N.2. POETRY IN LITERARY EDUCATION

Journal of Literary Education

Issue 2 - 2019

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Editorial

Poetry in Literary Education

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Poetry looks like a game and is not: a game does indeed bring men together but in such a way that each forgets himself in the process. In poetry on the other hand man is reunited on the foundation of his existence. There he comes to rest; not indeed to the seeming rest of inactivity and emptiness of thought, but to that infinite state of rest in which all powers and relations are active.

Martin Heidegger (1949)

What is poetry? The definitions are countless. As many as the people in this world. It might be argued that the most decisive aspect of poetry is its resistance to be defined, labeled, or pinned down. We all know how poetry sounds and feels, and we can recognize a poem when we hear, recite or read one. However, it may be difficult for us to explain, or offer a detailed account of what exactly *is* poetry and what its meaning might be, its effect, or significance in our lives. Very often, poetry is defined as a special kind of language which does innovative things with words, sound, rhythm and pattern; features which consist a constant source of our pleasure and understanding of the poem. We may even understand a poem not only by feeling its rhythms but also by hearing its sounds as well as by grasping its clusters of meanings, yet we may not be able to express our understanding of it to others. Poems have various and different effects on

us. Some seem very compelling, perplexed, or even obscure, prompting great chains of thought when we seek to communicate with them. Others have such a mesmerizing effect that we just want to keep listening to them and to let ourselves be absorbed into the satisfying, sensual experience they have to offer (Kalogirou, 2019, pp. 82-83; Williams, 2009). Children's poetry, more specifically, has recently been defined as a multimodal art which is "shaped by the dynamics of orality and textuality and by the interplay between them" (Pullinger, 2017, p. 231). Combining strong prosodic-acoustic elements with vivid imagery and fanciful content, children's poetry offers an inescapable sensory, imaginative, and emotional experience to the child from the very first years of their life. Chukovsky (1966) has famously observed how the language of pre-school children is actually enriched by poetry. He carefully noted down children's natural inventiveness and playful manipulation of language as a manifestation of their natural towards poetry. The 'appetite for poetry' (to quote Frank Kermode, 1989) develops early in life and supposedly is everlasting, not ready to disappear with adulthood.

It is commonly accepted that children have actually plenty of opportunities to engage in poetic discourse and creative wordplay even before their first poetry lesson. Poetry escapes the classroom just as it escapes a definition; it can be traced back to and enjoyed in environments other than a school classroom and far away from the teacher's influence: out in the streets and on the screen, at the playground and the Underground (see for instance, *Poems on the Underground* editorial series), and all in all in various social venues where it slams and beats. Chants, songs and lullabies are infused with poetry which is found almost everywhere in life. However, inside the school classroom, poetry is often treated more as a duty or a 'difficult' school subject, rather than a delight, which causes feelings of disquiet and worry: what is supposedly 'right' or 'wrong', regarding both a poem's interpretation as well as our teaching approaches to it. In Michael Benton's words (1992, p. 83), poetry has always had bad luck in Education and it is probably the most badly taught or neglected school subject. In a similar framework, in his provocatively entitled poem "Introduction to Poetry", the American poet (and former poet laureate of the United States) Billy Collins (1988, p.58) expresses his disappointment regarding a common poetry didactic approach in the classroom, which is overtly reductive and explicating.

> I ask them to take a poem
> and hold it up to the light
> like a color slide
>
> or press an ear against its hive.
>
> I say drop a mouse into a poem
> and watch him probe his way out,

or walk inside the poem's room
and feel the walls for a light switch.

I want them to waterski
across the surface of a poem
waving at the author's name on the shore.

But all they want to do
is tie the poem to a chair with rope
and torture a confession out of it.

They begin beating it with a hose
to find out what it really means.

Are we doomed to destroy poetry every time we teach it? The answer is definitely 'no' to this question; we do not particularly believe that this is actually the problem. As teachers we can – and we usually try to – avoid the explication of the poem in teaching, however, Billy Collins has captured a tension at the core of poetry teaching: to teach a poem without overanalyzing it or academically "dissecting" it while simultaneously focusing upon its polysemic nature; also, to communicate in teaching the tangible aesthetic impact of the poem to the emotional and mental state of the reader (Wakely-Mulroney and Joy, 2018). Collins' poem reveals many teachers'/students' tendency to limit a poem's reading to searching of a meaning whereas a poem is not only a great deal more than that but also has to offer so much more than a set of itemized ideas; it is a powerful and concrete unit of content and significant form. It is associated with sound and music, and the intricate use of a distinctive language in order to convey its meanings. Maybe it is a truism in poetry criticism, and yet it might be true that the 'how' of poetry is not to be converted too easily into a 'what'– theme wise or message wise. A sense of awareness of its formal qualities is a sine qua non for an effective reading of poetry.

While many students enjoy poetry in their own time, they do not consider it as an engaging or personally satisfying school subject. Very often, they see poetry reading only in the context of correctly answering questions after the text's ending, and not as an activity entailing wonder, curiosity, and commitment to search for unconventional meanings through language and form. It is of crucial importance for students to become more confident whenever and wherever they come across a poem and more flexible to explore the imaginative pathways it opens up for them. It is also important for them to acknowledge that poetry can convey more than what ordinary words express, evoking what would be inexpressible otherwise.

Fostering a favorable-for-poetry environment is crucial in order for the poetry course to come to fruition. Maintaining the delights of poetry within the school context and during the students'

encounters with any given poetic text is also another important aspect of poetry teaching. All poetry (children's and adults'), is inherently associated with the pleasures of the body, the enlivenment of the senses, and the vital energy of oral and performative traditions. Its intriguing sonic–incantatory qualities, its intense verbal play and prosodic effects, and its vivid imagery allow for a poem's combined appeal to the senses as well as the intellect. Many teachers find essential for poetry teaching to create powerful links between poetry and popular culture; between poetry and music or songs; between poetry and oral tradition. To this end, they insist on broadening the school canon by teaching next to the long-established canonical poems, lyrics, songs, rhymes, ditties and folk songs, long-surviving in lore and oral tradition.

The active involvement of students in the process of learning is, nevertheless, an essential aspect of effective, student-centered teaching. Students take pleasure from interacting with others and they become increasingly comfortable with learning situations which are more open-ended and interdisciplinary. Poetry teaching which is organized around "grand conversations" (Peterson and Eeds, 1990), open, whole class discussions, and open-ended questions or activities, is usually more engaging for the students. The variety of teaching methods and activities is equally crucial in the process of learning. Thus, an emphasis on a range of creative, critical and interdisciplinary approaches to poetry enables teachers to teach with more enthusiasm and helps students to view poetry reading as a pleasurable embodied experience. Initiating, sustaining, and enhancing creative, critical and interdisciplinary links among students, teachers and poems is a central concern of poetry didactics. Constant, reciprocal interaction between poems and readers (either students or teachers) entails them to develop an increasing sensitivity to ideas, formal qualities, verbal gestures and other possibilities present in any poetic text. Inside the classroom, students should have opportunities to experience poetry in a variety of ways: by listening to poems, reading them silently and aloud, exploring, challenging and interpreting them, transforming them into something else, e.g. into another semiotic artwork, a poster, a video-clip or a comic strip for instance, etc. They should also be encouraged to perform and write their own poems – there is indeed a bulk of creative writing techniques for classroom use. Poetry should be approached and appreciated as a live, multimodal experience taking place in various and diverse social contexts. Although in primary and lower secondary grades the overall approach to poetry is a more playful and informal one, this doesn't necessarily mean that students cannot be motivated towards participating with the art and craft of poetry from early on. Acquiring a critical vocabulary on poetry and an ability to negotiate the 'foregrounded' (Mukařovsky, 1970) poetic language is a gradually growing competence which goes all the way back to school years.

In general, a balanced "creation plus critique' approach to poetry teaching may be proposed as ideal for almost every grade.

It is undoubtedly true that poetry embodies qualities which make it a unique and valuable experience for young readers. The act of reading poetry equals a participation in a realm of heighten experience through the living power of language and the act of envisioning the world via carefully chosen words. Teachers have not stopped searching for ways and practices which will enable them to enhance their students' experience as concerns poetry. In a similar vein, we do hope that this issue of JLE might serve as a contribution to the ongoing discussion and research about poetry teaching and its overall impact on Literary Education. It might also be considered an initiative for both students and educators to read, discuss and explore poetry inside the classroom, but simultaneously and reciprocally, to discover poetry in the context of life and society and enjoy it in a genuine, straightforward way. "Eat the poem" the poet Eve Merriam (How to eat a poem) suggests, instead of seeing it as a classroom captive tied to a chair.

> Don't be polite.
> Bite in.
> Pick it up with your fingers and lick the juice that
> may run down your chin.
> It is ready and ripe now, whenever you are.
> You do not need a knife or fork or spoon
> or plate or napkin or tablecloth.
>
> For there is no core
> or stem
> or rind
> or pit
> or seed
> or skin
> to throw away. (Merriam, 2006, p. 7).

