts.

Stepping up to the process of analysis, I was equipped with concrete findings and evidence that enabled me to analyse data and corroborate the research hypotheses with greater confidence.

Initially, first-year students struggled to differentiate between literal and figurative language. Their capacity to appreciate the aesthetic value of such imagery was limited, and they were not adequately prepared to understand the nuanced meanings of poetic metaphors. Consequently, their understanding of literary texts significantly faltered. However, following extra classes on metaphors through the application of an integrated teaching framework, students' aesthetic appreciation of metaphorical images improved, leading to a significant enhancement in their understanding of literary texts. To this point, I would be glad to posit that using an integrated approach to teach metaphors has not only yielded improved results in enhancing the learners' metaphoric competence in understanding literary texts but also refined their aesthetic discernment. Consequently, it may foster a deeper appreciation for the

literary world and a more wholehearted embrace of literature. This supports the validity of the first hypothesis outlined in the general introduction of this study. These findings align with those of Gibbs (2002) and Csatár et al. (2006), who also noted that the recognition of metaphors improved aesthetic discernment. Furthermore, aligning with these conclusions, Bouali (2020) found that an integrated approach might yield better results in fostering first-year students' metaphoric competence in understanding literary texts.

In examining the use of metaphor in Algerian universities, a substantial body of literature reveals how challenging it is for students and teachers to grapple with metaphorical images, especially in poetry. With respect to the challenges encountered by first-year EFL students when engaging with metaphorical images in literary texts, their struggles with metaphors stem from unclear meanings, unfamiliarity with figurative speech, gaps in cultural understanding, and inadequate teaching materials.

From the teachers' perspective, students' struggles with metaphors arise from language ambiguity, cultural differences, lack of motivation, interest, autonomy, and interference from their native language. A frequent observation is students' difficulty in understanding euphemisms and cultural nuances. Furthermore, teachers often observe first-year students grappling with metaphors because of their complexity, limited vocabulary, and diminishing interest. In short, while a lot has come to light, the study of metaphorical language is an intricate field of study.

When exploring metaphor and how to appreciate it, conceptual fluency comes prominently to the fore. Learners often find it challenging to grasp metaphorical language due to its conceptual and symbolic nature. In fact, many teachers feel students struggle with such language unless it is structured predictably in texts. This difficulty often stems from learners' limited language proficiency and conceptual fluency. To achieve native-like understanding, learners must be exposed to and practice this type of language. Their ability to comprehend

and use metaphors should align with their overall language skills. Consequently, teachers generally agree on the importance of conceptual fluency in teaching, even if their emphasis on it varies. They also believe it should feature prominently in the literature curriculum. This affirmation lends weight to the third hypothesis presented in the study's general introduction.

Last but not least, the concluding chapter aims to unearth solutions; meanwhile, I provide some implications and recommendations that seem to meet the needs of teachers and students. The research recommends integrating figurative courses in the university curriculum and employing strategies such as figurative awareness-raising, conceptual mapping, and the integrated model for teaching metaphor. The study also advocates tools such as poetry and technology to enhance metaphor awareness and conceptual fluency. For future research, several gaps have been identified in Algerian EFL research concerning the aesthetic appreciation of metaphor. One primary area of interest is the effectiveness of the integrated approach for teaching not only metaphors but also other literary devices such as similes and allegories. Furthermore, it is essential to pinpoint the stage at which EFL students begin to recognize metaphors and explore the influence of languages such as Arabic and Tamazight on their comprehension. A comparative analysis between Algerian EFL students and native English speakers in terms of metaphor appreciation could provide valuable insights. Similarly, examining the impact of feedback from peers and teachers on metaphor appreciation is crucial. Lastly, assessing the efficacy of current teaching strategies in fostering metaphor appreciation warrants attention.

However, it is undeniable that conducting research is a multifaceted undertaking that is prone to various challenges such as overconfidence, incorrect generalizations, invalid data, irrelevant outcomes, unforeseen complications, potential biases, limited resources, data misrepresentation, and researcher subjectivity. In the present investigation, my work is not immune to these aforementioned problems. Since it focuses on the subjective nature of

metaphors and a specific sample of teachers and students at the University of Saida, it is a labyrinthine area of study. Yet, true academic research often begins and ends in wonder; it requires passion and hard work and it is not for the faint of heart.

As the curtain falls, what started as mere rhetorical devices have since evolved into intricate tools that delve deep into human cognition, worldview, and the essence of our experience. Consequently, each individual, shaped by their unique perspectives, experiences, and cultural roots, harnesses and interprets metaphors in their own distinct manner. Drawing from this premise, the intricate dance between language learners and metaphorical imagery stands as a testament to the power of language to heal and inspire. As we reflect upon this study's findings and cast our eyes towards the horizons of future research, the clarion call resounds with a collective commitment within the realm of the pedagogical literature to rejuvenate the EFL landscape in Algeria, placing metaphor at its heart and students at its helm.

Limitations of the Research

Researchers are often driven by uncertainties and likelihoods, seeking to prove an idea at the end of their journey. However, numerous challenges may emerge throughout the process, complicating the attainment of a seamless outcome. Therefore, it is essential for researchers to avoid adopting subjective positions and to remain cognizant of the limitations inherent in their studies.

When examining the subject of figurative language, particularly metaphor, it is important to acknowledge and address many inherent limitations. Firstly, the majority of available studies on metaphor have been conducted by Western researchers in the fields of psychology and linguistics, with limited resources in the local context. Furthermore, metaphoric language is a complex, interdisciplinary field which often spans disciplines such

as linguistics, psychology, and literature; this complexity can make it challenging to find comprehensive resources and studies focusing specifically on metaphors. Moreover, the cognitive processes underlying metaphorical language comprehension are complex and challenging, which may make investigating the underlying mechanisms and factors that affect metaphor interpretation difficult. Moreover, the paucity of figurative language-oriented courses available negatively impacts research on metaphor understanding and analysis as it may result in insufficient knowledge, limited analytical skills, misinterpretation, cultural context gaps, a limited appreciation for complexity, and difficulties in identifying figurative language. Finally, conducting research on metaphors can be difficult, as it is hard to control for variables such as text genre, author and reader backgrounds, and the complexity and function of metaphor in addition to individual language proficiency and cultural backgrounds.

Test issues:

- Test design: The design of the tests themselves may introduce biases or limitations. For instance, tests may focus on individual metaphors without considering their relationship to other figurative language devices.

- There may be insufficient poetic texts for conclusive results.

- Participants may vary in a number of characteristics, e.g. abilities, making it difficult to generalize the findings.

- The scoring process in this research is precise; however, interpreting metaphors is often subjective, based on personal understanding. What appears accurate for some may seem uninteresting or incorrect to others depending on each individual's background.

- There is often no standardized method for analysing metaphorical language, making cross-study comparisons of results difficult.

- As the researcher, I was not affiliated with the department and had limited access to the subjects, which posed a challenge for conducting both pre- and post-tests.

Questionnaire and interview issues:

- The majority of students in the department tend to hold judgemental prejudices or biases regarding metaphors.

- Some participants were open to sharing their opinions candidly, while others were less forthcoming with their responses.

- There were inaccurate or random answers from many students.

- There are few teachers responsible for teaching literature, resulting in a relatively small sample. As a result, I could only select three teachers for interviews and five teachers for the questionnaires.

- Some teachers tend to provide conventional or general viewpoints rather than expressing their genuine attitudes and beliefs. Unfortunately, they sometimes answered questions without any specific elaboration, giving rise to ambiguity.

Despite the fact that I faced limitations and had to adjust my ambitions, my conclusions have the potential to influence Algerian teachers and learners to focus on metaphors, encourage students to interpret metaphorical language more effectively in the context of understanding literary texts, and prompt teachers to explore new teaching methods to achieve superior literary comprehension.

259

References

Abrahamson, C. E. (1998). Storytelling as a pedagogical tool in higher education. *Education*, *118*(3), 440-452. Retrieved from https://go.gale.com/ps/i.do?id=GALE%7CA20494609&sid=googleScholar&v=2.1&it=r&linkaccess =abs&issn=00131172&p=AONE&sw=w&userGroupName=anon%7Efbdbcd8a&aty=open-web-entry

Agosto, D. E. (2013). If I had three wishes: The educational and social/emotional benefits of oral storytelling. *Storytelling, Self, Society*, *9*(1), 53-76. Retrieved from https://www.researchgate.net/profile/Denise-Agosto-2/publication/259728071_If_I_Had_Three_Wishes_The_Educational_and_SocialEmotional_Benefit s_of_Oral_Storytelling/links/5713988c08ae39beb87ce6da/If-I-Had-Three-Wishes-The-Educational-and-Social-Emotional-Benefits-of-Oral-Storytelling.pdf

Akeret, R. U., & Klein, D. M. (1991). *Family tales, family wisdom: How to gather the stories of a lifetime and share them with your family*. New York, NY: Morrow.

Akyel, A., & Yalcin, E. (1990). Literature in the EFL class: A study of goal-achievement incongruence. *ELT Journal, 44*(3), 174-180. Retrieved from https://www.researchgate.net/profile/Ayse-Akyel/publication/249252544_Literature_in_the_EFL_class_A_study_of_goal-achievement_incongruence/links/55fbc5a708aeba1d9f3a16c2/Literature-in-the-EFL-class-A-study-of-goal-achievement-incongruence.pdf

Alejo González, R., Piquer Píriz, A., & Reveriego Sierra, G. (2010). Phrasal verbs in EFL course books. In S. Knop, F. Boers, & A. Rykey (Eds.), *Fostering language teaching efficiency through cognitive linguistics* (pp. 59–78). De Gruyter.

Alemi, M. (2011). The use of literary works in an EFL class. *Theory and Practice in Language Studies*, *1*(2), 177-180.Retrieved from http://www.academypublication.com/issues/past/tpls/vol01/02/10.pdf

Aleshtar, M. T., & Dowlatabadi, H. (2014). Metaphoric competence and language proficiency in the same boat. *Procedia - Social and Behavioural Sciences, 98*(2014), 1895–1904. doi:10.1016/j.sbspro.2014.03.620

Aleshtar, M. T., & Dowlatabadi, H. (2014). Metaphoric competence and language proficiency in the same boat. *Procedia-Social and Behavioral Sciences*, *98*, 1895-1904. Retrieved from https://www.sciencedirect.com/science/article/pii/S1877042814027116/pdf?md5=39e6f8a14ebd882e27017f7a7f00e921&pid=1-s2.0-S1877042814027116-main.pdf&_valck=1

Ali, S., Ali, I., & Hussain, S. (2021). The effect of literary text on the pragmatic competence and fluency of ESL learners. *sjesr*, *4*(1), 148-157.Retrieved from file:///C:/Users/HP/Downloads/566-Article%20Text-3922-3-10-20210308.pdf

Alotaibi, M. A. (2021). *Exploring the effectiveness of the explicit instruction of metaphors in EFL classrooms: A case study of Kuwaiti learners of English* (Doctoral thesis, Manchester Metropolitan University). Retrieved from https://e-space.mmu.ac.uk/628876/1/MayeAlotaibie-copythesis27-11-2021.pdf

Alptekin, C. (1993). Target-language culture in EFL materials. *ELT journal*, *47*(2), 136-143. Retrieved from https://www.researchgate.net/profile/Cem-Alptekin/publication/216638088_Target-language_culture_in_EFL_materials/links/0912f5090280bbaa3a000000/Target-language-culture-in-EFL-materials.pdf

Amer, A. A. (2003). Teaching efl/esl literature. *The Reading Matrix*, *3*(2). Retrieved from https://www.academia.edu/download/76522979/article.pdf

Anderson, G. (1998). *Fundamentals of educational research*. Falmer Press.

Arboleda-Arboleda, A., & Castro-Garcés, A. Y. (2019). Fostering language learning in the university EFL classroom through literature: A task-based approach. *GIST–Education and Learning Research Journal*, (19), 101-127. Retrieved from file:///C:/Users/HP/Downloads/gistunica,+5_Fostering+Language.pdf

Aristotle, Halliwell, S., Fyfe, W. H., Russell, D. A., Innes, D., Longinus, & Demetrius. (1995). *Poetics*. Harvard University Press.

Aristotle. (1997). *Rhetoric and Poetics* (W. Rhys Roberts & I. Bywater, Trans.). Oxford University Press.

Aristotle. (2000). *Poetics* (S. H. Butcher, Trans.). Dover Publications. (Original work ca. 335 BCE)

Arthur, B. (1968). Reading literature and learning a second language. *Language Learning*, *18*(3-4), 199-210. doi: 10.1111/J.1467-1770.1968.TB00207.X

Azad, S. (2003). Literary methodology: Metaphor paper. Retrieved from www.caxton.stockton.edu/SAforever/discuss/msg. reader.

Azuma, M. (2004). *Metaphorical competence in an EFL context: The mental lexicon and metaphorical competence of Japanese students* (Doctoral thesis, University of Nottingham). Retrieved from https://core.ac.uk/download/pdf/33565064.pdf

Bachman, L. F. (1990). *Fundamental considerations in language testing*. Oxford University Press.

Bailey, R. (2003). Conceptual metaphor, language, literature and pedagogy. *Journal of Language and Learning, 1*(2), 59–72. Retrieved from https://www.researchgate.net/publication/335634913_Conceptual_Metaphor_Language_Literature_and_Pedagogy

Baldick, C. (Ed.). (2001). Metaphor. In C. Baldick (Ed.), *The concise Oxford dictionary of literary terms*(2nd ed.). Oxford University Press.

Bampton, R., & Cowton, C. J. (2002). The E-Interview. *Forum Qualitative Sozialforschung Forum: Qualitative Social Research*, *3*(2). https://doi.org/10.17169/fqs-3.2.848

Barber, A., & Stainton, R. J. (2010). *Concise encyclopaedia of philosophy of language and linguistics*. Elsevier.

Barton, B. & Booth, D. (1996)*. Stories in the Classroom.* Portsmouth, NH:

Beach, R., & Appleman, D. (1984). Chapter V: Reading Strategies for Expository and Literary Text Types. *Teachers College Record*, *85*(5), 115-143.

Bensmail, H., Anjum, S., Bouhali, O., & El Anbari, M. (2012). RAFNI: Robust analysis of functional neuroimages with non–normal α-stable error. In *Neural information processing: 19th international conference, ICONIP 2012, Doha, Qatar, November 12-15, 2012, proceedings, part I 19* (pp. 624–631). Springer Berlin Heidelberg. https://doi.org/10.1007/978-3-642-34475-6_75

Benton, M. & Fox, G. (1990). *Teaching literature*. Oxford: Oxford University Press.

Berendi, M., Csabi, S., and Kövecses, Z. (2008). Using conceptual metaphors and metonymies in vocabulary teaching. In F. Boers, and S. Lindstromberg, (Eds.), *Cognitive linguistics approaches to teaching vocabulary and phraseology*, (pp. 65–100). De Gruyter.

Berkowitz, S. J. (1986). Effects of instruction in text organization on sixth-grade students' memory for expository reading. *Reading Research Quarterly*,21, 161-178.

Bernhardt, D. E., & Bernstein, R. A. (2020). *Ordinary people, extraordinary lives: A pictorial history of working people in New York City*. New York University Press.

Best, J. W. (1981). *Research in education*. Prentice-Hall.

Blachowicz, C. L., & Fisher, P. (2004). Vocabulary lessons. *Educational leadership*, *61*(6), 66-69. Retrieved from https://d1wqtxts1xzle7.cloudfront.net/7700793/vocablessonsforallteachers-libre.pdf?1390852788=&response-content

Black, M. (1962). *Models and metaphors: Studies in language and philosophy*. Cornell University Press.

Black, M. (1993). More about metaphor. In A. Ortony (Ed.), *Metaphor and thought* (2nd ed., pp. 19–41). Cambridge University Press.

Black, P., & Wiliam, D. (1998). Assessment and classroom learning. *Assessment in Education: Principles, Policy & Practice*, *5*(1), 7–74. doi:10.1080/0969595980050102

Blake, William. (1789). "A poison tree". In S*ongs of innocence and experience*. William Blake

Boers, F. (2000). Metaphor awareness and vocabulary retention. *Applied Linguistics,21*(4), 553–571. doi:10.1093/applin/21.4.553

Boers, F. (2004). Expanding learners' vocabulary through metaphor awareness: What expansion, what learners, what vocabulary? In M. Achard and S. Niemeier, (Eds.), *Cognitive linguistics, second language acquisition, and foreign language teaching* (pp. 211–232). De Gruyter.

Boers, F., Demecheleer, M., & Eyckmans, J. (2004). Cross-cultural variation as a variable in comprehending and remembering figurative idioms. *European Journal of English Studies*, *8*(3), 375–388. https://doi.org/10.1080/1382557042000277449

Bouali, A. (2014). *Enhancing students' figurative competence through an integrated-approach to teaching poetry*(Master's thesis, University of Tlemcen, Algeria). Retrieved from http://dspace.univ-tlemcen.dz/handle/112/5560

Bouali, A. (2020). Resurrecting 'metaphor' inside the EFL poetry classroom: A nudge towards an integrated-model. *Arab World English Journal For Translation and Literary Studies,4*(2), 187–220. doi:10.24093/awejtls/vol4no2.15

Bowdle, B. F., & Gentner, D. (2005). The career of metaphor. *Psychological Review*, *112*(1), 193. doi: 10.1037/0033-295X.112.1.193

Bransford, J., Brown, A. L., & Cocking, R. R. (1999). *How people learn: Brain, mind, experience, and school*. National Academy Press.

Brown, H, D.(1994). *Principles of language learning and teaching*. Englewood Cliffs,

Brown, H. D. (1986). Learning a second culture. In J. M. Valdes (Ed.), *Culture bound: Bridging the culture gap in language teaching* (pp. 33-48). Cambridge: Cambridge University Press

Brown, H. D. (2001). *Teaching by principles*(2nd ed.). Longman.

Brown, H., & Cambourne, B. (1990). *Read and retell: A strategy for the whole-language/natural learning classroom*. Heinemann.

Brown, J. D. (1996). *Testing in language programs*. Prentice Hall Regents.

Brown, K. (Ed.). (2005). *Encyclopedia of language and linguistics* (Vol. 1). Elsevier.

Brown, T. (2011). *Language learning and figurative competence*. *Language Learning Journal*.

Browning, R., Pettigrew, J., & Collins, T. J. (1981). *The poems*. Yale University Press.

Brumfit, C. J. (1985). *Language and literature teaching: From practice to principle*. Oxford: Pergamon.

Brumfit, C., & Carter, R. (Eds.). (1986). *Literature and language teaching*. Oxford University.

Bryman, A. (2016). *Social research methods*. Oxford University Press.

Burke, S. J., & Brumfit, C. J. (1986). Is literature language? Or is language literature. *Literature and language teaching*, 171-176. Retrieved from https://www.tandfonline.com/doi/pdf/10.1111/j.1754-8845.1974.tb00411.x

Burns, N. (1993). *The practice of nursing research*. W.B. Saunders Co.

Butter, R. (2001). *Using literature in language teaching*. Longman.

Cadorath, J., & Harris, S. (1998). Unplanned classroom language and teacher training. *ELT Journal*, *52*(3), 188-196. Retrieved from https://academic.oup.com/eltj/article-abstract/52/3/188/385443

Cambridge Dictionary. (n.d.). Neologism. In *Cambridge Dictionary*. Cambridge University Press. Retrieved from https://dictionary.cambridge.org/dictionary/english/neologism

Cameron, L. (2003). *Metaphor in educational discourse*. Continuum.

Canale, M., & Swain, M. (1980). Theoretical bases of communicative approaches to second language teaching and testing. *Applied Linguistics, 1*(1), 1–47.

Carlisle, A. (2000). Reading logs: An application of reader-response theory in EFL. *ELT Journal*, 54(1), 12-19. Retrieved from https://www.academia.edu/download/37128213/article_review_1.2.pdf

Carter, R. (1985). *Language and literature: An introductory reader in stylistics*. Allen & Unwin.

Carter, R., & Long, M. N. (1991). *Teaching literature*. Longman.

Carter, R., & McRae, J. (1996). *Language, literature and the learner: Creative classroom practice*. Routledge.

Carter, R., & Walker, R. (1989). Literature and the language learner: Introduction. In R. Carter & R. Walker (Eds.), *Literature and the learner: Methodological approaches* London: Modern English Publication.

Cazeaux, C. (2007). *Metaphor and continental philosophy: From Kant to Derrida*. Routledge.

Chambers, E., & Gregory, M. (2006). *Teaching and learning English literature*. Sage. https://doi.org/10.4135/9781446215241

Chan, Z. C., Chien, W. T., & Henderson, S. (2018). Metaphorical interpretations of the educator-student relationship: An innovation in nursing educational research. Nurse education in practice, *28*, 46-53. https://doi.org/10.1016/j.nepr.2017.09.012

Chanier, T. (1996). Evaluation as part of a project life: The hypermedia CAMILLE project. *Journal of the Association for Learning Technology*, *4*(3), 54–68. Retrieved from https://edutice.archives-ouvertes.fr/edutice-00000122/file/1996-JALT-camille.pdf

Chapman, R. (1973). *Linguistics and literature: An introduction to literary stylistics*. Edward Arnold.

Chen, Y. C., & Lai, H. L. (2013). Teaching English idioms as metaphors through cognitive-oriented methods: A case in an EFL writing class. *English Language Teaching*, *6*(6), 13–20. doi:10.5539/elt.v6n6p13

Cheng, K. (2000). *Chinese equivalents to English idioms*. Hwatai Publisher.

Chomsky, N. (1965). *Aspects of the theory of syntax*. MIT Press.

Cohen, L., Manion, L., & Morrison, K. (2000). *Research methods in education*(5th ed.). Routledge Falmer.

Collie, J., & Slater, S. (1987). *Literature in the language classroom*. Cambridge University Press.

Colosi, L., & Dunifon, R. (2006). *What'sthe difference? "Post then pre" & "pre then post"*. Cornell University Cooperative Extension. Retrieved from http://www.human.cornell.edu/pam/outreach/parenting/research/upload/What-s-20the-20Difference-20Post-20then-20Pre-20and-20Pre-20then-20Post.pdf

Colville, I. D. (2009). On the (be)coming and going of organizational change: Prospect and retrospect in sense making. In S. Clegg & C. Cooper (Eds.), *The SAGE handbook of macro-organizational behaviour* (pp. *162–185*).Sage Publications. doi: 10.4135/9781849200455.n10

Connaway, L. S., & Powell, R. R. (2017). Basic research methods for librarians. Libraries Unlimited.

Coryell, N. G. (1927). *An evaluation of extensive and intensive teaching of literature: a year's experiment in the eleventh grade* (No. 275). Teachers college, Columbia university.

Council of Europe. (2001). *Common European framework of reference for languages: Learning, teaching, assessment*. Cambridge University Press.

Creswell, J. W. (2006). Educational research (3rd ed.). Sage.

Creswell, J. W. (2012). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research* (4th ed.). Boston, MA: Pearson.

Creswell, J. W. (2014). *Research design. qualitative, quantitative, and mixed methods approaches*. Sage Publications.

Cronbach, L. J. (1970). *Essentials of psychological testing*. Harper.

Crystal, D. (2008). *A Dictionary of linguistics and phonetics*(6th ed.). Oxford University Press.

Csatár, P., Pethő, G. & Tóth, E. (2006). On possible factors in the aesthetic appreciation of metaphors. *Journal of Literary Semantics*, *35*(1), 59-71. https://doi.org/10.1515/JLS.2006.003

Csatár, P., Pethő, G., & Tóth, E. (2006). On possible factors in the aesthetic appreciation of metaphors. *Journal of Literary Semantics*, *35*(1), 59–71. doi:10.1515/jls.2006.003

Custodio, B., & Sutton, M. J. (1998). Literature-Based ESL for Secondary School Students. *TESOL journal*, *7*(5), 19-23.

Dagut, M. (1976). Can "metaphor"be translated? *Babel. Revue Internationale De La Traduction / International Journal of Translation,22*(1), 21–33. doi:10.1075/babel.22.1.05dag

Damen, L. (1987). Culture Learning: The fifth Dimension in the language classroom Reading.–Massachusetts. In *Addison-Wesley Publishing Company. EFL Classroom. English Teaching Forum* (Vol. 34, No. 3, pp. 12-17).

Damen, L. (1987). *Culture learning: The fifth dimension in the language classroom*. Addison-Wesley Publishing Company.

Danesi, M. (1986). The role of metaphor in second language pedagogy. *Rassegna Italiana di Linguistica Applicata, 18*(3), 1–10. Retrieved from https://eric.ed.gov/?id=EJ352580

Danesi, M. (1992). Metaphorical competence in second language acquisition and second language teaching: The neglected dimension. In J. E. Alatis (Ed.), *Georgetown University round table on languages and linguistics* (pp. 125–136). Washington, D.C.: Georgetown University Press.

Danesi, M. (1992). Metaphorical competence in second language acquisition and second language teaching: The neglected dimension. *Georgetown University round table on language and*

linguistics, *7992*, 489-500. Retrieved from

https://repository.library.georgetown.edu/bitstream/handle/10822/555485/GURT_1992.pdf?sequence
=1#page=499

Danesi, M. (1995). Learning and teaching languages: The role of "conceptual fluency". *International Journal of Applied Linguistics,5*(1), 3–20. doi:10.1111/j.1473-4192.1995.tb00069.x

Daniels, H. (1994). *Literature circles: Voice and choice in the student-centered classroom.* York, Maine: Stenhouse Publishers.

Dawson, C. (2002). *A practical guide to research methods: A user-friendly manual for mastering research techniques and projects*. Oxford: How To Books.

Deignan, A., Gabrys, D., & Solska, A. (1997). Teaching English metaphors using cross-linguistic awareness-raising activities. *ELT Journal,51*(4), 352–360. doi:10.1093/elt/51.4.352

Dickins, J. (1998). *Extended axiomatic linguistics*. Mouton de Gruyter.