Whilst we don't pretend that this issue covers the entire subject of poetry in Literary Education, however, it provides a focus regarding the professional conversation about the teaching of poetry and its integration in to Education. The contributors share ways and methods they have found conducive to the effective and pleasurable experience of poetry in the school context. They also address important aspects of poetry teaching identifying a broad educational agenda for poetry situated in different national, cultural and historical educational contexts (**Pedro Balaus Custodio,** "Jovens Leitores e Unm Soneto Portugués do Séc. XVIII: Ima Aliança Viável? Um Ensaio no 2º Ciclo do Ensino Basico", **Sotiria Kalasaridou,** "The History of C.P Cavafy in Greek Education: Landmarks and Gaps", **María Luisa Alonso,** "Non European Cultural Heritages in Poetry for Young People (in and out of school)"). Other contributions address poetry within an *inter-artistic/interdisciplinary* (**Marianna Toutziaraki**, "The Dialogic relationship between poems

and paintings and its application to Literary Education in High School"), *transmedial* (**Evangelia Moula and Konstantinos Malafantis,** "Homer's *Odyssey*: from Classical Poetry to Threshold Graphic Narrative for Dual Readership") or *transgressive* (**Maria Rosario de Neira**, "La reescritura creativa como forma de acercamiento a la literatura infantil y juvenil en la formación de maestros") theoretical framework. **Marita Paparousi** ('Teaching Lyric Poetry: An Approach through Genre") helps us understand that in poetry teaching so much can been gained if we focus not only on individual poets/poems' teaching but also on the teaching of *poetry* in a more general sense, while viewing it within the broader contexts of generic traditions and historical development. **Clementine Beauvais** ("An emergent sense of the literary: Doing children's poetry translation in the literature classroom") highlights literary translation as an important tool in literature classroom which helps students understand the rudiments of literary translation, and through practicing it, to get involved with important questions about poetic craft and increase their knowledge about the ways with which poetry operates.

The Miscellaneous section includes two articles. The first one, **Cristopher [Kit] Kellen** "Race and Nation in Ella Mc Fadyen's *Pegmen Tales*", is a smart essay about how these two concepts (race and nation) can be constructed through the metaphor of a group of pegmen. The second one by **Ian Cushing** ("Integrating Language and Literature. A Text World Theory Approach") offers insight to critical and integrational approaches to literary texts.

Having said that, we'd like to thank all the contributors for giving us their knowledge and expertise to make this issue happen. We also thank the reviewers for their meticulous work, and all those who worked so that this journal can count its second issue. Thank you all for helping poetry put a spell on JLE!

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An Emergent Sense of the Literary: Doing Children's Poetry Translation in the Literature Classroom

Un sentido incipiente de lo literario: hacer traducción de poesía infantil en el aula

Un sentit incipient d'allò literari: fer traducció de poesia infantil a l'aula

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Abstract

This article brings together findings from translation theory, the poetics of children's poetry, and the pedagogy of translation, in an attempt to theorise the practice of poetry-translation in the literary, first-language classroom. I argue that translating children's poetry in the context of translation workshops mobilises skills, and encourages ways of thinking about poetry, that espouse particularly well one of the complex challenges of literary education: namely, triggering in learners an emergent sense of the literary. Poetry-translation, I contend, allows for profoundly experiential engagement with some of the most sophisticated, and least easily articulated, aspects of the aesthetics of literature – prominently, the resistance of the literary text to paraphrase, the lack of a clear content-form dichotomy, and the embodied aspects of the literary encounter. Because translating is never just writing, but always already writing one's reading, the translation of poetry in the literary classroom requires pupils to capture, experience, and take ownership of their encounters with literature, in order to re-express them. I first explain the practice of literary translation in the classroom; I then talk about contemporary poetry translation theory and its deeply phenomenological approach to text. I next show why the particular poetics of children's poetry situate that kind of text ideally for a pre-semantic, intuitive approach to poetry translation. Finally, I look at the writing process as a way of turning the pupil into what Roland Barthes calls a poéticien, a person whose poetry-writing does theoretical work.

Keywords: children's poetry, translation, literary education, aesthetics

Resumen

Este artículo recoge resultados desde la teoría de la traducción, la poética de la poesía infantil y la pedagogía de la traducción en un intento de teorizar la práctica de la traducción de poesía en el aula de literatura de L1. Se argumenta que la traducción de la poesía infantil en el contexto de los talleres de traducción, activas destrezas e incentivas maneras de pensar acerca de la poesía que apoya especialmente bien uno de los complejos retos de la educación literaria, concretamente

desencadenar en los y las aprendices un incipiente sentido de lo literario. La traducción de poesía, se defiende, permite un compromiso experiencial profundo con algunos de los más sofisticados y menos fácilmente articulados, aspectos de la estética de la literatura. De manera prominente, la resistencia del texto literario a la paráfrasis, la falta de una dicotomía clara forma-contenido y los aspectos integrantes del encuentro literario. Porque la traducción nunca es solo escribir sino siempre haber escrito la propia lectura, la traducción de poesía en el aula de literatura requiere que el alumnado capture, experiencie y se apropie de sus encuentros con la literatura para re-expresarlos. Primero se explica la práctica de la traducción literaria en el aula; después se habla sobre la poesía contemporánea y su enfoque profundamente fenomenológico. Después se muestra por qué la particular poética de la poesía infantil sitúa este tipo de texto idealmente para un enfoque pre-semántico, intuitivo de la traducción de la poesía. Finalmente, se observa el proceso de escritura como una manera de convertir el alumnado en lo que Roland Barthes llama un poéticien, una persona cuya escritura poética realiza un trabajo teórico.

Palabras clave: poesía infantil, traducción, educación literaria, estética

Resum

Aquest article arreplega troballes des de la teoria de la traducció, la poètica de la poesia infantil i la pedagogia de la traducció en un intent de teoritzar la pràctica de la traducció de poesia en l'aula de literatura de L1. S'argumenta que la traducció de la poesia infantil en el context dels tallers de traducció activa destreses i encoratja maneres de pensar al voltant de la poesia que dona suport especialment bé a un dels complexos reptes de l'educació literària: concretament desencadenar en els/les aprenents un incipient sentit d'allò literari. La traducció de poesia, es defèn, permet un compromís experiencial profund amb alguns dels més sofisticats i menys fàcilment articulats, aspectes de l'estètica de la literatura. De manera prominent, la resistència del text literari a la paràfrasi, la manca d'una dicotomia clara forma-contingut i els aspectes integrants de l'encontre literari. Perquè la traducció mai és només escriure sinó sempre haver escrit la pròpia lectura, la traducció de poesia a l'aula de literatura requereix que l'alumnat capture, experiencie i s'apropie dels seus encontres amb la literatura per tal de re-expressar-los. Primer s'explica la pràctica de la traducció literària a l'aula; després es parla sobre la poesia contemporània i el seu enfocament profundament fenomenològic. Després es mostra per què la particular poètica de la poesia infantil situa aquest tipus de text idealment per a un acostament presemàntic, intuïtiu de la traducció de la poesia. Finalment s'observa el procés d'escriptura com a una manera de convertir l'alumnat en allò que Roland Barthes anomena a poéticien, una persona l'escriptura poètica de la qual fa un treball teòric.

Paraules clau: Poesia infantil, traducció, educació literària, estètica.

1. Introduction

This article seeks to theorise the translation of children's poetry for the purpose of literary education, in the first-language classroom. Literary translation in the classroom is under-researched, but particularly so as a way of teaching *literature.* Translation tends to be seen as the preserve of foreign language teaching, where it is principally done for its benefits regarding language acquisition, and rarely for its potential to acquaint language-learners with foreign literature, or with the devices, poetics, rhetoric, metaphorical imagination, etc. of the other language. Even then, poetry is an infrequent choice of source text, perhaps due to a common (mis)perception of poetry as untranslatable. In literary education, practices of literary translation, let alone *poetry* translation, are rarer still.

Yet I am arguing here for poetry translation in education, not for second-language learning, but within the first-language literature class, as a powerful tool for the emergence of what I shall for now call *a sense of the literary* in young learners. Poetry translation, perhaps the type of translation most characterised by its resistance to literalism, forces the young translator into an experience of the literary text that goes beyond the semantic and the analytical. It engages pupils with the decisions routinely taken by professional poetry translators, informed partly by close reading, contextual knowledge and linguistic skill, but

> **The complex demands of poetry translation require, and potentially sharpen, a particular sensitivity to what constitutes 'the literary' - that elusive sense that a cluster of words rings like it was composed for aesthetic gratification**

also by intuition, sensibility to sound and rhythm, performance, taste, attention to effect, no small amount of frustrated resignation, and the occasional epiphany. The complex demands of poetry translation require, and potentially sharpen, a particular sensitivity to what constitutes 'the literary' - that elusive sense that a cluster of words rings like it was composed for aesthetic gratification.

In this paper I focus especially on the translation of *children's* poetry, and look at how that practice can be deployed within literary translation workshops (mostly in primary schools here, but there is ample space for similar theorisation and practices in higher years). I present the practice of literary translation workshops in a first subpart. I then turn to the translation of poetry, in its conceptualisation by translation theorists as a phenomenological *reading* of poetry. This should encourage educators to view translating as a species of experiential learning, a practice that does theoretical work of its own; thus, translating poetry is, I argue, always already a way of knowing poetry. Next, I discuss why *children's* poetry may be a particularly fruitful source text, drawing upon recent theoretical work on its poetics. Finally, I theorise the

translation-writing itself, which registers - with necessary compromise - the translator's multifaceted engagement with those poetics.

I hope eventually to reclaim the worth, for literary education, of those moments where there are no words, or there is an excess of signification that cannot be named but can be felt. The necessary imperfection of poetry translation makes it impossible to ignore that poetic texts resist paraphrase, engage the whole body, are lived in space and time, and are framed by human relationships. Those characteristics are at the heart of poetics and, arguably, of any literature worthy of the name. Being made to experience them, I argue, has pedagogical as well as aesthetic value.

2. Literary translation in schools: an overview

Practices of collaborative literary translation in educational or para-educational contexts are varied and ill-mapped; I summarise them here with the understanding that any such overview in the current research landscape is necessarily non-exhaustive.