Dickins, J., Hervey, S., & Higgins, I. (2002). *Thinking Arabic translation: A course in translation method: Arabic to English*. Routledge.

Dickinson, E., Todd, M. L., & Higginson, T. W. (2008). *Poems by Emily Dickinson*. Dodo Press.

Divsar, H., & Tahriri, A. (2009). Investigating the effectiveness of an integrated approach to teaching literature in an EFL context. *Journal of Pan-Pacific Association of Applied Linguistics*, *13*(2), 105–116. Retrieved from https://eric.ed.gov/?id=EJ868854

Divsar, H., & Tahriri, A. (2009). Investigating the Effectiveness of an Integrated Approach to Teaching Literature in an EFL Context. *Journal of Pan-Pacific Association of Applied Linguistics*, *13*(2), 105-116. Retrieved from https://files.eric.ed.gov/fulltext/EJ868854.pdf

Dörnyei, Z. (2007). *Research methods in applied linguistics: Quantitative, qualitative and mixed methodologies*. Oxford University Press.

Dörnyei, Z., & Dewaele, J.-M. (2022). *Questionnaires in second language research construction, administration, and processing*. Routledge, Taylor & Francis Group.

Duff, A., & Maley, A. (2007). *Literature resource books for teachers.* Oxford University Press.

Duffy, T.M., Knuth, R.A. (1990). Hypermedia and instruction: Where is the match?. In: Jonassen, D.H., Mandl, H. (eds) *Designing hypermedia for learning* (pp.199–225). NATO ASI Series, vol 67. Springer, Berlin, Heidelberg. https://doi.org/10.1007/978-3-642-75945-1_12

Dunbar, Paul Laurence. (1913). "Sympathy". In *The complete poems of Paul Laurence Dunbar. Dodd, Mead and Company*. https://www.poetryfoundation.org/poems/46459/sympathy-56d22658afbc0

Duncan, S., & Paran, A. (2018). Negotiating the challenges of reading literature: Teachers. *Using literature in English language education: Challenging reading for 8–18 year olds*, 243. Retrieved from

https://discovery.ucl.ac.uk/id/eprint/10042018/3/Duncan_Paran_Negotiating_the_challenges_of_reading_literature%20final%20accepted%20version.pdf

Dur, F. (2006). Understanding metaphor: A cognitive approach focusing on identification and interpretation of metaphors in poetry (Published Master Thesis). Çukurova University, Adana.

Duran, A. (1993). Interactive approaches to teaching literature in Hong Kong. In C. Brumfit & M. Benton (Eds.), *Teaching literature: A world perspective* (pp. 150-171)). London: Modern English Publications and the British Council.

Dwyer, E. J., & Reed, V. (1989). Effects of sustained silent reading on attitudes toward reading. *Reading Horizons: A Journal of Literacy and Language Arts*, *29*(4). Retrieved from https://dc.etsu.edu/cgi/viewcontent.cgi?article=6546&context=etsu-works

Dymoke, S., & Hughes, J. (2009). Using a poetry wiki: How can the medium support pre-service teachers of English in their professional learning about writing poetry and teaching poetry writing in a digital age? *English Teaching: Practice and Critique, 8*(3), 91-106.

Eagleton, T. (2000). *The idea of culture*. Blackwell Publishers Ltd.

EFL Journal, 8, 1-13. Retrieved from https://files.eric.ed.gov/fulltext/ED490771.pdf

Elena, S., & Zsófia, D. (2016). *The conceptual metaphor*. UK: Routledge.

Elhabiri, H. (2013). Teaching Writing Skills through Literary Texts: Case of 2nd Year EFL Students at Djilali Liabes University. (Doctoral dissertation, University Sidi Bel Abbes, Algeria).

Ellis, G., & Brewster, J. (1991). *The storytelling handbook: A guide for primary teachers of English*. London: Penguin Books.

Encyclopaedia Britannica. (n.d.). Metaphor. *In Encyclopaedia Britannica*. Retrieved from https://www.britannica.com/art/metaphor

Erdem, M. (2016). Literature in English language teaching. *European Journal of Language and Literature*, *2*(1), 157-162.Retrieved from https://revistia.org/files/articles/ejls_v2_i1_16/Mustafa.pdf

Erkaya, O. R. (2005). Benefits of using short stories in the EFL Context. *Asian*

Evans, V., & Green, M. (2018). *Cognitive linguistics: An introduction*. Routledge.

Falvey, P., & Kennedy, P. (1997). *Learning language through literature: A sourcebook for teachers of English in Hong Kong* (Vol. 1). Hong Kong University Press.

Fehaima, A. (2018). *An integrative approach to teaching literary texts to EFL students: The case of second-year learners at university of Tlemcen* (Doctoral thesis, University of Tlemcen, Tlemcen, Algeria). Retrieved from http://dspace.univ-tlemcen.dz/bitstream/112/12886/1/amaria-fehaima.pdf

Finke, J., & Edwards, B. (1997). Teacher education students' insights from intergenerational literature circles. *Journal of Teacher Education*, *48*(5), 367-378. Retrieved from https://journals.sagepub.com/doi/abs/10.1177/0022487197048005006

Flahive, D. E., & Carrell, P. L. (1977). *Lexical expansion and the acquisition of metaphoric competence. Paper presented at the 11th Annual Mid-America Linguistics Conference,* University of Missouri, Columbia, MO.

Flemming, M. (2006, April). The use and misuse of competence frameworks and statements with particular attention to describing achievement in literature. In *International conference organised jointly by the Concil of Europe, Language Policy Division, and the Jagiellonian University*.

Floris, F. D. (2004). The power of literature in EFL classrooms. *K@ta: A Biannual Publication on the Study of Language and Literature, 6*(1), 1-12. doi: 10.9744/kata.6.1.1-12

Flyvbjerg, B. (2006). Five misunderstandings about case-study research. *Qualitative Inquiry*, *12*(2), 219–245. doi:10.1177/1077800405284363

Fogelin, R. J. (1988). *Figuratively speaking*. Yale University Press.

Fowler, R. (1986). Studying literature as language. In *Linguistics and the Study of Literature* (pp. 187-200). Brill.

Fraenkel, J. R., Wallen, N. E., & Hyun, H. H. (2012). *How to design and evaluate research in education* (10th ed.). McGraw-Hill.

Freedman, D. P., Frey, O., & Zauhar, F. M. (Eds.). (1993). *The intimate critique: autobiographical literary criticism*. Duke University Press.

Gajdusek, L., & vanDommelen, D. (1993). Literature and critical thinking in the composition classroom. In *Reading in the composition classroom: Second language perspectives* (pp. 197-218).

Gardner, H., & Winner, E. (1978). The development of metaphoric competence: Implications for humanistic disciplines. *Critical Inquiry,5*(1), 123–141. doi:10.1086/447976

Garner, R. (1987). *Metacognition and reading comprehension*. Ablex Publishing.

Ghosn, I. K. (2002). Four good reasons to use literature in primary school ELT. *ELT journal*, *56*(2), 172-179.Retrieved from https://files.eric.ed.gov/fulltext/ED449667.pdf

Gibbs Jr, R. W. (2001). Evaluating contemporary models of figurative language understanding. *Metaphor and symbol*, *16*(3-4), 317-333. Retrieved from https://www.tandfonline.com/doi/abs/10.1080/10926488.2001.9678900

Gibbs Jr, R. W. (2011). Evaluating conceptual metaphor theory. *Discourse processes*, *48*(8), 529-562.

Gibbs, R. (2001). Evaluating contemporary models of figurative language understanding. *Metaphor and Symbol,16*(3), 317–333. doi:10.1207/s15327868ms1603&4_10

Gibbs, R. W. (1994). *The poetics of mind: Figurative thought, language, and understanding*. Cambridge, England: Cambridge University Press.

Gibbs, R. W. (2002). Identifying and appreciating poetic metaphor. *Journal of Literary Semantics, 31*(2), 101–112. doi.org/10.1515/jlse.2002.011

Gibbs, R. W. (2010). *The poetics of mind: Figurative thought, language, and understanding*. Cambridge University Press.

Gibbs, R. W., & O'Brien, J. E. (1990). Idioms and mental imagery: The metaphorical motivation for idiomatic meaning. *Cognition*, *36*(1), 35–68. doi:10.1016/0010-0277(90)90053-m

Gillham, B. (2000). *Case study research methods*. Bloomsbury Publishing.

Gilmanova, A., & Melnikova, O. (2017). Structural literary analysis as a way to develop critical reading skills of EFL learners. In *EDULEARN17 Proceedings* (pp. 3697-3701). IATED.

Gilmore, A. (2007). Authentic materials and authenticity in foreign language learning. *Language teaching*, *40*(2), 97-118. Retrieved from http://www.alisonbouhmid.com/wp-content/uploads/2019/08/LT2007_ResearchGateversion.pdf

Gilroy, M., & Parkinson, B. (1996). Teaching literature in a foreign language. *Language Teaching*, *29*(4), 213-225. doi: 10.1017/S026144480000851X

Glesne, C., & Peshkin, A. (1992). *Becoming qualitative researchers: An introduction*. White Plains, Longman.

Glucksberg, S. (2001). *Understanding figurative language.: From metaphor to idioms.* Oxford University Press.

Goatley, A. (1997). *The language of metaphors: Andrew Goatley*. Routledge.

Goodwin, W. L., & Goodwin, L. D. (1996). *Understanding quantitative and qualitative research in early childhood education* (Vol. 59). Teachers College Press.

Gordon, G., & Byron, L. (2017). She walks in beauty. *Byron's Poetry*, *11*

Gordon, W. T. (1990). Metaphor in language and thought. *Journal of Linguistics*, *26*(2), 463–470. Retrieved from https://www.tandfonline.com/doi/abs/10.1207/s15327868ms1104_3?journalCode=hmet19

Guignon, A. (2016, November 22). *Reading aloud: Are students ever too old?* Education World. https://www.educationworld.com/a_curr/curr081.shtml

Håkansson, S., Turner, E., & Wadsö-Lecaros, C. (2020). Learning how to do literature: Reflecting on writing feedback on an introductory-level literature course. *NJES: Nordic Journal of English Studies*.Retrieved from https://www.academia.edu/93383588/Learning_how_to_do_literature_Reflecting_on_writing_feedback_on_an_introductory_level_literature_course

Hakem, H. (2022). Vocabulary learning strategies for vocabulary learning in literary texts. *Global Journal of Foreign Language Teaching*, *12*(4), 177-186. doi: 10.18844/gjflt.v12i4.6425

Hamane, S. (2016). *Specificity of the use of metaphor by old Kabyle speakers (70–90 years old) in their everyday social interactions*(Doctoral thesis, Université d'Oran 2 – Mohamed Ben Ahmed). Retrieved from https://ds.univ-oran2.dz:8443/jspui/handle/123456789/4452

Hammad, I. (2012). Could questions be answers? The personal growth method in the teaching of English literature to EFL learners. *International Journal of Arabic-English Studies*, *13*(1), 103-114. Retrieved from https://ijaes2011.net/volume13/issue1/8.pdf

Hamzaoui, H. (2006). *An exploration into the strategies used for essay writing across three languages: The case of EFL university students* (Doctoral thesis, University of Tlemcen, Tlemcen, Algeria). Retrieved from http://dspace.univ-tlemcen.dz/handle/112/4949

Harper, S. N. (1988). Strategies for teaching literature at the undergraduate level. *The Modern Language Journal*, *72*(4), 402-408. Retrieved from https://www.jstor.org/stable/327752

Harris, T. L., & Hodges, R. E. (1995). *The literacy dictionary: The vocabulary of reading and writing*. Order Department, International Reading Association.

Harvey, D. (1994). *Literature circles: Voice and choice in book clubs and reading groups* (1st ed.). Portland, ME: Stenhouse Publishers.

Heinemann.

Hermanowicz, J. C. (2002). The great interview: 25 strategies for studying people in bed. *Qualitative Sociology, 25*(4), 479–499. https://doi.org/10.1023/A:1021062932081

Hernández, P. S. (2008). The use of literature as a means of dealing with different language levels within the same classroom. *English Text Construction, 1*(2), 226-238. https://doi.org/10.1075/ETC.1.2.04SAN

Herrenkohl, L. R. (2006). Intellectual role taking: Supporting discussion in heterogeneous elementary science classes. *Theory Into Practice*, *45*(1), 47-54. Retrieved from https://citeseerx.ist.psu.edu/document?repid=rep1&type=pdf&doi=240eeba32c12c0e4c83ec209aa03c82baa5d971a

Hilliard, A. (2017). *Using cognitive linguistics to teach metaphor and metonymy in an EFL and an ESL context* (Doctoral thesis, University of Birmingham). Retrieved from https://etheses.bham.ac.uk/id/eprint/7830/

Hilliard, A. (2020). The effects of teaching methods for raising ESL students' awareness of gesture. *Language Awareness*, *29*(1), 1–20. Retrieved from https://www.tandfonline.com/doi/abs/10.1080/09658416.2019.1703996

Hirvela, A. (1996). Reader-response theory and ELT. *ELT journal*, *50*(2), 127-134. Retrieved from https://academic.oup.com/eltj/article-abstract/50/2/127/482563

Hişmanoğlu, M. (2005). Teaching English through literature. *Journal of Language and Linguistic studies*, *1*(1), 53-66.doi : 10.17263/JLLS.38648

Hişmanoğlu, M. (2005). Teaching English through literature. *Journal of Language and Linguistic studies*, *1*(1), 53-66. Retrieved from https://dergipark.org.tr/en/download/article-file/104660

Hişmanoğlu, M. (2005). Teaching English through literature. *Journal of Language and Linguistic studies*, *1*(1), 53-66. Retrieved from https://dergipark.org.tr/en/download/article-file/104660

Hoecherl-Alden, G. (2006). Connecting language to content: Second language literature instruction at the intermediate level. *Foreign Language Annals*, 39(2), 244-254. doi: 10.1111/J.1944-9720.2006.TB02264.X

Hoecherl-Alden, G. (2006). Connecting Language to Content: Second Language Literature Instruction at the Interrnediate Level. *Foreign Language Annals*, *39*(2), 244-254. Retrieved from https://www.academia.edu/download/41562347/connectinglanguage_content.pdf

Hoffman, R. R. (1983). Recent research on metaphor. *RSSI. Recherches sémiotiques. Semiotic inquiry*, *3*(1-2-3-4), 35-62.

Holloway, I., & Wheeler, S. (2004). *Qualitative research in nursing*. Oxford: Blackwell Science.

Holyoak, K. J., & Stamenković, D. (2018). Metaphor comprehension: A critical review of theories and evidence. *Psychological Bulletin,144*(6), 641–671. doi:10.1037/bul0000145

Hopkins, C. (1980). *Understanding educational research: An inquiry approach*. Merrill Press.

Hussain, R. (2014). Metaphors and similes in literature. *International Journal of Humanities and Social Science Invention*, *3*(9), 01–02. Retrieved from http://pfigshare-u-files.s3.amazonaws.com/1874070/A03910102.pdf

Hymes, D. (1972). *On communicative competence*. University of Pennsylvania Press.

Ibsen, E. B. (1990, July). The double role of fiction in foreign-language learning: Towards a creative methodology. In *English Teaching Forum* (Vol. 28, No. 3, pp. 2-9).

Jenkins, D. M. (2012). Exploring signature pedagogies in undergraduate leadership education. *Journal of Leadership Education*, *11*(1), 1-27. Retrieved from https://www.academia.edu/download/48466259/JOLE_11_1_Winter_2012.pdf#page=13

Johansen, J. D. (2002). *Literary discourse: A semiotic-pragmatic approach to literature*. University of Toronto Press.

Johnson, J., & Rosano, T. (1993). Relation of cognitive style to metaphor interpretation and Second language proficiency. *Applied Psycholinguistics,14*(2), 159–175. doi:10.1017/s014271640000953x

Johnson, M. (2010). Metaphor and cognition. In D. Schmicking & S. Gallagher (Eds.), *Handbook of phenomenology and cognitive science* (pp. 401-414). Springer. https://doi.org/10.1007/978-90-481-2646-0_22

Jordan, R. R. (1997). *English for academic purposes*. Cambridge University Press.

Kalyuga, M., & Kalyuga, S. (2008). Metaphor awareness in teaching vocabulary. *Language Learning Journal, 36*(2), 249–257. https://doi.org/10.1080/09571730802390767

Kaplan, R. B. (1966). Cultural thought patterns in inter-cultural education. *Language learning*, *16*(1-2), 1-20. Retrieved from https://web.colby.edu/writers-center/files/2022/08/Kaplan_CR_1965.pdf

Kathpalia, S., & Carmel, H. (2011). Metaphorical competence in ESL student writing. *RELC Journal 43*(2), 273–290. https://doi.org/10.1177/0033688211419379

Katz, A. N. (1998). *Figurative language and thought*. Lawrence Erlbaum Associates.

Kazerooni, S. R., Saeedi, M., & Parvaresh, V. (2011). Does reading literary texts have any impact on EFL learners' vocabulary retention? *Canadian Social Science, 7*(117-128). doi: 10.3968/J.CSS.1923669720110702.016

Kecskes, I. (2000). Conceptual fluency and the use of situation-bound utterances in L2. *Links & Letters, 7*, 145–161. Retrieved from

https://www.researchgate.net/publication/28057312_Conceptual_fluency_and_the_use_of_situation-bound_utterances_in_L2

Keil, F. C. (1986). Conceptual domains and the acquisition of metaphor. *Cognitive Development,1*(1), 73–96. doi:10.1016/s0885-2014(86)80024-7

Kendon, A. (2004). *Gesture: Visible action as utterance*. Cambridge University

Kent, M. L. (2015). The power of storytelling in public relations: Introducing the 20 master plots. *Public Relations Review*, *41*(4), 480-489. Retrieved from

https://www.academia.edu/download/44485339/Kent_Narrative_2015.pdf

Khan, M. S. R., & Alasmari, A. M. (2018). Literary texts in the EFL classrooms: applications, benefits and approaches. *International Journal of Applied Linguistics and English Literature*, *7*(5), 167-179. Retrieved from https://journals.aiac.org.au/index.php/IJALEL/article/view/4692

Khatib, M., Rezaei, S., & Derakhshan, A. (2011). Literature in EFL/ESL classroom. *English Language Teaching, 4*(1), 201-208. Retrieve from https://files.eric.ed.gov/fulltext/EJ1080411.pdf

Khatib, M., Rezaei, S., & Derakhshan, A. (2011). Literature in EFL/ESL Classroom. *English language teaching*, *4*(1), 201-208.Retrieved from https://files.eric.ed.gov/fulltext/EJ1080411.pdf

Kothari, C. R. (2004). *Research methodology: Methods and techniques*(2nd ed.). New Age International Publishers.

Kövecses, Z. (2001).A cognitive linguistic view of learning idioms in an FLT context' in Pütz, M., Niemeier, S. and Dirven, R. (eds): *Applied cognitive linguistics. Language pedagogy*, vol. 2. Berlin & New York: Mouton de Gruyter.

Kövecses, Z. (2002). *Metaphor: A Practical Introduction*. Oxford University Press.

Kövecses, Z. (2010). *Metaphor: A Practical Introduction*. Oxford University Press.

Krashen, S. (1997). *The role of reading in language acquisition*. Heinemann.

Kroll, J., & Evans, S. (2006). Metaphor delivers: An integrated approach to teaching and writing poetry. *English in Australia*, *41*(2), 35–50. Retrieved from https://www.google.dz/books/edition/English_in_Australia

Krsteva, M., & Kukubajska, M. E. (2014). The role of literature in foreign language acquisition. *Procedia - Social and Behavioral Sciences, 116*, 3605-3608. doi: 10.1016/J.SBSPRO.2014.01.810

Kumar, R. (2010). *Research Methodology: A Step-by-Step Guide for Beginners*. Los Angeles:

Kumar, R. (2012). *Research methodology: A step-by-step guide for beginners*. Sage.

Kumar, R. (2014). *Research methodology: A step-by-step guide for beginners*. Sage.

Kvale, S. (1996). *Interviews: An introduction to qualitative research interviewing*. Sage Publications.

Lado, R. (1964). *Language teaching: A scientific approach*. Tata McGraw-Hill Publishing Co. Ltd, New Delhi.

Lai, J. & Shen, T. (2013). The impact of cultural metaphors on learning effectiveness in English as a foreign language curriculum. *The European Journal of Social & Behavioural Sciences, 6*(3), 1148–1156. https://doi.org/10.15405/ejsbs.92

Lakoff, G. & M. Turner (1989) *More than cool reason: A field guide to poetic metaphor*. University of Chicago Press.

Lakoff, G. (1993). The contemporary theory of metaphor. In A. Ortony (Ed.), *Metaphor and thought* (pp. 202–251). Cambridge University Press.

Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. University of Chicago Press.

Lakoff, G., & Johnson, M. (2003). *Metaphors we live by: With a new afterword*.University of Chicago Press.

Lane, H. B., & Wright, T. L. (2007). Maximizing the effectiveness of reading aloud. *The Reading Teacher*, *60*(7), 668-675. Retrieved from http://youtellmestories.org/wp-content/uploads/2015/02/Maximizing_the_Effectiveness_of_Reading_Aloud.pdf

Langer, J. A. (1997). Literacy issues in focus: Literacy acquisition through literature. *Journal of Adolescent & Adult Literacy*, *40*(8), 606-614. Retrieved from https://citeseerx.ist.psu.edu/document?repid=rep1&type=pdf&doi=2a8ca0fe65f4f2ffb27c30849b457d9f5e64b449

Lao, S., & Krashen, S. (2000). The impact of popular literature study on literacy development in EFL: More evidence for the power of reading. *System*, 28(2), 261-270. https://doi.org/10.1016/S0346-251X(00)00011-7

Lawrence, J. (1972). *Mix me a metaphor*. Gentry Books.

Lazar, G. (1993). *Literature and language teaching: A guide for teachers and trainers*. Cambridge University Press.

Lazar, G. (1994). *Literature and language teaching: A guide for teachers and trainers*. Cambridge University Press.

Lazar, G. (1996). Using figurative language to expand students' vocabulary. *ELT journal*, *50*(1), 43-51. Retrieved from https://www.academia.edu/download/35989568/50-1-5.pdf

Lazar, J., Feng, J. H., & Hochheiser, H. (2017). *Research methods in human-computer interaction*. Elsevier Science & Technology.

Lee, A. (2009). *Literal and figurative: An exploration in communication*. Academic Press.

Leech, G. (1969). *A linguistic guide to English poetry*. Longman.

Leezenberg, M. (2001). *Contexts of metaphor*. Amsterdam: Elsevier.

Li, Y. (2011). Cognition of grammatical metaphor and reading comprehension. *Seventh International Conference on Semantics, Knowledge and Grids*, Oct. 2011, 168–171. https://doi.org/10.1109/skg.2011.20

Literature Circles The Case of First Year EFL Students at the University of Tlemcen (Master's thesis, University of Tlemcen, Algeria). Retrieved from http://dspace.univ-tlemcen.dz/bitstream/112/9494/1/mustapha-toubeida.pdf

Littlemore, J, Krennmayr, T., Turner, J., & Turner, S. (2014). An investigation into metaphor use at different levels of second language writing. *Applied Linguistics, 35*(2), 117–144. https://doi.org/10.1093/applin/amt004

Littlemore, J. & Low, G. (2006b). Metaphoric competence, second language learning, and communicative ability. *Applied Linguistics, 27*(2), 268–294. https://doi.org/10.1093/applin/aml004

Littlemore, J. (2001 a). Metaphoric competence: A language learning strength of students with a holistic cognitive style? *TESOL Quarterly, 35*(3), 459–491. https://doi.org/10.2307/3588031

Littlemore, J. (2001b). The use of metaphor in university lectures and the problems that it causes for overseas students. *Teaching in Higher Education, 6*(3), 333–349. https://doi.org/10.1080/13562510125078

Littlemore, J. (2003). The effect of cultural background on metaphor interpretation. *Metaphor and Symbol, 18*(4), 273–288. https://doi.org/10.1207/s15327868ms18044

Littlemore, J. (2004 a). Interpreting metaphors in the EFL classroom. *Recherche Et Pratiques Pédagogiques En Langues De Spécialité - Cahiers De L APLIUT,23*(2), 57–70. doi:10.4000/apliut.3339

Littlemore, J. (2012). The role of metaphor and metonymy in EFL proficiency. *Language Teaching*, *36*(4), 15–17. https://doi.org/10.37546/JALTTLT36.4-4

Littlemore, J., & Low, G. (2006a). *Figurative thinking and foreign language learning*. Palgrave Macmillan.

Littlemore, J., & Sheldon, L. (2004). *Conceptual metaphor as a vehicle for promoting critical thinking skills amongst international students*. Paper presented at BALEAP 2001 conference. English for academic purposes: Directions for the future. University of Strathclyde, Glasgow.

Littlemore, J., Chen, P., Koester, A., & Barnden, J. (2011). Difficulties in metaphor comprehension faced by international students whose first language is not English. *Applied Linguistics*, *32*(4), 408–429. https://doi.org/10.1093/applin/amr009

Littlemore, J., MacArthur, F., Rubienska, A., and Turner, J. (2013). Communicating academic content to international students: Interplay and variations in the use of verbal and gestural metaphor. *Revista Española de Lingüística Aplicada,1*(2013), 23–50. Retrieved from https://dialnet.unirioja.es/descarga/articulo/4602159.pdf

Littlemore, J., Sobrino, P. P., Houghton, D., Shi, J., & Winter, B. (2018). What makes a good metaphor? A cross-cultural study of computer-generated metaphor appreciation. Metaphor and Symbol, *33*(2), 101-122.