Translation workshops with aspiring translators have been a staple of training since the increased professionalisation of translation, from the 1980s onwards (Venuti 2000). But practices of translation in education are, of course, older: translation was always, in the West, a key way of studying ancient languages and literature (Houdart-Mérot 2018, 11). Today, translation is still part of second-language curricula in some countries - notably in France, where the bicephalous exercise of *thème* and *version* (translation into and out of the second language) has a rigorous grid of assessment criteria, with quantifiable punishment for barbarisms, solecisms, calques and other unforgivable 'mistranslations' (Bastin 2007). In the UK, translation has made a comeback in the GCSE foreign language examinations (taken by students aged 16), though the texts are not literary, and the translations evaluated solely for semantic accuracy.

From a theoretical perspective, those approaches are dissonant with current translation studies, which, following poststructuralism, have developed conceptual frameworks allowing for non-evaluative analysis, thick description, deconstruction; attention to the material conditions of translation; and receptiveness to the contextually-negotiated aims of translation projects (see Venuti 1998 and 2000; Davis 2001; Bassnett 2004; Munday 2009). There is a philosophical chasm between contemporary advances in translation theory and visions of translation in the classroom today.

Other initiatives, however, have sprouted worldwide to bring literary translation to pupils; among which literary translation workshops or exercises, initiated by teachers or translators.

Most take place in second-language or plurilingual classes, with practices inscribed within foreign language pedagogy and intercultural competence (Greaves and Schultze 2012a and 2017; Jiménez et al. 2015; Dompmartin-Normand 2016; Brookman and Robinson 2016; Kultti & Pramling 2018). But literary translation workshops are also being developed for wider purposes. In the UK, two charities - Translators in Schools and Shadow Heroes - provide training programmes for professional translators and deploy translators in primary and secondary schools. In the US, one programme, Poetry Inside Out, has since 2000 offered poetry translation workshops, pedagogical packs, and teacher-training (Rutherford 2009). Some translators also lead such workshops independently from early years to high school and with adults, in schools, book fairs, libraries, cultural centres, etc. There are some case studies and reports on the structures, methods and benefits of the practice (Reece et al 2013; Nichols 2014; Park 2015; Park et al, 2015; Holmes 2015a and 2015b; Lathey 2016; Beauvais 2018b; Stephen Spender Trust 2019). While many different approaches exist, the literature allows us to register a number of constants, which I present now.

Most literary translation workshops offer students the opportunity to translate text from a foreign language into the students' own (native or near-native) language. The exercise is designed so as not to require knowledge of the source language (SL) of the text; rather, the students' expertise in the target language (TL) is stressed as the key skill.

Working from that assumption, a translation workshop typically involves the following elements:

- *Encounter with the foreign text in the SL*. The text might be read out loud by the workshop leader, or presented written-out, potentially phonetically. The semantic meaning is generally not clarified straightaway; rather, analysis of sounds, rhythms, etc., can generate hypotheses regarding tone or genre.

- *Semantic investigation*. Collaboratively or individually, with glossaries, dictionaries, the Internet, through guesswork, or asking the workshop leader, students cobble together a basic literal understanding of the text.

- *Creative reformulation (literary translation proper)*. The students then rework the 'semantically correct' draft into a literary text. Poetry Inside Out call this the 'make-it-flow' translation (Park 2015a, p.136).

- *Sharing and group discussion*. The workshop generally ends after a read-aloud of the translations and comparative, rather than evaluative, discussion of the decisions.

While such exercises are not equivalent to a professional translator's work (Jiménez et al 2015, 252), they do espouse those contours more closely than translation exercises of the *thème / version* type. Their premises align with current translation scholarship, which sees the practice as more dependent on the translator's fluency and creativity in the TL than their mastery of the SL (e.g. see Grossman 2010, 72). They also use the typical direction of professional literary translation (from L2 into L1). Furthermore, such workshops in their structure and outcomes tend to challenge the idea that there are 'correct' ways of translating; to inscribe semantics within wider processes of meaning-making; and to give the translator, implicitly and explicitly, authorial ownership. They are *de facto* more attentive to readability and creativity of the translated text than duty-bound to the formal parameters of the source text (in translation studies terminology: they are more target-oriented than source-oriented).

Having described the typical literary translation workshop, I step slightly aside to look at theorisations of poetry translation. As I hope to show, there are solid conceptual foundations for educational thinkers to envisage the practice of poetry translation in the classroom as an experiential approach to the literary.

3. Poetry translation as a phenomenology of poetry-reading

The translation of poetry is relatively little-practiced, because it is commercially unviable, but it is abundantly theorised, because it is intellectually captivating. Poetry translation magnifies some of the most complex problems of general translation theory, and links them to aesthetics. Where the pamphlet or journalistic sob story aim, like the literary text, at the elicitation of emotional gratification (including, of course, cathartic gratification derived from 'negative' emotions, of disgust, anger, sadness, etc.), the literary text is aesthetic insofar as, arguably, it sublimates that emotional gratification into an experience of the beautiful.

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It is far beyond this article to summarise conceptualisations of literary aesthetics; but one that interests me here is the question of literature's resistance to paraphrase. Literary language is often seen as resisting intralinguistic translation, which linguist Roman Jakobson (1959) distinguishes from interlinguistic and intersemiotic translation. Intralinguistic translation refers to reformulation using other words – e.g. 'I called you but you

didn't pick up' might become 'I phoned you but you didn't answer'. For discourse whose function is primarily informative, intralinguistic reformulation tends to be straightforward, and routinely practiced. Such messages are also fairly unproblematically subjected to interlinguistic translation.

The possibility for paraphrasing, rephrasing, and therefore translating, is more complex for literary or persuasive utterances (what Katharina Reiss, 1971, calls the expressive and operative functions of language). Such language indeed typically works by unsettling linguistic conventions. Words might be used outside of their habitual referential relationship (as with metaphor). Sentence constructions might twist or contravene conventional syntax, as with zeugmas, chiasmus, or intentional sentence fragments. Other work may occur on acoustics, musicality, rhythm, pacing, in the composition – e.g. alliteration, assonance, rhyme, metrical patterns, ellipsis, etc. – thus manœuvring the recipient's attention towards salient moments in the text, and seeking sensory gratification.

That composition process makes it futile to talk for literature of distinctions between form and content. It is not that the writer 'selects' features to 'fit' a content; rather, a text emerges as expressive or persuasive when there is *no other way to put it*. This is all the clearer in poetry, where attention to composition is at its most intense. As Roland Barthes suggests (1984, 13), building on Jakobson, poetry attracts the reader's attention to the fact of its own artificiality; its form is the focus, and its primary communicative value is its own artistry. We can of course analyse literature – or else, the whole hermeneutics of literary studies would be void. We can expand on a literary text in a literary way – through rewritings, pastiche, parody, etc. However, the proposition to reformulate, or intralinguistically translate, in a *literary* way, a literary text is, in theory, untenable.

Yet such is the premise of interlinguistic poetry translation. For it to exist, it must be possible, somehow, for poems in one language to be rewritten – re-expressed – in another. How can something that is intralinguistically unavailable be interlinguistically possible? Some thinkers argue it cannot. Poetry is widely perceived as the outer limit of translatability, especially haunted by that sense of loss that George Steiner called the 'special *miseria* of translation' (1975, 269), and Percy Bysshe Shelley 'the burden of the curse of Babel', in his vitriolic attack against the 'vanity of [poetry] translation' (1821). Poetry translation has long been cloaked in a mystique of impossibility (Ricoeur, 2004), luring some poets into ambitious attempts, and plunging others into elitist despair – (in)famously Vladimir Nabokov, with his literal translation of Pushkin's *Eugene Onegin* (Nabokov 1955; see also Jones 2011).

Contemporary theories of poetry translation, however, rarely take seriously such assertions; they focus, instead, on operations by which poetry translation is possible (Boase-Beier 2013). André Lefevere proposes seven strategies, not all of them qualitatively equivalent (1975). One of the most basic operations is literal translation, which he argues cannot lead to a work of art; the most satisfactory is the creation of a comparably aesthetic poem, attuned to the poetics of the target language. Susan Bassnett stresses the merits of pleasure: 'what matters in the translation of poetry is that the translator should be so drawn into the poem that he or she then seeks to transpose it creatively, through the pleasure generated by the reading' (1988, 74). Translating a poem means experiencing the aesthetic pull of the poem.

Translators aptly express the exercise's contradictory demands. 'Translating: the worry worry worry over the difference between this word and that, the weight and angle and sound and even the taste of this word over that', says Kate Briggs (2017, 189). 'The laws of reading, understanding, translating a poem are not simple and that perhaps we must lose in the beginning in order to be able later to recover more fully', adds Yves Bonnefoy (1979, 375). Emily Wilson, the author of a recent translation of Homer's *Odyssey*, notes her 'different responsibilities: to the original text; to my readers; to the need to make sense; to the urge to question everything; to fiction, myth, and truth; to the demands of rhythm and the rumble of sound; to the feet that need to step in five carefully trotting paces, and the story that needs to canter on its way' (2017, 90). Not coincidentally, those demands sound similar to those of creative writing. Translating poetry, in short, is writing poetry.

Yet it is not *just* writing poetry; it is also *reading* poetry, and, a proposition more puzzling still, *writing one's reading* of poetry. 'Translation is the most intimate act of reading,' says Gayatri

Translating poetry, in short, is writing poetry. Yet it is not just writing poetry; it is also reading poetry, and, a proposition more puzzling still, writing one's reading of poetry.

Chakravorty Spivak (1992, 400); not just because it requires close analysis of text, but because it involves letting oneself 'surrender' to the text (id.). Clive Scott's formidable 'metabolic' project (2012) envisions the translation of poetry, drastically elasticated, as a species of experimental writing, codependent with a particular reading philosophy and interpretive practice. In Scott's view, the translator-poet encounters - absorbs, even - the source text, always contextually, and brings their own history to it; the translation will re-express, not so much 'the text' (never a fixed thing), but the reading experience. Because that experience is multifarious, so the translation must be; Scott's productions are joyfully transmedial and multimodal. Potentially endless and unbound, the translation process involves writing, but also

spatialisation, visuals, performance, voice; in short, an interlinguistic but also always-already intersemiotic approach. Thus Scott *writes his reading*, rather than *write about* his reading, or *rewrite* the text. His approach supports the idea, influential in contemporary translation theory, that poetry translation encodes not just a text but a literary experience.

Such practices of poetry translation do theoretical work of their own: they reclaim the phenomenological aspects of reading poetry, by seeking to *be* a phenomenology of poetry-reading. As such, the poetics of translated poetry draw attention, not just to the artificiality of the composition itself, but to what that artificiality expresses of the reading experience of the source text. Therefore poetry translation shares some of its characteristics with rewriting, pastiche, etc.; namely, texts which also 'write readings'. I mention this because it helps understand why poetry translation might have value from the perspective of literary education: creative writing exercises already often take intertextuality as their prompt ('write in the manner of'), nudging learners towards rewriting. With such prompts, the creation registers not just the learner's scholarly understanding of the master text, but, importantly, their reading experience of it. While 'write an essay on Shakespeare's sonnets' seeks to elicit analytical reflection about the sonnets, the prompt 'write a sonnet in the manner of Shakespeare' seeks to register an experiential reading of the sonnets. Analysis, in the latter case, is not absent, but it is one of several aspects of reading mobilised by the exercise.

To a degree, the translation of poetry is a 'write in the manner of' prompt; where it differs (Scott might retort that it does not) is that it requires bringing together two languages, and constantly reflecting about the spaces in-between. That zone, what sinologist Francois Jullien calls the *écart*, the gap, is where friction between two cultures occurs, in its linguistic, sociocultural, political, and of course aesthetic, dimensions (Jullien 2012; Beauvais 2018a). That friction is expressed by language just as it expresses it; and it modulates reading experiences across the gap. Thus, in the interlinguistic process central to translation, one can, and arguably should, experience constant oscillation within that contact zone. Writing in the manner of Shakespeare *in another language* means processing Shakespeare and one's reading of Shakespeare in that other language. The translation of poetry asks that one encode, in the familiar, the experience of reading the foreign - which Paul Ricoeur (2004, 32) pinpoints as a central reason for the 'desire to translate'.

> **[…] creative writing exercises already often take intertextuality as their prompt ('write in the manner of'), nudging learners towards rewriting. With such prompts, the creation registers not just the learner's scholarly understanding of the master text, but, importantly, their reading experience of it**

Having delineated the tight connection between translating poetry and reading poetry - in the experiential sense of *reading* - I turn to what *children's* poetry might particularly offer as a source text.

4. Children's poetry as ideal source text for experiential translation

Poetry-translation workshops can of course use poetry written 'for adults'; I might ask a French class to translate a sonnet by Shakespeare. With enough guidance, the exercise can produce fascinating outputs and avail the kind of phenomenological encounter with Shakespeare that any educator would wish for. Here, however, I highlight the characteristics of *children's* poetry that might especially trigger, during the translation process, an experiential understanding of the literary.

The most pragmatic argument for children's poetry as source text is, ironically, its low status. Poetry is omnipresent in children's lives, from nursery rhymes to playground tunes through to verse picturebooks. Yet children's poetry suffers from the double stigma of being not quite children's literature, and not quite poetry (Pullinger 2017). Many such texts are unwritten, anonymous, shape-shifting, ever-repurposed, hostages to memory – that is, alive. But little respect means more playfulness, more leeway to tweak, stretch and break the text. That is precisely what any translator must do; and it is easier to feel allowed when one's translation is a victimless crime. Who's going to be twisting in their grave if you ruin 'Twinkle, Twinkle, Little Star' with your starchy French? Meanwhile, uttering the words 'we are going to translate Shakespeare' might make half a classroom gasp, suddenly conscious of their enormous responsibility for one of humanity's most precious treasures (while the other half yawns, and waits for lunch) (that is, I am aware, an optimistic statistic).

Children's poetry, thus, calibrates a translation process freer from preoccupations about 'faithfulness' than canonical poetry, and thus aligns with contemporary translation theory, which has moved beyond discussions of faithfulness, featuring *belles infidèles* and *traditori*; relationships between source and target texts are no longer conceptualised in terms normally reserved for bourgeois marriages (Chamberlain 1985). Yet, literary translation is still folk-theorised as such, using a lexicon of surveillance and school-like evaluation, surrounded with suspicion in the public sphere, permanently perceived as a necessary evil for accessing other countries' literature, but always lesser than 'the original' (see Venuti 1988, 90). Anecdotal evidence suggests that even young children already think of translation so; they ask, for instance, if as an author I can 'check' foreign translations of my books. The figure of the author, rightful owner of the work, looms large over this perception, because authorial intention is still

perceived as an interpretive master key, textually and epitextually sought for. While some children's poets do have authoritative status, children's verse is less weighted by critical and authorial discourse. Thus, the low status of children's poetry, a pity in some respects, is a blessing for translation workshops: here are texts you can play with, as you already do in the playground; don't pretend you haven't already turned this innocent lullaby into something perfectly gross - so there: you are ready, and qualified, to translate it.

I now move to characteristics of children's poetry in *aesthetic* terms that make its translation in the literature classroom particularly valuable. Until recently, there was little theorisation of the poetics of children's poetry - a striking oversight, given the mass of scholarship on children's literature, and on poetics. Two major recent theorisations interest me here: the cognitive-poetics inflected approaches of Karen Coats (2013) and Debbie Pullinger's (2017). Their breakthrough is their focus on the embodied, sensory and developmental dimensions of children's poetry. In this formerly neglected space lies a fundamental experiential specificity of poetry encountered in childhood. As both scholars argue, children's poetry may be characterised as especially attuned to the bodies and brains of growing persons, resonant with their physiology and psychology through a poetics of its own; and it is eminently relational. Whether mediated by an adult or shared in social spaces with other children, children's poetry is what Coats called a 'holding' language, which helps children link body and words - the world of concepts and the world of sensations.

> **Thus, the low status of children's poetry, a pity in some respects, is a blessing for translation workshops: here are texts you can play with, as you already do in the playground; don't pretend you haven't already turned this innocent lullaby into something perfectly gross - so there: you are ready, and qualified, to translate it.**

This cognitive understanding of children's poetry clicks, I think, with phenomenological understandings of poetry-translation. Both foreground the multifariousness of the poetic, its profoundly experiential nature: the fact that poetic language includes, but also exceeds, semantics, and must be lived in its totality, between 'tongue and text', in Pullinger's terms (2017). If children's encounters with children's poetry routinely makes them experience that totality, and if writing a translation means, partly, registering the experience of encountering text, then the translation of children's poetry is especially well-situated to make young translators sensitive to that total encounter. The complex challenge of encoding that encounter in one's own language will inform a writing process that must involve the whole body.

Now, I detail some crucial aspects of children's poetry that can help modulate that encounter in a translation workshop.

The first is children's poetry's tendency to be highly alliterative, rhythmically and metrically regular, and performance-based. As children's poetry scholars show, poetry for children often mimics baby talk, singing, chanting, and animal sounds (see Pullinger 2017, 80). This proximity to what could be called a translinguistic soundscape is especially interesting for translation: thanks to it, the emotional makeup of a children's poem in a different language might be picked up on 'accurately' by non-speakers. In practice, this means that a translation workshop in France beginning with a reading of *We're Going on a Bear Hunt* (Rosen and Oxenbury 1989) can help children unfamiliar with English understand some of the text, without any literal translation: meanings are inferred, rather than revealed. I have italicised, in the extract below, some potential moments of translinguistic understanding through sound:

> We're <u>going</u> on a bear hunt.
> We're going to catch a <u>big</u> one.
> What a <u>beautiful day</u>!
> We're not scared.
>
> *Uh-uh!* Grass!
> <u>Long wavy</u> grass.
> We can't go <u>over</u> it.
> We can't go <u>under</u> it.
>
> *Oh no!*
> We've got to go <u>through</u> it!
>
> *<u>Swishy Swashy!</u>*
> *<u>Swishy Swashy!</u>*
> *<u>Swishy Swashy!</u>*

Next comes the reading performance: a poem written down is, arguably, a musical score waiting for its instruments, the body and the voice (Cliff Hodges 2016). Gestures can convey extra meaning, again without need for literal translation. Underlined above are potential moments of translinguistic understanding through gestures and performance (many, of course, overlap with sound): illustrating 'going' by marching, 'big' by opening one's arms, etc. Another source of translinguistic understanding is voice, including intonation, volume, exclamations, speed, etc.,

all conveying information regarding, but not limited to, the poem's mood. Facial expressions are other clues. Finally, and obviously, a performance could not occur without picking a rhythmical pattern, drawing attention to the pacing of the text, and to its being poetry. The encounter of, say, French children with the text above, even if they have never heard a word of English, will thus be laden with meaning; much of the mood, narrative movement and main action can be inferred, and the text recognised as poetic, with no resort whatsoever to semantic explanation.