Lodico, M. G., Spaulding, D. T., & Voegtle, K. H. (2006). *Methods in educational research: From theory to practice*. John Wiley & Sons.

Long, M. N. (1986). A feeling for language: The multiple values of teaching literature. *Literature and language teaching*, 42-59.

Low, C. (1999). *Researching and applying metaphor*. Cambridge University Press.

Low, G. D. (1988). On teaching metaphor. *Applied Linguistics,9*(2), 125–147. doi:10.1093/applin/9.2.125

Low, G., Littlemore, J., & Koester, A. (2008). Metaphor use in three UK university lectures. *Applied Linguistics, 29*(3), 428–455. https://doi.org/10.1093/applin/amn008

MacArthur, F. (2010). Metaphorical competence in EFL. *AILA Review,23*, 155–173. doi:10.1075/aila.23.09mac

MacArthur, F. (2010). Metaphorical competence in EFL: Where are we and where should we be going? A view from the language classroom. *AILA review*, *23*(1), 155-173.

MacArthur, F., Krennmayr, T., & Littlemore, J. (2015). How basic is "UNDERSTANDING IS SEEING" when reasoning about knowledge? Asymmetric uses of sight metaphors in office hours consultations in English as academic lingua franca. *Metaphor and Symbol, 30*(3), 184–217. https://doi.org/10.1080/10926488.2015.1049507

MacCormac, E. R. (1972). Metaphor and literature. *Journal of Aesthetic Education*, *6*(3), 57–70. Retrieved from https://www.jstor.org/stable/3331393

Mackay, A., & Gass, S. (2005). *Second language research: Methodology and design*. Lawrence Erlbaum Associates.

Maley , A.; Duff, A. (1990). *Literature.* Oxford: Oxford University Press.

Maley, A. (1989). Down from the pedestal: Literature as resource. In Literature and the Learner: Methodological Approaches, p. 1-9. Cambridge: Modern English Publications.

Maley, A. (2001). Literature in the language classroom. In *The Cambridge guide to teaching ESOL*. Cambridge University Press.

Mantero, M. (2006). Applied literacy in second language education:(Re) framing discourse in literature-based classrooms. *Foreign Language Annals*, *39*(1), 99-114. Retrieved from https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1944-9720.2006.tb02252.x

Marshall, C., & Rossman, G. B. (1989). *Designing qualitative research*. SAGEPublications.

Martinez, F. E. (2003). *Exploring figurative language processing in bilinguals: The metaphor interference effect* [Master's thesis, Texas A&M University]. Retrieved from

https://oaktrust.library.tamu.edu/bitstream/handle/1969.1/1642/etd-tamu-2003C-PSYC-Martinez-1.pdf?sequence=1&isAllowed=y

Masoumi, S. A., & Sadeghoghli, H. (2017). The impact of Extensive Reading through Sustained Silent Reading on Iranian EFL learners' reading comprehension and vocabulary repertoire. *Journal of Applied Linguistics and Language Research*, *4*(8), 267-279. Retrieved from https://www.academia.edu/download/103675506/pdf754.pdf

Matos, A. (2005). Literary Texts: A Passage to Intercultural Reading in Foreign Language Education. *Language and Intercultural Communication*, *5*(1), 57–71. https://doi.org/10.1080/14708470508668883

Mayer, R, E. (2005). *Cambridge handbook of multimedia learning.* New York:

McCarthy, M., & Carter, R. (2014). *Language as discourse: Perspectives for language teaching*. Routledge.

McGrath, M. (2003). *Metaphor in poetry*. Retrieved fromhttp://www.carxton.stockton.edu/magic/profiles

McKay, S. (2001). Literature as content for ESL/EFL. *Teaching English as a second or foreign language. Heinle & Heinle*. Retrieved from https://d1wqtxts1xzle7.cloudfront.net/65301989/Teaching_english_as_a_second_or_foreign_language.pdf?1609373134=&response-content-disposition=inline%3B

McKay, S. (2013). Authenticity in the Language Teaching Curriculum. In C.A. Chapelle (Ed.), *The Encyclopedia of Applied Linguistics* (1-6). Blackwell Publishing Ltd.

McLeod, S. A. (2014). The interview research method. *Simply Psychology*. Retrieved from www.simplypsychology.org/interviews.htm

McMillan, J. H., & Schumacher, S. (2001). *Research in education: A conceptual introduction*. Longman.

McMullan, M., Endacott, R., Gray, M. A., Jasper, M., Miller, C. M., Scholes, J., & Webb, C.

(2003). Portfolios and assessment of competence: a review of the literature. *Journal of advanced*

nursing, *41*(3), 283-294.Retrieved from

https://www.academia.edu/download/39300008/0c96051b8612487556000000.pdf

McNamara, C. (1999). *PhD.General guidelines for conducting interviews*. Retrieved from

http://managementhelp.org/businessresearch/interviews.htm

McNeill, D. (1992). *Hand and mind: What gestures reveal about thought*. University of

Chicago Press.

McNeill, D. (2005). *Gesture and thought*. Chicago University Press.

McRae, J. (1991). *Literature with a small 'l'*. Macmillan Education.

Meller, W. B., Richardson, D., & Hatch, J. A. (2009). Using read-alouds with critical literacy

literature in K-3 classrooms. *Young Children*, *64*(6), 76-78. Retrieved from

https://brainmass.com/file/290366/Using+Read+Out+Loud+with+Critical+Literacy.doc

Merriam, S. B. (1998). *Qualitative research and case study applications in education:*

Revised and expanded from Case Study Research in Education. Jossey-Bass Publishers.

Merriam-Webster. (n.d.). Metonymy. In *Merriam-Webster.com dictionary*. Retrieved from

https://www.merriamwebster.com/dictionary/metonymy

Monette, D. R., Sullivan, T. J., & DeJong, C. R. (2002). *Applied social research: Tool for the*

human services. Wadsworth/Thomson Learning.

Mooij, J. J. A. (1976). *A study of metaphor: On the nature of metaphorical expressions, with*

special reference to their reference. North-Holland Pub. Co.

Möring, S. (2013). *Games and metaphor – A critical analysis of the metaphor discourse in*

game studies(Doctoral thesis, IT University of Copenhagen, Copenhagen, Denmark). Retrieved from

http://bit.ly/1Gtcg4k

Muia, J. M. (2013). *A stylistic study of John Ruganda's Shreds of Tenderness* (Master's thesis, University of Nairobi, Kenya). Retrieved from

http://erepository.uonbi.ac.ke/handle/11295/59762

Mustakim, S. S., Lebar, O., & Minghat, A. D. (2018). Instructional Practices in the Teaching of Literature: What Matters?. *International Journal of Academic Research in Business and Social Sciences*, *8*(8), 205-219.Retrieved from

https://www.academia.edu/download/65781913/Instructional_Practices_in_the_Teaching_of_Literature_What_Matters2.pdf

Mustakim, S. S., Lebar, O., & Minghat, A. D. (2018). Instructional Practices in the Teaching of Literature: What Matters?. *International Journal of Academic Research in Business and Social Sciences*, *8*(8), 205-219. Retrieved from

https://www.academia.edu/download/65781913/Instructional_Practices_in_the_Teaching_of_Literature_What_Matters2.pdf

Myers, D. G. (1994). On the teaching of literary theory. *Philosophy and Literature*, *18*(2), 326-336. Retrieved from https://muse.jhu.edu/pub/1/article/416165/summary

Nacey, S. (2010). *Comparing linguistic metaphors in L1 and L2 English* (Doctoral thesis, University of Oslo, Norway). Retrieved from

https://www.researchgate.net/publication/289673115_Comparing_linguistic_metaphors_in_L1_and_L2_English

Nacey, S. (2013). *Metaphors in learner English*. John Benjamins.

Nagy, W. E., Herman, P. A., & Anderson, R. C. (1985). Learning words from context. *Reading research quarterly*, 233-253. Retrieved from

https://www.ideals.illinois.edu/items/18108/bitstreams/64796/data.pdf

Nasu, M. (2015). The role of literature in foreign language learning. In *Teaching and Learning in a Global World: Practices and Challenges for the 21st Century* (pp. 229-247). doi: 10.1057/9781137443663_16

Neuman, W. (2014). *Social research methods: Qualitative and quantitative approaches*. Pearson.

Newmark, P. (1988). *A textbook of translation*. Prentice Hall International.

Nicolson, N., & Trautmann, J. (Eds.). (1976). *The letters of Virginia Woolf*: Volume 2: 1912–1922. Harcourt Brace Jovanovich.

Nordquist, R. (2019). *What is synecdoche?* Retrieved from https://www.thoughtco.com/synecdoche-definition-1692180

Nöth, W. (1995). *Handbook of semiotics*. Indiana University Press.

Nuessel, F. (2006). Figurative language: Semiotics. In *Encyclopedia of Language & Linguistics* (2nd ed., Vol. 4, pp. 446-459). Elsevier. https://doi.org/10.1016/B0-08-044854-2/01409-7

Nuessel, F. (2010). Figurative language: Semiotics. In A. Barber & R. J. Stainton (Eds.), *Concise encyclopedia of philosophy of language and linguistics*(2nd ed., pp. 230–242). Elsevier. Retrieved from https://www.elsevier.com/books/concise-encyclopedia-of-philosophy-of-language-and-linguistics/barber/978-0-08-096500-0

Nunan, D. (1992). *Research methods in language learning*. Cambridge University Press.

Nunan, D. (1997). Designing and adapting materials to encourage learner autonomy. In P. Benson & P. Voller (Eds.), *Autonomy and independence in language learning* (pp. 192–203). Longman. Retrieved from https://www.taylorfrancis.com/

Núñez-Pacheco, R., Guillén-Chávez, E. P., Barreda-Parra, A., & Sánchez-Gómez, M. C. (2021, October). Literature teaching methods: A systematic mapping. In *Ninth International Conference on Technological Ecosystems for Enhancing Multiculturality (TEEM'21)* (pp. 78-82).

Nusrat, M. A. (2015). Bridging the gap between language and literature: Teaching English in Bangladesh at tertiary level. *ELT Worldwide*, *2*(2), 345547. Retrieved from http://download.garuda.kemdikbud.go.id/article.php?article=420725&val=5630&title=Bridging%20the%20Gap%20between%20Language%20and%20Literature%20Teaching%20English%20in%20Bangladesh%20at%20Tertiary%20Level

O'Brien, T. (1999). *A suggested model for teaching literature*. M. Ed, Course. Notes, University of Manchester.

Oakley, T. (2010). Image schema. In D. Geeraerts & H. Cuyckens (Eds.), *The Oxford handbook of cognitive linguistics*(pp. 214–235). Oxford University Press.

Obando, H. D. M. (2011). Vocabulary Acquisition through Literature: The Catcher in the Rye (Doctoral dissertation, Universidad Austral de Chile).

Obediat, M. (1997). Language vs. literature in English departments in the Arab world. *English Teaching Forum, 35*(1), 30-37.

Ongong'a, J.O., Okwara, M.O. & Nyangara, K.N. (2010). Using integrated approach in teaching and learning at the secondary school level in Kenya. *Educational Research, 1*(11), 618–623. Retrieved from https://www.interesjournals.org/articles/using-integrated-approach-in-teaching-and-learning-at-the-secondary-school-level-in-kenya.pdf

Oppenheim, A. N. (1992). *Questionnaire design, interviewing and attitude measurement*.Continuum.

Ortony, A. (1993). *Metaphor and thought* (2nd ed.). Cambridge University Press.

Owen, W. F. (1985). Metaphor analysis of cohesiveness in small discussion groups. Small Group Behavior, *16*(3), 415-424. https://doi.org/10.1177/0090552685163011

Pantić, J. (2009). Emotional intelligence in education. *Norma*, *14*(1), 77-87.Retrieved from https://scindeks-clanci.ceon.rs/data/pdf/0353-7129/2009/0353-71290901077P.pdf

Paran, A. (2006). *Literature in Language Teaching and Learning. Case Studies in TESOL Practice Series*. Teachers of English to Speakers of Other Languages, Inc. 700 South Washington Street Suite 200, Alexandria, VA 22314.

Parkinson, B., & Reid Thomas, H. (2019). *Teaching literature in a second language*. Edinburgh University Press.

Picken, J. (2007). *Literature, metaphor and the foreign language learner*. Palgrave Macmillan.

Pieper, I. (2006). *The Teaching of Literature: Preliminary Study*. Strasbourg: Language Policy Division.

Piquer Píriz, A. M. (2011). Figurative language at the early stages of EFL: Are trainee primary school teachers aware of its importance. *International Journal of Innovation and Leadership on the Teaching of Humanities*, *1*(1), 80–98. Retrieved from https://d1wqtxts1xzle7.cloudfront.net/7324038/ijilth1.1.005

Pollio, H., & Smith, M. (1980). Metaphoric competence and complex human problem solving. In R. Honeck & R. Hoffman (Eds.), *Cognition and figurative language*(pp. 365–392). Erlbaum Press. https://doi.org/10.4324/9780429432866-15

Pollio, M. R., & Pickens, J. D. (2018). The developmental structure of figurative competence. In *Cognition and figurative language* (pp. 311-340). Routledge.