Additional clues, for *We're Going on a Bear Hunt* and much children's verse, can be gleaned from the visuals. The poem forms half of the narrative of a picturebook; presenting Helen Oxenbury's illustrations alongside the performed text clarifies, to the non-Anglophone child, many other elements, including characters and setting. These are practices well-known to practitioners of second-language teaching specialising in picturebooks (e.g. Mourao 2017) and researchers on the educational potential of wordless picturebooks (e.g. Arizpe, Colomer and Martinez-Roldan 2014). Even without illustrations, a poem's layout provides visual clues as to its subject matter, pacing, speed, and very nature as a poem. Showing the text to the children can therefore contribute to the first intuitive stage of understanding. The visuals will need to be considered, too, during the writing of the translation, because they constrain as well as help the translation. The family will have to go on a bear hunt, not a wolf hunt, or else the ending will be a beast of a narrative twist.

Certainly, an important caveat is that there are no universals in poetics; not all children internationally will interpret cues from the above poem with similar ease. There are profound variations in the translinguistic intelligibility of elements such as sound, structure, rhythm, etc.; variations amply studied by advocates of translanguaging (e.g. Lewis, Jones and Baker 2012). The layout of poems in Roman alphabet, and the letters themselves, will be unknown to children with non-alphabetic languages, and vice-versa. And pictures are far from universally understandable. Those elements should be considered in any translation workshop, but are not major obstacles; they are simply part of the translinguistic and transcultural parameters of the event. It is the workshop leader's responsibility to find ingenious culturally and linguistically graspable adjustments for the first encounter with the poem (a job that can even befall a child speaker of the source language; see Holmes 2015, 4).

Another benefit of children's poetry for translation workshops is that it is often structurally additive, as Pullinger (2017, 84) explains; and narrative poetry uses repetitive, episodic storytelling, evident in *We're Going on a Bear Hunt*. From the narratology of children's literature, we know that such structures echo ancestral forms of storytelling, characteristic of oral cultures

(Nikolajeva 2005; also Ong 2003). This is handy for translation workshops, because repetition allows for the text's narrative movement to be divined as the reading unfolds. Parataxis (additive structure) also minimises linkwords - specifically causal articles, conjunctions, etc. - that might only be explainable through literal translation. Finally, it allows poems to be easily broken up into episodes sharing a similar structure – and group work organised accordingly.

A first encounter with a children's poem can easily be made highly participatory. From cradle lullabies to playground songs, children's poetry is often meant to be danced to, played to, repeated and memorised. *We're Going on a Bear Hunt*, with hand-clapping, chanting, or actual marching, calls for repetition from the audience (of any age). Phonetic impersonation - we are asking children to mouth words they do not understand - allows the young translators-in-progress to own the sounds and rhythms, experience their work, their harshness or softness, their foreignness, around their tongues, against their teeth, in the depths of their throats and at the tips of their lips. If they dance or gesture or march, they do so to the 'tune' of words – and feel language infusing and moving their limbs. Such an experience with poetry in another language at the age of eight is not very different to the experience of poetry in one's own language at the age of one. In both cases, children appropriate sounds laden with conceptual value - some clear, some less so - in their bodies. And because children's poetry tends to be highly memorisable, the appropriation of those sounds, even in another language, is easier than with prose. One or two readings later, *We're Going on a Bear Hunt* will have wound its way into the bodies of the children (and the workshop leaders, who may be driven slightly mad after a few sessions); it will become their shared possession.

From then on, they will need to translate not just that poem, but the total experience of that poem.

5. Writing the translation: becoming a poet, and a *poéticien*

In this final subpart I focus on the writing process, arguing that it can align with crucial aims of literary education, by making the young translator-writer what Roland Barthes (1993) calls a *poéticien*, namely a poet whose poetry is inherently about poetics.

I have detailed how encounters with children's poetry in another language can be eminently pre-semantic at first. Then, at the semantic stage (the 'literal translation' stage), words can elucidate what remains of the children's uncertainties about the poem's semantic meaning. Participants might have inferred, for instance, that *We're Going on a Bear Hunt* is about a family crossing fields, looking for something - but what? When the bear finally appears, the children encountering the poem in the second language generally experience it as a surprise. Revealing

that the title of the poem means '*Nous allons à la chasse à l'ours*' will unlock a new dimension of meaning, at a narrative level: there was a *quest* all along. Gradually, such details, conceptual this time and word-focused, will clothe the poem.

Even in that process of semantic elucidation, much can be left to guesswork and rely on the deployment of lexical fields elicited by the children, erring on the side of polysemy, and keeping sounds and rhythms in mind - and body. The family reaches a 'deep, cold *river*' - river sounds like *rivière*, which French children generally guess straightaway from word and image. But the English word, we can tell them, also covers the French *fleuve*, wider and sea-bound. Which one is it, do you think? And what other *cours d'eau*, types of running water, exist? Soon the class might ponder whether to requisition here the tiny *ru*, the midsize *ruisseau* or the dramatic *torrent*, and it is easy to discuss the varied soundscapes those words afford. If it is a *fleuve* that is *froid* and *profond* (literal translations of 'cold' and 'deep'), then the triple *f* can foretell the later *plouf plouf*, to which French children will naturally default to evoke water sounds. Yet they might elect to make it *un grand ruisseau glacé*, a large freezing river, rhythmically pleasing and with an gratifying triple alliteration in *g*, *r* and *ss.* Some then turn the English *splosh splash* into a French *gla-gla* (the onomatopoeia for teeth-chattering), thus focusing on the family's sensations rather than on the splashing. And so on.

The semantic stage can involve reflection on crucial aspects of translation theory, including questions of audience. It can be useful to align with the *skopos* approach to translation (Vermeer 1989), namely to clarify translation choices in relation to an overarching aim. I have found that a *skopos* approach to translation can be implemented in ways very easily graspable for children. Simply saying to children of CM2 (in their last year of primary school), 'We're doing this translation for the CP class' (the pre-literate first-years) gives the mission a tangibility that a simple academic exercise will not. Suddenly there is an audience; it drives aesthetic considerations, and fosters translatorial responsibility. All the better if the translation can then indeed be performed to that audience.

The workshop leader, throughout this process, occupies a space in-between what educationalists after Vygotsky would characterise as that of a scaffolder, and what in any collaborative translation work one could expect of a collaborator. Certainly, the leader structures the learning experience, by standing a little outside of it. They also have crucial extra knowledge that the children do not: that of the foreign language. They are responsible for pulling together the children's suggestions, linking strands of thinking, steering the discussion, and synthesising separate points into a more general insight. Yet, because there is never a perfectly

right answer, the workshop leader, even if they have translated the same poem with a hundred different classes, will get to class hundred-and-one not knowing how that one is going to do it. Thus, the workshop leader is always a co-translator, their propositions not necessarily wiser than the children's. This positioning is more easily achieved, I think, with poetry translation than with prose translation, because the intensely multimodal and embodied nature of encounters with children's poetry makes the translation possibilities more numerous than with prose.

As explained earlier, much of contemporary theory of poetry-translation details that practice as a commingling of writing, reading and thinking. In other words, it is a kind of learning, but a learning-by-doing; practice-based, immanent, emerging from engagement rather than from top-down instruction - in short, a typical Deweyan approach to knowledge acquisition through experiential learning (Dewey 1938). The workshop leader might explain to the children that a choice they have just made is, for instance, typical of the translatorial strategy known as 'compensation'; a basic example would be when a translator chooses to 'compensate' for the loss of an internal rhyme in one line by 'adding' an internal rhyme elsewhere. But they might also elect *not* to voice this in technical terms, instead observing that it 'makes up for' the rhyme lost above. In both cases, the children will have stumbled upon compensation; whether or not it is then precisely theorised, it has happened.

> **Thus, the workshop leader is always a co-translator, their propositions not necessarily wiser than the children's.[...] I think, with poetry translation than with prose translation, because the intensely multimodal and embodied nature of encounters with children's poetry makes the translation possibilities more numerous than with prose**

I contend that through such a practice of poetry translation, theorised as the rendering of a total reading experience, conditions are gathered to cultivate an emergent sense of the literary. I say emergent from a both spatial and temporal perspective. Spatial in the sense that 'the literary' surfaces here and there throughout the activity. Sometimes its form is palpable: the written output, for instance, which is in turn analysable from the perspective of literary criticism. Most often, it is diffuse, erratic; when a child raises their hand in sudden eureka, having found what they feel is exactly 'the best words in the best order', to quote Coleridge's perhaps apocryphal definition of poetry. Aesthetic response remains, certainly, primarily unspoken: it bubbles up, involves being moved, physically and emotionally, by words, and yet perceiving that the poem is not just words-bound.

This sense of the literary is also temporally emergent, because the encounter with a poem, followed by the writing of that encounter - the translation - is a lived and evolving thing. Pullinger talks of the slowly-developing presence of poetry, especially childhood poetry, in one's life; because of their presence inside the body and mind, and the phenomenological nature of our encounters with them, poems, she says, remain within us and grow with us (2012). As Pullinger and Whitley show (2016), poems learned, forgotten, half-remembered or misremembered have a structuring effect on one's self-narrative. A poem one has translated, namely a poem multiply appropriated, becomes an element of one's literary biography.

A corollary: for every translatorial success, there will be many failures. Words stubbornly refuse, sometimes, to be the best, in the best order. That is as much part of the literary experience as when they dutifully slot into place. Translation workshops seek to cultivate 'a posture of translation: a sensibility to the opacity of meaning, an acceptance of the uncertainty of meaning and action' (Schwimmer 2017). The inevitable frustrations of words not found and not-quite-right phrases speak, deep down, about the limits not of translation but of language, with its insufficiencies and 'shadowy zones' (Greaves and Di Stefano 2017, 59). 'I am not the master' of my language, says Laurent Jenny (2018, 13); that is what poetry translation reveals and exacerbates, and that is why there is literature.

Roland Barthes talks of the *poéticien*, the person who is not 'simply' a poet, but a theorist of their art through their art. That is not an honour he bestows lavishly. But, as I have described, poetry translation *de facto* brings together reading, writing, and thinking about poetry. As a class, our final product is a new poem: we have written a poem, we are a poet. That poem 'says almost the same thing' (Umberto Eco's famous expression about translation, 2006) as the source poem, so we have written a translation: we are a translator. In the process of becoming that poet-translator, we have needed to do as total a reading as could be done: we are a reader, a performer, an actor, an experiencer of this poem. And in order to render that experience, we have thought of every word, every sound, in relation to that totality. We are a thinker. All those operations do theoretical work, even if that work remains unarticulated; we have reflected on poetry in general. We did not write this reflection down; we 'only' wrote a poem. Thus, we might not be a theorist. However, the poem is there, and it captures all that reflection, that writing, that reading and that experience. Thus, we most definitely are a *poéticien*.

6. Conclusion: Même pas peur

Much remains to be done to observe precisely what happens in translation workshops (whether or not they involve children's poetry). But I hope to have shown that there is already a lot to gather from the insights of poetics, translation theory, and the theory of children's poetry, regarding the alignment between the practice of poetry translation and some major demands of literary education. Certainly, we should not neglect the necessity, in approaches to poetry, of an analytical mindset, the lexical toolkit of literary criticism, biographical information, awareness of historical context, intertextual readings, a rigorous knowledge of poetic devices, theoretical frameworks, and so on. But that is not the whole story of poetry. Translating children's poetry with children, from a language they do not know into their own, mobilises experiential aspects of poetry unavailable in the kind of theoretical texts we can expect children to assimilate. Through this practice, the phenomenological dimension of poetry may be reclaimed. Any attempt to dichotomise form and content is revealed as futile, and felt in the most radical way: thinking along those lines simply does not *work* when one tries to translate poetry. 'How can you separate the inseparable?' asks Grossman rhetorically, about poetry translation (2010, 95). Instead, one's practice steers towards other questions - not what it *means*, but, as Barthes would say, how it's *made* - the questions of the *poéticien*, the poet whose poetry thinks about poetry.

Literary education is complex partly because it seeks to transmit an appreciation for aesthetics at the same time as it seeks to transmit contextual knowledge, and a knowledge of the mechanics of text; and the latter two too often undermine the former, which is more diffuse and less easily articulated. It helps, as I have detailed, to consider poetic texts as works in progress, whose reading always can (and often should) be reactualised by writing. Literary translation, eminently, is one of the key operations by which reading gets experienced and reactualised in the world; and the practice, by necessity, does its own thinking at the time of creation. It is one of those exercises, preciously rare in education, that are didactically useful if and only if they are aesthetically successful.

> **It helps [...] to consider poetic texts as works in progress, whose reading always can (and often should) be reactualised by writing. Literary translation, eminently, is one of the key operations by which reading gets experienced and reactualised in the world; and the practice, by necessity, does its own thinking at the time of creation.**

Même pas peur!, the title of this conclusion, is one of the many ways one might translate into French the much-repeated 'We're not scared!' of *We're Going on a Bear Hunt*. I end this article with a call to teachers and scholars to engage with the practice of translation in the literary

classroom, despite the fear commonly triggered by the idea of speaking or reading another language. 'The missing element in so much writing about poetry and translation is the idea of the ludic, of jouissance, or playfulness', says Bassnett (1988, 65). The same can be said about much writing on language and education. With the right choice of source texts and a small amount of guidance, it does not matter if your German declensions are a bit rusty, or if you get your Russian verbs of movement mixed up (who doesn't?). Those are but little bears that can easily be run away from. A love of the *target* language is what matters, as well as some amount of practice with a bathroom mirror for all the confident chanting and clapping in front of a group of children. Then something literary, ludic, *jouissif* and playful will probably happen. *Même pas peur*.

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How to cite this paper:

La reescritura creativa como forma de acercamiento a la literatura infantil y juvenil en la formación de maestros

Creative Rewriting as a Way to Approach Children's and Young Adult Literature in Teacher Training

La reescriptura creativa com a forma d'acostament a la literatura infantil i juvenil en la formació de mestres

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Extended abstract

The educational model known as "literary education" has emphasized the relevance and appropriateness of creative writing in the teaching of literature. From the 70s, several creative writing proposals and experiences have been developed, adapted to different educational levels, from preschool to higher education (Armas, 2009; García Carcedo, 2011a; Ramos, 2004; Selfa and Azevedo, 2013; Moreno, 1994, 1995 and 1998; Sánchez Enciso and Rincón, 1991 and 1992; Sevilla, 2012; Zayas, 2011; Cassany, 2002; Fons, 2004). Taking into account the research on this topic, it can be stated that creative writing contributes to the progress in literary competence, as it often requires an initial reading task, as well as the assimilation and application of literary codes. It also increases motivation towards reading and writing, promotes creativity and fosters communicative competence, together with other skills, such as autonomy, problem solving, team work, etc.

Creative writing has also been applied in higher education and, more specifically, in teacher training (Álvarez, 2014; Crutchfield, 2015, Haba, Alcantud and Peredo, 2015; García Carcedo, 2018; González and Caro Valverde, 2014; Morote, 2014; Regueiro and Sánchez, 2014; Zubiri, 2014). Creative writing familiarizes the future teachers with educational techniques that they can apply in the classroom. Moreover, it usually comes together with an active student-centered methodology, which promotes autonomy and decision making abilities.

With the purpose of contributing to this area of research, this work intends to analyse the benefits of creative rewriting in teacher training, on the basis of the study of several experiences conducted along 4 academic courses, with a sample of 182 students. The research was made in the course "Teaching Children's Literature" of the Degree of Infant Education at the University of Oviedo (Spain). Using a model of action research, with a qualitative methodology, the process is described and the final results are analysed. Participant observation, final products and the students' perception are taken into account.

The task consisted in creating a piece of work based on children's and young adult literary texts. The main educational objectives were: to increase motivation towards children's literature, to progress in the ability to interpret and develop a personal response to literature, to develop creativity, to improve communicative competence in the mother tongue, to use creatively several artistic languages, to design and carry out a creative project based on children's literature, to foster team work skills and to apply the knowledge acquired during the course in a practical and meaningful task.

The process was organised in 5 stages. In the 1st stage, the team works were organised, and the students read the children's and young adult literary texts. In the 2nd stage, each team chose one or more texts and decided the kind of project and the techniques they wanted. In the 3rd stage, they designed and carried out their creative projects, with the support of the lecturer. Finally, in the 4th and 5th stages, the participants presented their creative products in the classroom and they delivered a written report, where they explained the creative process and assessed their own work.

As a result, the participants created 40 works based on the literary texts previously chosen. Most of them were adaptations of children's classical stories, but more than a quarter were original works based on the combination of several texts, using the technique of "salad of stories" created by Rodari. Most students decided to address their artistic works to infant education children (aged 3 to 6 years old), taking into account the capacities and interests of this intended reader. Some of the groups tried to get close to the original texts, just adapting the language to ensure the comprehension of a child audience, but the majority preferred to do a more personal rewriting.

The final products belonged to several literary genres and kinds of texts, and involved the use of various artistic techniques. Most teams performed theatrical plays, using techniques such as shadow theatre and puppets. Other students created picturebooks, pop-up books and other kinds of books suitable for early ages. The Japanese technique of kamishibai was chosen by several teams, whilst others prepared storytelling performances supported by additional visual resources. Finally, other participants produced short films.

Regarding the students' perception, they appreciated the task, highlighting its practical character and the relation with their professional future, together with creativity, enjoyment and the learning achieved. The task conformed to students' interests, fostered their motivation, promoted an active learners' role, promoted an approach to children's and young adult literature, involved the application of the knowledge acquired during the course and favoured the development of competences essential for teachers. To conclude, it can be stated that creative rewriting is a suitable practice for teacher training, especially in the context of literary education. Moreover, these kind of practices could be enriched if they were transformed into interdisciplinary projects, linking language and literature teaching to other academic areas.

Resumen

Este trabajo pretende analizar los beneficios de la reescritura creativa en la formación de maestros, a partir del estudio de varias prácticas realizadas a lo largo de cuatro cursos académicos, con una muestra de 182 futuros docentes, en la asignatura "Didáctica de la Literatura Infantil" del Grado de Maestro en Educación Infantil. Utilizando un modelo de investigación-acción, con una metodología cualitativa, se describe el proceso y se analizan los resultados, teniendo en cuenta la observación participante, las creaciones finales y la percepción del alumnado. Como resultado, se obtuvieron 40 recreaciones de textos de literatura infantil y juvenil (LIJ), elaboradas con diferentes técnicas. El alumnado valoró positivamente la tarea, destacando el carácter práctico y la relación con su futuro profesional, la creatividad, el disfrute y los aprendizajes logrados. La tarea se adecuó a los intereses del alumnado, incrementó su motivación, promovió un rol activo de los estudiantes, contribuyó al acercamiento a la LIJ, permitió aplicar conocimientos adquiridos durante el curso y favoreció el

desarrollo de competencias esenciales para los docentes. En conclusión, se pone de manifiesto la adecuación de las prácticas de reescritura creativa para la formación del profesorado, especialmente en el contexto de la educación literaria

Palabras clave: literatura infantil y juvenil, formación del profesorado, reescritura creativa, educación literaria

Resum

Aquest treball pretén analitzar els beneficis de la reescriptura creativa en la formació de mestres, a partir de l'estudi de diverses pràctiques realitzades al llarg de quatre cursos acadèmics, amb una mostra de 182 futurs docents, en l'assignatura "Didàctica de la Literatura Infantil" del Grau de Mestre en Educació Infantil. Utilitzant un model de recerca-acció, amb una metodologia qualitativa, es descriu el procés i s'analitzen els resultats, tenint en compte l'observació participant, les creacions finals i la percepció de l'alumnat. Com a resultat, es van obtenir 40 recreacions de textos de literatura infantil i juvenil (LIJ), elaborades amb diferents tècniques. L'alumnat va valorar positivament la tasca, destacant el caràcter pràctic i la relació amb el seu futur professional, la creativitat, el gaudi i els aprenentatges reeixits. La tasca es va adequar als interessos de l'alumnat, va incrementar la seua motivació, va promoure un rol actiu dels estudiants, va contribuir a l'acostament a la LIJ, va permetre aplicar coneixements adquirits durant el curs i va afavorir el desenvolupament de competències essencials per als docents. En conclusió, es posa de manifest l'adequació de les pràctiques de reescriptura creativa per a la formació del professorat, especialment en el context de l'educació literària

Paraules clau: literatura infantil i juvenil, formació del professorat, reescriptura creativa, educació literària.