Pollio, M. R., & Pollio, H. R. (1974). The development of figurative language in children. *Journal of Psycholinguistic research*, *3*, 185-201. Retrieved from https://files.eric.ed.gov/fulltext/ED087524.pdf

Pollock, E. J., Chun, H. W., & Kim, C. A. (2008). Teaching Western Literature to Non-Western Students. *Online Submission*.

Porte, G. K. (2002). *Appraising research in second language learning: A practical approach to critical analysis of quantitative research*. John Benjamins.

Povey, J. 1972. Literature in TESL programs: The language and the culture. In H. Allen and R. Campbell (ed.) *Teaching English as a second language*. New York, McGraw-Hill, 1972.

Pulverness, A. (2003, October). Literature. *English Teaching Professional, 29*, Modern English Publishing.

Punch, K. F. (2013). *Introduction to social research quantitative and qualitative approaches*. Sage.

Rahimipour, S. (2018). The impact of literature teaching techniques on the learners' performance on academic reading course tests. *Applied Linguistics Research Journal*, *4*(1), 53-62. Retrieved from https://www.researchgate.net/profile/Saeid-Rahimipour/publication/337135341_The_Impact_of_Literature_Teaching_Approaches_on_the_EFL_Learners'_Performance_on_Academic_Reading_Course_Tests/links/5e21a5dba6fdcc101570f9ad/The-Impact-of-Literature-Teaching-Approaches-on-the-EFL-Learners-Performance-on-Academic-Reading-Course-Tests.pdf?origin=journalDetail&_tp=eyJwYWdlIjoiam91cm5hbERldGFpbCJ9

Rai, S., & Chakraverty, S. (2020). A survey on computational metaphor processing. *ACM Computing Surveys, 53*(2), 1–37. doi:10.1145/3373265

Rankhambe, V. A., & Patil, P. F. (2016). Stylistic approach to the teaching of literature. *International journal of multifaceted and multilingual studies*, *3*(12), 1-4. Retrieved from https://www.researchgate.net/profile/Vivekanand-Rankhambe/publication/335571083_Stylistic_Approach_to_the_Teaching_of_Literature/links/5d6e2c83a6fdcc547d75a7d2/Stylistic-Approach-to-the-Teaching-of-Literature.pdf

Rasse, C. (2022). *Poetic metaphors: Creativity and interpretation*. Amsterdam: John Benjamins Publishing Company.

Regmi, L. R. (2021). An analysis of approaches to teaching literature. *Curriculum Development Journal, 29*(43), 77-88. https://doi.org/10.3126/cdj.v29i43.41044

Richards, I. A. (1936). *The philosophy of rhetoric*. Oxford University Press.

Richards, I. A. (2001). *The philosophy of rhetoric*. Routledge.

Richards, J. C. (2001). *Curriculum development in language teaching*. Cambridge University Press.

Ricur, P. (1979). *The rule of metaphor: Multi-disciplinary studies of the creation of meaning in language*. Toronto: University of Toronto Press.

Rido, A., Prakoso, B. H., & Kuswoyo, H. (2023). 'Thank You Very Much': Feedback Strategies in University English Literature Lecture Interaction. *European Journal of Educational Research*, *12*(1).Retrieved from https://pdf.eu-jer.com/EU-JER_12_1_29.pdf

Rodríguez, L. F. (2013). Enhancing intercultural competence through US multicultural literature in the EFL classroom. *Folios*, (38), 95-109.Retrieved from http://www.scielo.org.co/scielo.php?pid=S0123-48702013000200007&script=sci_arttext&tlng=en

Rosenberg, M. J. (2001). *E-learning: Strategies for delivering knowledge in the digital age*. McGraw-Hill.

Rosenblatt, L. (1985). *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work.* Carbondale: Southern Illinois University Press.

Rosenblatt, L. (1994). The transactional theory of reading and writing. In R. B. Ruddell, M. R. Ruddell, & H. Singer (Eds.), *Theoretical models and processes* (pp. 1057-1092). Newark, Delaware: IRA.

Rosenblatt, L. M. (1978). *The reader, the text, the poem: The transactional theory of the literary work*. Southern Illinois University Press.

Rosenblatt, L. M. (1985). The transactional theory of the literary work. In C. R. Cooper (Ed.), *Researching response to the literature and the teaching of literature* (pp. 33–53). Ablex.

Rupley, W. H., & Blair, T. R. (1989). *Reading diagnosis and remediation*. Merrill Publishing Company.

Ruzmatova, D. (2023). Challenges in Enforcing "Linguocultural Aspect of Fictional Literature" *in Uzbekistan Higher Education. The European Conference on Education 2023: Official Conference Proceedings*. https://doi.org/10.22492/issn.2188-1162.2023.26

SAGE Publications Ltd.

Sapsford, R., & Jupp, V. (Eds.). (2006). *Data collection and analysis*. Sage Publications.

Savvidou, C. (2002). An integrated approach to teaching literature in EFL classrooms. *The Internet TESL Journal, 10*(12). Retrieved from http://iteslj.org/

Savvidou, C. (2004). An integrated approach to teaching literature in the EFL classroom. *The Internet TESL Journal*, *10*(12), 1–6. Retrieved from http://iteslj.org/Techniques/Savvidou-Literature.html

Scalone, J. G. (1999). *Distant Thunder: An integrated skills approach to learning language through literature*. University of Michigan Press.

Sellam, L. (2016). Learnability of conceptual metaphor: 1st-year LMD students as a case study. الحوار المتوسطي *[Mediterranean Dialogue], 7*(2), 29–45. doi:10.54242/1702-000-013.014-028

Shadish, W. R., Cook, T. D., & Campbell, D. T. (2002). *Experimental and quasi-experimental designs for generalized causal inference*. Houghton Mifflin.

Shakespeare, W. (1992). *Romeo and Juliet*. G. Blakemore Evans (Ed.). Cambridge University Press.

Shakespeare, W., & Gill, R. (2009). *Macbeth*. Oxford: Oxford University Press.

shakirovna, F. (2022). The Role of English Fictional Literature in Developing Students' Socio-Cultural Competence. *Uluslararası Sosyal Bilgilerde Yeni Yaklaşımlar Dergisi*, *6*(2), 235-243. Retrieved from https://dergipark.org.tr/en/download/article-file/2712440

Shang, H. F. (2006). Content-based instruction in the EFL literature curriculum. *The Internet TESL Journal*, *12*(11). Retrieved from http://iteslj.org/Techniques/Shang-CBI

Short, M. (1996).*Exploring the language of poems, plays and prose*. Harlow,

Showalter, E. (2003). *Teaching Literature* . Blackwell Publishing.

Shutova, E. (2010). Models of metaphor in NLP. In *proceedings of the 48th annual meeting of the Association for Computational Linguistics* (pp. 688–697). Retrieved from https://aclanthology.org/P10-1000/

Simpson, R., & Mendis, D. (2003). A corpus-based study of idioms in academic speech. *TESOL Quarterly*, *37*(3), 419–441. https://doi.org/10.2307/3588398

Singh, Y. K. (2006). *Fundamentals of research methodology and statistics*. New Delhi:

Sivasubramaniam, S. (2006). Promoting the prevalence of literature in the practice of foreign and second language education: Issues and insights. *Asian EFL Journal, 8*(3), 196-219.

Smit, J. (1991). The intersubjective principle in objectivity. In P. J. D. Drenth (Ed.), *Objective testing: Theory and practice*. Swets & Zeitlinger.

Smith, J. (2005). *Cognitive linguistics and figurative language*. Routledge.

Smith, J., & Johnson, L. (2007). *The role of figurative language in expressive writing*. Cambridge University Press.

Spack, R. (1985). Literature, reading, writing, and ESL: Bridging the gaps. *Tesol Quarterly*, *19*(4), 703-725. Retrieved from https://www.researchgate.net/profile/Ruth-Spack/publication/264671867_Literature_Reading_Writing_and_ESL_Bridging_the_Gaps/links/63c14d27b687a938af6021e3/Literature-Reading-Writing-and-ESL-Bridging-the-Gaps.pdf

Spinelli, E., & Williams, S. A. (1981). From language to literature: Teaching figurative language in the college foreign language class. *Foreign Language Annals*, *14*(1), 37-43. Retrieved from https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1944-9720.1981.tb01405.x

Spiro, R. (1979). Etiology of reading comprehension style. In M. Kamil & A. Moe (Eds.), *New Directions in Discourse Processing*. Norwood, NJ: Ablex.

Stadler, W. (2015). Teaching and testing sociopragmatics in the Russian language classroom. *Athens Journal of Philology*, *2*(3), 149-162. Retrieved from

https://www.researchgate.net/profile/Wolfgang-Stadler/publication/282250007_teaching_and_testing_sociopragmatics_in_the_russian_language_classroom/links/560957f308ae4d86bb11cd0a/teaching-and-testing-sociopragmatics-in-the-russian-language-classroom.pdf

Stake, R. E. (1995). *The Art of Case Study Research*. Thousand Oaks, Sage.

Stamenković, D., Ichien, N., & Holyoak, K. J. (2019). Metaphor comprehension: An individual-differences approach. *Journal of Memory and Language,105*, 108–118. doi:10.1016/j.jml.2018.12.003

Steen, G. (1994). *Understanding metaphor in literature: An empirical approach*. Longman.

Steeples, C., & Jones, C. (2003). *Networked learning: Perspectives and issues*. Springer.

Steiner, F. (1972). Teaching literature by performance objectives. *Foreign Language Annals*, *5*(3), 307-312. https://doi.org/10.1111/J.1944-9720.1972.TB00694.X

Stepanenko, O., Trubitsyna, O., Shapoval, O., Terekhovska, O., Vivcharyk, N., & Spatar, I. (2021). Modern approaches to methods of teaching world literature. *Laplage em Revista, 7*(Extra-E), 113–121. http://dx.doi.org/10.24115/s2446-622020217extra-e1167p.113-121.

Stern, H. H. (1991). *Fundamental concepts of language teaching*. Hong Kong: Oxford University Press.

Stockwell, P. (2002).*Cognitive poetics: An introduction*. (2002). Taylor & Francis Group.

Su, Y. (2010). The role of literature circles in English learning. *English Language Teaching, 3*(2), 45-51.

Sullivan, R. O. (1991). Literature in the language classroom. *MELTA The English Teacher, 20*(October), 1991.

Sweller, J. (2005). Implications of cognitive load theory for multimedia learning. In R. E. Mayer (Ed.), *The Cambridge handbook of multimedia learning* (pp. 19–30). Cambridge University Press. https://doi.org/10.1017/CBO9780511816819.003

Tahmasebi, L. (2019). Stylistic approach to teaching poetry in ESL classrooms. *Journal of process management and new technologies*, *7*(3), 10-19. Retrieved from https://scindeks-clanci.ceon.rs/data/pdf/2334-735X/2019/2334-735X1903010T.pdf

Tapia, E. (2006). Beyond a comparison of two distinct things; or, what students of literature gain from a cognitive linguistic approach to metaphor. *College Literature,33*(2), 135–153. doi:10.1353/lit.2006.0029

Tashakkori, A., & Teddlie, C. (2010). *Sage handbook of mixed methods in social &behavioural research*.Sage.

Taylor, B. M., & Beach, R. W. (1984). The effects of text structure instruction on middle-grade students' comprehension and production of expository text. *Reading Research Quarterly*, 19, 134-146.

Teddlie, C., & Tashakkori, A. (2008). *Foundations of mixed methods research integrating quantitative and qualitative approaches in the social and Behavioural Sciences*. Sage.

Tendahl, M., & Gibbs, R. W. (2008). Complementary perspectives on metaphor: Cognitive linguistics and relevance theory. *Journal of Pragmatics,40*(11), 1823–1864. doi:10.1016/j.pragma.2008.02.001

Thompson, B. (2002). *Score reliability: Contemporary thinking on reliability issues*. Sage.

Thonasaulas, D. (2001). *Constructivist Learning*. Retrieved from http://www.seasite.niu.edu/Tagalog/Teachers_Page/Language_Learning_Articles/constructivist_learning.htm

Thornbury, S. (2006). *How to teach vocabulary*. Pearson Education India.

Tomlinson, B. (1998). And Now for Something Not Completely Different: An Approach to Language through Literature. *Reading in a Foreign Language, 11*(2), 177-189.

Toubeida, M. (2016). *Developing Effective Reading Strategies through*

Tourangeau, R., & Sternberg, R. J. (1981). Aptness in metaphor. *Cognitive Psychology,13*(1), 27–55. doi:10.1016/0010-0285(81)90003-7

Toyokura, S. (2016). Enhancing the metaphorical competence of Japanese EFL learners through subtitle translation. *T&I review*, *6*(1), 95–114. doi: 10.22962/tnirvw.2016.6..005

Trim, R. (2007). *Metaphor networks: The comparative evolution of figurative language*. Palgrave Macmillan.