1. Introducción

El modelo conocido como "educación literaria", aportó, entre otras líneas de renovación, la consideración de la escritura creativa como una forma de acercamiento a la literatura (Colomer, 1996). En la generalización de estas prácticas fue determinante el influjo de Rodari con su *Gramática de la fantasía* (2002), a lo que se suman las experiencias del grupo OULIPO, o las del colectivo Grafein (1981). A partir de los años 70 se empiezan a realizar experiencias basadas en la escritura o reescritura de textos literarios, planteadas a menudo en forma de talleres (Delmiro Coto, 1995, 2001 y 2002; Guerrero y López Valero, 2000; Moreno, 1994, 1995 y 1998; Sánchez Enciso y Rincón, 1984; Zayas, 2011). Buena parte de estas experiencias y modelos didácticos se han desarrollado en educación primaria (Armas, 2009; García Carcedo, 2011a; Ramos, 2004; Selfa y Azevedo, 2013) y secundaria (Fernández-Rufete y Fernández-Rufete, 2019; Moreno, 1994, 1995 y 1998; Sánchez Enciso y Rincón, 1991 y 1992; Sevilla, 2012; Zayas, 2011), pero

también en la formación de adultos (Cassany, 2002) y en educación infantil (Fons, 2004; Díaz-Plaja, 2016).

Colomer (1996) propone una sistematización de las propuestas de escritura creativa en tres categorías: la manipulación de obras previas, la creación de textos originales y la producción de textos siguiendo modelos retóricos. En el primer caso, se reescribe un texto preexistente, por ejemplo alterando algún componente de la estructura narrativa, realizando una inversión paródica, transformando el final, cambiando el género literario, etc. En el segundo, se crea una obra nueva partiendo de una consigna y en el último se elabora una obra original siguiendo un modelo textual, lo que requiere la lectura previa de otros textos y la familiarización con las convenciones que los caracterizan.

El interés de la escritura literaria en la didáctica de la literatura se justifica, en primer lugar, porque es una forma de desarrollar la competencia literaria, pues implica la lectura de modelos previos, el reconocimiento de relaciones intertextuales y la interiorización de los códigos literarios mediante su manipulación, exploración y aplicación (García Carcedo, 2011a). También se desarrollan habilidades comunicativas, puesto que se emplea creativamente la lengua verbal, así como otros sistemas de comunicación (visual, gestual, etc.) (Sevilla, 2012). La complejidad de la tarea implica diversas actividades (lectura, escritura, oralización, dramatización…), con el consiguiente enriquecimiento de la clase de lengua y literatura (Colomer, 1996). Al mismo tiempo, contribuye a crear hábitos de lectura y escritura (Delmiro Coto, 2001 y 2002; Sevilla, 2012), si bien en muchos modelos se da prioridad a la escritura, mientras que la lectura queda relegada a un puesto secundario (Dueñas, 2013).

> **El interés de la escritura literaria en la didáctica de la literatura se justifica (…) porque es una forma de desarrollar la competencia literaria, pues implica la lectura de modelos previos, el reconocimiento de relaciones intertextuales y la interiorización de los códigos literarios mediante su manipulación, exploración y aplicación**

De modo más general, estas experiencias constituyen una forma motivadora de acercamiento a la literatura, incrementan la implicación de los estudiantes en su propio aprendizaje y mejoran su autoimagen, además de favorecer el trabajo en equipo, la creatividad, la autonomía e iniciativa personal, la competencia digital, la resolución de problemas, etc. (García Carcedo, 2011a; Zubiri, 2014).

La escritura creativa también se ha aplicado en la Educación Superior, especialmente en la formación de docentes (Álvarez, 2014; Couto-Cantero y Bobadilla-

Pérez, 2018; Crutchfield, 2015; Haba, Alcantud y Peredo, 2015; García Bermejo y García Carcedo, 2007; García Carcedo, 2011a y 2018; González y Caro Valverde, 2014; Maloney, 2019; Morote, 2014; Regueiro y Sánchez, 2014; Rosal, 2010; Zubiri, 2014). En este contexto, la escritura creativa se justifica, en primer lugar, por la necesidad de que los docentes en formación se familiaricen con técnicas y modelos didácticos que pueden aplicar en el ejercicio de su profesión (Morote, 2014). Además, supone la implantación de una metodología activa, centrada en el estudiante, promueve la autonomía y toma de decisiones y favorece la implicación del alumnado en su propio aprendizaje (Morote, 2014; Zubiri, 2014), resultando por ello muy adecuada para la renovación didáctica exigida por el Espacio Europeo de Educación Superior.

Asimismo, contribuye a desarrollar competencias claves para la formación de docentes, pues ejercita las competencias comunicativa y literaria (Haba, Alcantud y Peredo, 2015; Maloney, 2019; Morote, 2014; Rosal, 2010), promoviendo un acercamiento más ameno y eficaz a la literatura (Zubiri, 2014). Si estas tareas se realizan en forma grupal, mejoran las habilidades de trabajo en equipo, que constituyen una competencia esencial del docente (Perrenaud, 2014). Asimismo, se estimula la creatividad (Morote, 2014), y, si se emplean recursos tecnológicos, se favorece la competencia digital (García Carcedo, 2011b; Regueiro, 2014; Regueiro y Sánchez, 2014). Por último, estas prácticas contribuyen a un desarrollo integral de la persona, mostrando un impacto positivo en el entusiasmo y autoconciencia profesional, disminución de la inhibición, mejora de la autoestima, reflexión crítica, desarrollo de habilidades expresivas, etc. (Morote, 2014).

De las diferentes actividades de escritura literaria, nos centraremos en las de reescritura, que pueden considerarse una forma de elaboración de la respuesta lectora (Margallo y Mata, 2015). En este sentido, sirven como forma de acercamiento y profundización en determinados textos literarios, como los cuentos de hadas (Malafantis y Ntoulia, 2011) o los grandes clásicos literarios (Caro Valverde, 2014 y 2015).

Por otra parte, la reescritura es una práctica habitual en todas las artes, entendiendo por tal cualquiera de las formas en un que una obra reelabora o transforma otra previa, incluyendo también los diferentes tipos de adaptación o trasvase de un medio artístico a otro. Así, de acuerdo con Pardo:

> En su sentido más amplio, *reescritura* se utiliza casi como sinónimo de intertextualidad y se aplica a productos de diferentes códigos semióticos, no sólo a obras literarias, o incluso al proceso de descodificación de los mismos ("toda lectura es una reescritura"); en el más restringido, designa tipos específicos de prácticas

intertextuales literarias que van desde las sucesivas metamorfosis de un mito que pueden encontrarse ya en la Antigüedad hasta la revisión de obras canónicas propia de la Postmodernidad" (2010, p. 46).

La práctica de la "reescritura", tanto en el ámbito estrictamente literario como en el campo de la adaptación interartística, se relaciona estrechamente con el concepto de intertextualidad. Si en un sentido más amplio esta designa cualquier forma de relación de un texto con otros previos, en una acepción más restringida remite a "la presencia efectiva en un texto de otros textos, explícita o implícitamente" (Martínez, 2001, p. 11).

[…] la reescritura es una práctica habitual en todas las artes, entendiendo por tal cualquiera de las formas en un que una obra reelabora o transforma otra previa, incluyendo también los diferentes tipos de adaptación o trasvase de un medio artístico a otro

Genette (1989), uno de los principales estudiosos de la intertextualidad, emplea el término "transtextualidad" para designar, de forma general, cualquier tipo de relación entre textos. A su vez, diferencia cinco tipos de relaciones transtextuales, la primera de las cuales es la intertextualidad, entendida, en un sentido restringido, como "la presencia efectiva de un texto en otro" (Genette, 1989 p. 10), que puede manifestarse mediante la cita, la alusión o el plagio. Sin embargo, las prácticas de reescritura, concebidas como transformaciones de una obra previa, se explican mejor, en el modelo Genettiano, desde el concepto de "hipertextualidad", que abarca cualquier relación entre un texto dado (hipotexto) y otro anterior (hipertexto). La hipertextualidad abarcaría diferentes prácticas artísticas, como las diferentes formas de transposición, la parodia, el pastiche, etc.