Trisnawati, R. K. (2009). Implementing reader-response theory: An alternative way of teaching literature research report on the reading of booker T Washington's up from slavery. *Journal of English and Education*, 1-14. Retrieved from https://journal.uii.ac.id/JEE/article/download/6478/5837

Trivedi, H. C. (1978). Culture in language learning. *English Language Teaching Journal, 32*(2), 92–97. Retrieved from https://eric.ed.gov/?id=EJ177780

Tuckman, B. W. (1972). *Conducting educational research*. Harcourt Brace Jovanovich.

Turner, M. (1998). *The literary mind: The origins of thought and language*. Oxford University Press.

UK: Addison Wesley Longman.

Ur, P. (1996). *A Course in Language Teaching: Practice and Theory.* Cambridge, UK: Cambridge University Press.

Vadipoor, G., Esfandiari, R., & Shabani, M. B. (2023). The Effect of conceptual metaphor on writing creativity and metacognitive writing awareness. *Issues in Language Teaching*, *12*(1), 33–66. https://doi.org/10.22054/ilt.2023.66211.678

Valdes, J. M. (1986). *Culture bound: Bridging the culture gap in language teaching* (Vol. 25). Cambridge: Cambridge University Press.

Valeva, G. (1996). On the notion of conceptual fluency in a second language. In A. Pavlenko & R. S. Salaberry (Eds.), *Cornell working papers in linguistics: Papers in second language acquisition and bilingualism* (pp. 22–38). Ithaca, NY: Cornell University.

Van den Broeck, R. (1981). The limits of translatability exemplified by metaphor translation. *Poetics Today, 2*(4), 73–87. Retrieved from https://www.jstor.org/stable/1772487

Van Rees, C. J. (1987). How reviewers reach consensus on the value of literary works. *Poetics*, *16*(3-4), 275-294. Retrieved from https://id.elsevier.com/as/authorization.oauth2?platSite

Van, T. T. M. (2009). The relevance of literary analysis to teaching literature in the EFL Classroom. In *English teaching forum* (Vol. 47, No. 3, p. 2). US Department of State. Bureau of Educational and Cultural Affairs, Office of English Language Programs, SA-5, 2200 C Street NW 4th Floor, Washington, DC 20037.

Van, T. T. M. (2009). The relevance of literary analysis to teaching literature in the EFL Classroom. In *English teaching forum* (Vol. 47, No. 3, p. 2). US Department of State. Bureau of Educational and Cultural Affairs, Office of English Language Programs, SA-5, 2200 C Street NW 4th Floor, Washington, DC 20037.

Vandrick, S. (1996). Issues in using multicultural literature in college ESL writing classes. *Journal of Second Language Writing*, *5*(3), 253-269. Retrieved from https://www.sciencedirect.com/science/article/abs/pii/S1060374396900041

Vera, J. J. Z. (1991). Literature as study and resource: The purposes of English literature teaching at university level. *RAEI: Revista Alicantina de Estudios Ingleses*, *4*(11), 163-175. doi: 10.14198/RAEI.1991.4.14

Vessey, M. (2015). Literature, literary histories, Latin Late Antiquity: The state of a question. In *Spätantike Konzeptionen von Literatur* (Heidelberg). Retrieved from https://www.academia.edu/download/54195632/Stenger_Other_Antiquity_Elm.pdf#page=23

Vygotsky, L. S., & Cole, M. (1978). *Mind in society: Development of higher psychological processes*. Harvard University Press.

Warschauer, M., & Kern, R. (2000). *Network-based language teaching: Concepts and practice*. Cambridge University Press.

Waterman, R. H. (1992). *Adhocracy: The power to change*. W.W. Norton.

Weick, K. E. (1995). *Sensemaking in organizations*. Sage.

Weir, C. J., & Roberts, J. (1994). *Evaluation in ELT*. Oxford: Blackwell.

Wen, P.-H. (2004). Literary criticism and the new approach to the methodology of teaching British and American literature. *Journal of Xihua University: Philosophy & Social Sciences*, *23*(6), 64-66.

Wenhua, W. (2017, December). Optimizing college English teaching mode with structuralism. In *2017 International Conference on Social Science, Education and Humanities Research (ICSEHR 2017)* (pp. 132-137). Atlantis Press.

Wetherbe,J,C. (1988). *Systems analysis and design*. West Publishing Company.

Whitla, W. (2009). *The English handbook: A guide to literary studies*. John Wiley & Sons.

Widdowson, H. G. (1983). Talking Shop: On Literature and ELT. *ELT journal*, *37*(1), 30-35.

Williams, R. R. (1929). Extensive reading versus intensive study of literature. *The School Review*, *37*(9), 666-678. Retrieved from
https://www.journals.uchicago.edu/doi/abs/10.1086/438922?journalCode=schoolreview

Wilshire, B. W. (1990). *The moral collapse of the university: Professionalism, purity, and alienation*. SUNY Press.

Woodruffe, C. (1993). What is meant by a competency?. *Leadership & organization development journal*, *14*(1), 29-36. Retrieved from
https://www.emerald.com/insight/content/doi/10.1108/eb053651/full/html

Xiao, F. (2016). An empirical study of figurative competence of Chinese EFL learners. *American Journal of Educational Research*, *4*(11), 806-810.

Yasuda, S. (2010). Learning phrasal verbs through conceptual metaphors: A case of Japanese EFL students. *TESOL Quarterly 44 (3)(in press)*.

Yin, R. K. (2009). *Case study research: Design and methods*. Sage.

Yin, R. K. (2018). *Case study research and applications: Design and methods*. Sage.

Yuan, F. S., Xu, B. F., & Wang, L. F. (2012). Re-exploration on the definition of metaphoric competence. *Foreign Language Education, 33*(5), 1–7.

Zaharias, J. A. (1986). The effects of genre and tone on undergraduate students' preferred patterns of response to two short stories and two poems. *Research in the Teaching of English*, 56-68. Retrieved from

https://engagedscholarship.csuohio.edu/cgi/viewcontent.cgi?article=1002&context=edc_f_facpub

Zaro Vera, J. J. (1991). Literature as study and resource: The purposes of English literature teaching at university level. *Revista alicantina de estudios ingleses, 04*, 163–175.Retrieved from

https://rua.ua.es/dspace/bitstream/10045/5497/1/RAEI_04_14.pdf

Ziadi, A. (2025). The aesthetic judgements of metaphors in understanding literary texts. Humanities and Social Sciences Communications, *12*(1), 1-11. https://doi.org/10.1057/s41599-025-04523-6

Appendices

Appendix A: Pre-Test

Name: ....   **(Time allotted: 2h)**

Rubric 1: Comprehension and Recognition – Understanding and Identifying Literal and Metaphorical Language

Exercise 01: State Whether the Following Statements are Literal or Metaphorical. (5 Pts)

1. The night sky was filled with drops of molten.................

2. Trees are earth's hair................

3. A solid-footed perissodactyl quadruped having a flowing mane and tail, whose voice is a neigh................

4. Hair is a broom for your pillow................

5. The kitten is on the mat...............

6. Hate is a worn-out light bulb................

7. A circle is a line that eats its own tail................

8. He reads his books everyday with diligence................

9. Doubt is a raging fire lit against the paper of confidence................

10. Cars are armour for weary gladiators................

Rubric 2: Interpretation – Interpreting Metaphorical Language

Exercise 02: Identify the meaning of the following metaphors. The first one has been completed for you. (5 Pts)

Metaphor	Meaning
1. Love is a battlefield.	Love is just as hard as going to war.
2. "Chaos is a friend of mine"– Bob Dylan.	
3. His eyes were saucers.	
4. He was a lion on the battlefield.	
5. Homework is a breeze.	

Rubric 3: Metaphorical Appreciation and Literary Understanding

Exercise 03: A-Read the Following Poem Carefully and Answer the Questions Given Below: (10 Pts)

'A Poison Tree' by William Blake (1757–1827 / London/ England)

I was angry with my friend:

I told my wrath, my wrath did end.

I was angry with my foe:

I told it not, my wrath did grow.

And I watered it in fears

Night and morning with my tears,

And I sunned it with smiles

And with soft deceitful wiles.

And it grew both day and night,

Till it bore an apple bright,

And my foe beheld it shine,

And he knew that it was mine,

And into my garden stole

When the night had veiled the pole;

In the morning, glad, I see

My foe outstretched beneath the tree(Blake, 1789)

1. What is the theme of this poem?

2. Circle all the metaphors in the poem.

3. What is being compared in this poem?

4. What do we learn from this comparison?

5. What is Blake trying to say?

6. Explain what each symbol below represents:

    The garden:

    The apple:

    The tree:

7. How does the use of metaphors related to the poem's theme enhance its strength, genuineness, novelty, artistic beauty, and the poet's intended values?

Appendix B: Post-Test

Name: ....   **(Time allotted: 2h)**

Rubric 1: Comprehension and Recognition – Understanding and Identifying Literal and Metaphorical Language

Exercise 01: State if the Following Statements are Literal or Metaphorical. (5 Pts)

1. Tears are warm raindrops...............
2. Love is a board game...............
3. A track that people walk along sometimes covered with concrete, etc...............
4. Criticism is a branding iron...............
5. Their home was a prison...............
6. A piece of iron or steel which attracts other metal objects towards it...............
7. His heart is a cold iron...............
8. He has put the blame on John...............
9. She was watering her garden one afternoon...............
10. John has put the book on the table...............

Rubric 2: Interpretation – Interpreting Metaphorical Language

Exercise 02: Identify the meaning of the following metaphors.(5 Pts)

Metaphor	Meaning
1. A heart of gold.	
2. Apple of my eye.	
3. 'All the world's a stage.' (Shakespeare)	
4. Light of my life.	
5. 'Conscience is a man's compass.' (Vincent van Gogh)	

Rubric 3: Metaphorical Appreciation and Literary Understanding

Exercise 03:A- Read the following poem carefully and answer the questions given below:(10 Pts)

Sympathy by Paul Laurence Dunbar (1872–1904 Ohio/ United States)

I know what the caged bird feels, alas!

When the sun is bright on the upland slopes;

When the wind stirs soft through the springing grass,

And the river flows like a stream of glass;

When the first bird sings and the first bud opens,

And the faint perfume from its chalice steals—

I know what the caged bird feels!

I know why the caged bird beats his wing

Till its blood is red on the cruel bars;

For he must fly back to his perch and cling

When he fain would be on the bough a-swing;

And a pain still throbs in the old, old scars

And they pulse again with a keener sting—

I know why he beats his wing!

I know why the caged bird sings, ah me,

When his wing is bruised and his bosom sore,—

When he beats his bars and he would be free;

It is not a carol of joy or glee,

But a prayer that he sends from his heart's deep core,

But a plea, that upward to Heaven he flings—

I know why the caged bird sings!(Dunbar, 1913)

1. What is the theme of this poem?

2. Circle all the metaphors in the poem.

3. What is being compared in this poem?

4. What do we learn from this comparison?

5. What is Paul Laurence Dunbar trying to say?

6. Explain what each symbol below represents:

   The caged bird:

   The cage:

   The sky:

7. How does the use of metaphors related to the poem's theme enhance its strength, genuineness, novelty, artistic beauty, and the poet's intended values?

Appendix C: Students' Questionnaire

> *Note:*
>
> Dear Students, I am conducting research on metaphor and the understanding of literary
>
> texts. I would be most grateful if you could answer the following questions. Thank you
>
> for your help.

<u>*Part One*</u>: *General Information and Preferences*

1. Gender: Male ☐ **Female** ☐

2. Age: **18-–21** ☐ **22–25** ☐ **26–30** ☐

3. Your secondary school stream:

a- Literature and Philosophy (*Lit Philo*) ☐

b- Foreign Languages (*FL*) ☐

c- Experimental Sciences (*ES*) ☐

d- Mathematics (*Math*) ☐

e- Technical Mathematics (*TM*) ☐

f- Management and Economy (*Ec.*) ☐

4. Did you choose English freely?

Yes ☐

No ☐

5. If you did not choose it freely, what was your first choice? Please mention it here

....

....

....

6.How would you evaluate your ability as an English student?

a- Good ☐

b- Average ☐

c- Poor ☐

7. Do you enjoy reading literary works?

Yes ☐

No ☐

8. If yes, what is your preferred type of literature?

a- Novels ☐

b- Short Stories ☐

c- Poems ☐

d- Plays ☐

e- None ☐

If none, why?

....

....

....

9. What are your preferred literary themes?

a- Love ☐

b- Freedom ☐

c- Betrayal ☐

d- Friendship ☐

e- Loyalty ☐

f-Others (please specify)...

Why?

....

....

● ●

Part Two: *Students' Attitudes and Beliefs about the Use of Metaphor*

10. What are the types of literary texts used by the teacher to study metaphor?

a- Novels ☐

b- Short Stories ☐

c- Poems ☐

d- Plays ☐

e- Or other extracts ☐..

11. Do you appreciate learning metaphor?

Yes ☐

No ☐

If yes, because it is:

a- A mere decorative device ☐

b- An issue of conceptualization in cognitive linguistics ☐

If not, why?

● ●

● ●

● ●

12. Does the teacher emphasize teaching metaphor to improve your understanding

of literary texts?

Yes ☐

No ☐

13. Do you feel motivated to learn metaphors?

Yes ☐

No☐

Why?

....

....

....

14. Do you think that the use of metaphor will help you understand the content of literary texts?

Yes ☐

No ☐

Please explain your answer

....

....

....

15. Learning metaphors helps you to develop your:

a- Language proficiency ☐

b- Cognitive skills ☐

c- Vocabulary acquisition ☐

e- Understanding of literary texts ☐

f- Cross-cultural understanding ☐

g- Writing skills ☐

h- Critical thinking ☐

16. What are the main strategies used to help you understand metaphoric expressions?

a- Finding the meaning of words in a dictionary ☐

b- Finding an equivalent in your first language ☐

c- Depending on the context of the text ☐

e- Negotiating the meaning with the teacher ☐

f- Use of mental skills ☐

g- Group collaborative work ☐

h- Providing visual aid ☐

17. Please rate your ability to deal with metaphors in literary texts

a- Very poor ☐

b- Poor ☐

c- Weak ☐

d-Average ☐

e- Good ☐

f- Very good ☐

g- Excellent ☐

Part Three: Difficulties in Metaphor Comprehension

18. What main difficulties do you find when interpreting metaphors?

a-Limitation of vocabulary ☐

b- Hidden meaning ☐

c- Unfamiliarity with the culture of the English Language ☐

d-Unfamiliarity with figurative language ☐

e- Inadequate teaching methods ☐

f- Linguistic difficulties ☐

19.What are the causes of these difficulties?

a- Lack of motivation ☐

b- Lack of interest in literature ☐

c- Few times for lectures ☐

d- Others (specify please)..

20. Do you have any suggestions about how to overcome difficulties with metaphor interpretation in literary texts?

....

....

....

....

....

....

Thank you for your feedback

Appendix D: Teachers' Questionnaire

> *Note:*
> I am conducting research on metaphor as an aesthetic motivated device to understand literary texts at the university level. As one facet of this project, I wish to share ideas with you in order to gather data about a range of relevant areas. You are therefore kindly requested to answer the following questions:

<u>*Section One:*</u> *General Information*

1. How many years you have been teaching English?

....

....

2. How many years have you been teaching literature in the Department of English?

....

....

3. Your academic qualification(s), please?

....

....

....

4. Have you been trained before teaching literature? Yes ☐ No ☐ 5. Except for

literature, do you teach other modules? Yes ☐ No ☐ Others, please

specify...

6. Are you specialized in literature teaching? Yes ☐ No ☐ If not, what is your

speciality?

....

....

....

7. What are your objectives in teaching literature?

....

....

....

....

....

Section Two: **_Teaching Metaphor in the EFL Context_**

8. What do you take into account when you select literary texts to be read?

a- Learners' cognitive development ☐

b- The literary style of the writer ☐

9. Is a figurative language-oriented course involved in the curriculum?

Yes ☐

No ☐

If not, why there is no figurative language-oriented course involved in the literature syllabus?

....

....

....

....

10. What strategies do you usually employ to improve EFL learners' metaphoric competence?

a- Students–students interaction ☐

b- Teacher–students interaction ☐

c- Visual representation or photography ☐

d- Group collaborative work ☐

Others:

....

....

....

11. What are the key causes of students' deficiency in interpreting metaphors?

a- Students' low level of proficiency ☐

b- Language difficulty ☐

c- Inadequate teaching methods ☐

d- Inappropriate selection of literary texts ☐

e- Cross-cultural differences ☐

f- Students' low level of motivation ☐

g- First-language interference and literal translation ☐

12. Are your students capable of interpreting metaphors?

Yes ☐

No ☐

Why?..

13. How do you assess your students' ability to learn how to deal with metaphor

interpretation in literary texts?

a- Very poor ☐

b- Poor ☐

c- Weak ☐

d- Average ☐

e- Good ☐

f- Very good ☐

g- Excellent ☐

14. Are your students autonomous learners of metaphor interpretation in literary texts?

Yes ☐

No ☐

If yes, in which way?

....

....

....

....

15. To what extent can the incorporation of cultural aspects help learners interpret and understand metaphors in literary texts?

....

....

....

16. Please describe your students' attitude and motivation to study metaphor?

....

....

....

....

....

....

Section Three_: **Suggestions and Recommendations to Enhance Students' Metaphoric**

Competence

17. To what extent can the use of metaphor as an aesthetic motivated device overcome

students' difficulties in understanding literary texts?

....

....

....

....

....

....

18. In your opinion, having a deeper understanding of how metaphor is conceived in

literary texts is based most on:

a- Learners' vocabulary knowledge ☐

b- Cognitive elements (e.g. schemas and image schemas) ☐

c- Cultural aspects ☐

d- The use of authentic materials ☐

19. To what extent do you think that metaphor integration in the EFL context can help

to raise student's ability to appreciate literary texts?

....

....

....

....

....

....

....

20. According to your experience, how can students achieve metaphoric competence?

....

....

....

....

....

....

....

Thank you for your feedback

Appendix E: Interview with Teachers

I am currently investigating the use of metaphor as aesthetics-motivated devices to understand literary texts at the university level. I would be grateful if you could answer the following questions.

1. Do you have a favourite metaphor?

2. How do you perceive the concept of conceptual fluency (CF)? Have you encountered this concept before, or is this the first time?

3. Is fostering students' conceptual fluency a key process in their learning improvement? Why? Why not?

4. Conceptual fluency is gaining more prominence in the literature curricula of Western universities. Do you think it would be useful in achieving the course requirements and objectives?

5. Do you place a premium on conceptual fluency during literature courses?

6. Is the improvement of conceptual fluency one of your central goals?

7. Do you think that metaphor plays a crucial role in fostering students' conceptual fluency in understanding literary texts?

8. In the light of what you have just said during this interview. What changes in the current literature curriculum would facilitate the development of conceptual fluency?

9. How can we make our students conceptually and metaphorically fluent in an EFL setting?

10. Finally, you are kindly invited to add any recommendations or suggestions (e.g. practical, theory-based, and methodological) regarding the concept of conceptual fluency in understanding literary texts.

Thank You so Much for Your Kind Corporation

Appendix F: A Suggested Mini-Lesson on Metaphor in 'A Poison Tree'

Grade Level: 1st Year

Subject: British Literature

Time: 2h

A- Lesson Material: 'A Poison Tree' by William Blake (1757-1827 / London/ England)

> I was angry with my friend:
> I told my wrath, my wrath did end.
> I was angry with my foe:
> I told it not, my wrath did grow.
>
> And I watered it in fears
> Night and morning with my tears,
> And I sunned it with smiles
> And with soft deceitful wiles.
>
> And it grew both day and night,
> Till it bore an apple bright,
> And my foe beheld it shine,
> And he knew that it was mine,
>
> And into my garden stole
> When the night had veiled the pole;
> In the morning, glad, I see
> My foe outstretched beneath the tree. (Blake, 1789)

B- Target Objectives

➤ Students should understand and recognize metaphors in poetry. Merely knowing the definition, however, is inadequate. Students should be able to identify examples of metaphors in poetry on their own.

➤ Students should be able to explain why a particular metaphor has been used and analyse how it makes a thematic contribution to the poem. Once students begin to understand a poem's theme, they begin to appreciate the beauty of poetry.

➤ Helping students to enjoy literature classes by encouraging them to share their thoughts, gain different ideas, and use internal and external context clues to derive meaning from texts.

➤ Developing students' metaphoric competence.

➤ Developing students' knowledge about how metaphor functions in literary texts.

➤ Improving students' understanding of how metaphor supports meaning in context.

➤ Promoting students' cognitive and conceptual growth.

➤ Helping students to become better creative and critical thinkers, meaning thinkers, and problem solvers.

C- Procedures

1-Introduction to William Blake:

➢ Provide detailed information about the poet's background, including his biography, literary trends, attitudes, and cultural influences.

➢ Provide students with information about the context of the poem in terms of its historical and social background.

> William Blake wrote his poem 'A Poison Tree' in 1794, which was a time when people, especially men, were encouraged to bottle up their emotions and present an image of composure on the outside in order to achieve the semblance of order and being "put together".
>
> However, Blake saw this attitude as being unhealthy and believed that negative emotions such as hatred, anger, revenge, etc. were toxic and could lead to disastrous consequences. Through his poem, Blake encourages people to find healthy outlets for negative feelings.

2- Close Reading Strategies:

➢ Introduce close reading strategies such as reading aloud and text marking.

➢ Focus on the stylistic aspects of the text, including rhyme, rhythm, sound patterns, and figurative language.

➢ Encourage students to carefully and thoughtfully read the selected poem to uncover various aspects of meaning.

➢ Ask students to maintain a reflective journal throughout the study, recording their thoughts, interpretations, and questions about the poem.

3-Engagement with the Poetic Text:

➢ Refresh students' minds on the definition of metaphor.

➢ Warm students up by discussing the potential consequences of repressed hatred.

➢ Encourage learners to engage with the poetic text through questioning, visualizing, and even challenging content.

➢ Promote interaction among students through discussion and analysis of the content and themes of the poem.

➢ Offer explanations of relevant cultural features, connotations, and differences between cultures.

4-Multimedia Exploration:

➢ Incorporate multimedia tools, allowing students to experience the poem both visually and audibly.

5-Deep Dive into Metaphors:

➢ Teacher-led discussion on the poem, exploring relationships between the source and target domains of metaphoric images.

➢ Encourage students to connect the themes and metaphors in the poem to their personal experiences.

➢ Invite students to share feelings evoked by chosen metaphors and assess the aesthetic appeal, appreciation, richness, authenticity, and critical values.

➢ After that, the teacher asks the students to read the poem. As they read the poetic lines, the teacher encourages the students to annotate the poem.

➢ The teacher, therefore, can ask the following questions:

- What is the theme of this poem?

- Circle all the metaphors in the poem.

- What is being compared in this poem?

- What do we learn from this comparison?

- What is Blake trying to say?

- Explain what each symbol below represents:

  - The garden

  - The apple

  - The tree

- How does the use of metaphors enhance the poem's strength, genuineness, novelty, artistic beauty, and poet's intended values?

Students can collaborate in pairs or groups in order to exchange their highlighted sections and provide explanations regarding how the implicit meaning conveyed through metaphor play a pivotal role in shaping the overarching topic of the poetic text.

6- Conclusion and Reflection:

- Students will summarize or write a thematic analysis of the poem.

- Encourage students to tap into their own creativity, crafting unique metaphorical images inspired by the poem.

D- Assessment:

- The students' assessment is based on their capacity to perceive the underlying significance of the metaphor employed in the poem, with the objective of comprehending the poetic discourse.

- The teacher will gauge whether the atmosphere created in the poetry class has motivated students, elevated their conceptual thinking, and prepared them for metaphor interpretation. Regarding aesthetic value, how do these lines resonate with learners? Do they believe the metaphor is 'apt' in conveying the poem's core message? Why or why not?

Appendix G: Metaphor Processing and Its Impact on Understanding Literary Texts – Pre-Test

Student N°	Metaphor Processing and Its Impact on Understanding Literary Texts – Pre-Test			Score /20pts
	Metaphor Comprehension	Metaphor Interpretation	Metaphor Appreciation	
1	3	1	1.5	5.5
2	3.5	3	5	11.5
3	1.5	0.5	1	3
4	2	1.5	3.5	7
5	3	3	3	9
6	3.5	2	2.5	8
7	1.5	0.5	2	4
8	3	2.5	4	9.5
9	2.5	1.5	2	6
10	2.5	2.25	2	6.75

11	1.5	0.5	2	4
12	3	2	3	8
13	2	2	3	7
14	3	2	2.5	7.5
15	3	3.5	5.5	12
16	2	1	2	5
17	2	1.5	2.5	6
18	2.5	1	1.5	5
19	3	2.5	2.5	8
20	3	1.5	3	7.5

Appendix H: Metaphor Processing and Its Impact on Understanding Literary Texts –

Post-Test

Student N°	Metaphor Processing and Its Impact on Understanding Literary Texts – Post-Test			Score /20pts
	Metaphor Comprehension	Metaphor Interpretation	Metaphor Appreciation	
1	3	3	4	10
2	4	4	7	15
3	2.5	2	2.5	7
4	2	3	3	8
5	3.5	4	5	12.5
6	3.5	3.5	3	10
7	2	1	2	5
8	4	4.5	5.5	14
9	3	3	2.5	8.5
10	3.5	3.5	4	11
11	2	0.5	1.75	4.25
12	3	3	3	9
13	3	4	4.5	11.5
14	4	3	2.5	9.5
15	5	4	7.5	16.5
16	2	1.5	1.5	5
17	3.5	3.5	2	9
18	3.5	3.5	3	10

| 19 | 4.5 | 4 | 4.25 | 12.75 |
| 20 | 3 | 3.5 | 2 | 8.5 |