Indudablemente, la intertextualidad en su sentido más amplio es una constante en la historia del arte y se manifiesta también en la LIJ, no solamente en las reescrituras literarias, sino también en el constante trasvase de elementos entre la literatura infantil y otras artes (Colomer, Manresa, Ramada y Reyes, 2018). Las referencias intertextuales pueden consistir en el préstamo de elementos concretos (convenciones literarias, motivos, personajes…), pero también en la transformación de una obra en su conjunto, que Díaz-Plaja (2002) categoriza en cuatro casos: reescritura simple, que adapta el original sin alterar el sentido ni lo esencial del contenido de la obra; expansiones, que desarrollan aspectos no detallados en el original; modificaciones, que alteran sustancialmente la obra, y collages, donde se combinan elementos de varias obras.

Habida cuenta de la importancia de la intertextualidad en las obras artísticas y de su presencia en la LIJ, la educación literaria debe tenerla en cuenta y formar a los menores para que aprendan progresivamente a reconocerla (Colomer, Manresa, Ramada y Reyes, 2018). Es esencial en este sentido el concepto de "intertexto lector", definido por Riffaterre (1991, citado en Mendoza, 2001 p. 28) como "la percepción, por el lector, de relaciones entre una obra y otras que le han precedido o seguido". Para Mendoza (2001), el intertexto lector es un componente clave de la competencia literaria, que hace posible la detección de las relaciones intertextuales y su incorporación en el proceso interpretativo, y que viene determinado en buena medida por el bagaje de conocimientos y experiencias lectoras previas, aunque también puede ser estimulado desde la escuela con actividades apropiadas.

> **[...]las actividades basadas en transformar de diversos modos una obra previa (por ejemplo, a través de la cita, la parodia, la repetición de códigos, etc.) ofrecen la oportunidad para experimentar, de manera práctica, las formas en que las producciones artísticas pueden ser transformadas creativamente**

Aunque la formación del intertexto lector se suele contemplar desde la perspectiva del receptor, también es posible desarrollarlo desde las prácticas de reescritura, tal como sugieren Colomer, Manresa, Ramada y Reyes (2018). En este sentido, las actividades basadas en transformar de diversos modos una obra previa (por ejemplo, a través de la cita, la parodia, la repetición de códigos, etc.) ofrecen la oportunidad para experimentar, de manera práctica, las formas en que las producciones artísticas pueden ser transformadas creativamente.

2. Objetivo

El objetivo principal es analizar los beneficios de la reescritura creativa en la formación de maestros, a partir del análisis de las prácticas realizadas con varios grupos de estudiantes del Grado de Maestro en Educación Infantil. Más concretamente, se pretende determinar en qué medida resultan apropiadas para la formación literaria de los futuros maestros.

3. Metodología

Se utiliza una metodología cualitativa, basada en el modelo de investigación-acción, partiendo del diseño, aplicación y análisis de una intervención destinada a mejorar la formación literaria de los futuros docentes. Ese método de investigación se caracteriza por plantear, aplicar y evaluar una intervención a pequeña escala, combinando la dimensión práctica con el análisis y reflexión posterior (Cohen, Manion y Morrison, 2005). La investigación-acción en contextos educativos permite reflexionar sobre la práctica docente, así como para promover una

transformación y mejora de la acción educativa (Albert, 2006). Aunque se focaliza en un contexto concreto y pretende dar respuesta a problemas prácticos, puede contribuir a un progreso en el conocimiento científico, que en este caso se ciñe al campo de la Didáctica de la Lengua y la Literatura (DLL). De entre las diferentes modalidades de investigación en DLL (Mendoza y Cantero, 2008) este trabajo opta por un enfoque práctico, que, fundamentándose en investigaciones previas, aplica y evalúa una intervención didáctica para promover una mejora de las prácticas educativas, estableciendo puentes entre la teoría y la práctica de la educación literaria. Los resultados se analizaron a partir de los siguientes elementos:

a) Productos creativos elaborados por el alumnado.
b) Informes escritos entregados por cada equipo.
c) Observación participante, realizada por la docente.

4. Contexto y muestra

Esta investigación se desarrolló en la Facultad de Educación de la Universidad de Oviedo, en el marco de la asignatura "Didáctica de la Literatura Infantil", de 3º curso del Grado de Maestro en Educación Infantil, a lo largo de cuatro cursos académicos (2014/5-2017/8). Las tareas creativas analizadas formaban parte del trabajo final de la asignatura, llevado a cabo partiendo de las lecturas de LIJ que los estudiantes debían realizar a lo largo del curso. Para la elaboración del trabajo se ofrecieron tres opciones: una reescritura creativa, una tarea de análisis y/o investigación y una propuesta didáctica, partiendo siempre de una o varias lecturas. Del total de 52 equipos, 40 (78%) optaron por la modalidad creativa, que será el objeto de análisis de este estudio. En la realización de las tareas creativas participaron 182 estudiantes (11 chicos y 171 chicas), organizados en equipos colaborativos de 3 a 5 personas, admitiéndose excepcionalmente agrupamientos de 6 o 7 personas.

En la modalidad creativa, los estudiantes realizaron una obra de intención artística a partir de uno o varios de los textos de lectura. Los estudiantes se habían familiarizado previamente con diferentes modelos de escritura creativa, con especial atención a las propuestas desarrolladas para educación infantil (Fons, 2004; Díaz Plaja, 2016) y habían explorado de forma práctica algunas de las técnicas de Rodari (2002). Para la realización del trabajo final, se consideró preferible otorgar libertad a cada equipo para elegir el procedimiento de reescritura, aunque se les sugirió la posibilidad de aplicar alguno de los modelos vistos en clase.

Esta intervención buscaba favorecer un acercamiento a la LIJ lúdico y atractivo, desarrollar el intertexto lector, mejorar las habilidades de interpretación, análisis y valoración de textos

literarios, promover el desarrollo de una respuesta personal de lectura y estimular el intercambio de impresiones sobre los textos leídos. Cabe señalar que muchas de las obras ofrecidas como punto de partida – especialmente los cuentos de hadas- ya han sido adaptados, parodiados o transformados de diversas formas en numerosas ocasiones, incluyendo el trasvase de un medio artístico a otro (Malafantis y Ntoulia, 2011). Se conjugaba, pues, la escritura de intención literaria con la práctica de la intertextualidad, al basar las propias creaciones en textos literarios previos que los estudiantes podían adaptar, reescribir, mezclar, o trasvasar de un medio a otro.

Al mismo tiempo, se pretendía aplicar conocimientos teórico-prácticos adquiridos durante el curso sobre las actividades de escritura creativa, que los propios estudiantes podrían adaptar al aula de infantil.

Además, se pretendía contribuir al desarrollo de diversas competencias, tanto genéricas como específicas (Figura 1):

Competencias genéricas:

-Comunicación oral y escrita en lengua materna
-Resolución de problemas
-Toma de decisiones
-Trabajo en equipo
-Creatividad

Competencias específicas:

-Capacidad para preparar, seleccionar o construir materiales didácticos
-Conocer la literatura infantil y desarrollar estrategias para el acercamiento de los niños al texto literario tanto oral como escrito
-Conocer y dominar técnicas de expresión oral y escrita

Figura 1. Competencias, establecidas a partir de ANECA (2005) y la *Memoria de Verificación del Grado de Maestro en Educación Infantil* (Facultad de Formación del Profesorado y Educación de la Universidad de Oviedo, 2009).

Para el desarrollo de la tarea, se establecieron las siguientes fases (Figura 2):
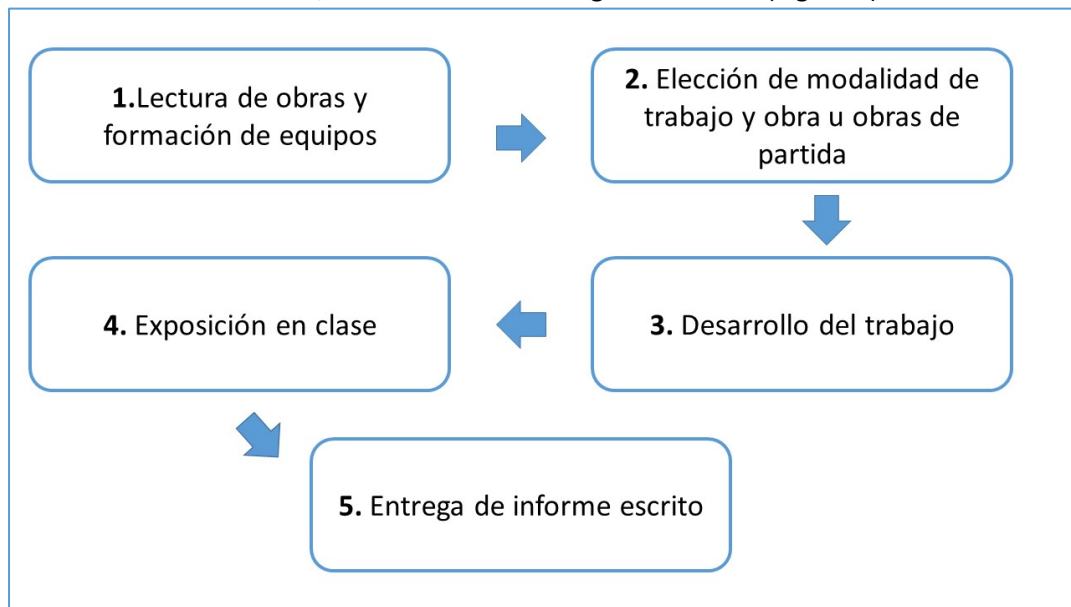
Figura 2. Fases de la tarea.

Inicialmente (Fase 1), y tras haber explicado las características y estructura del trabajo, se dejó un tiempo para que los alumnos leyesen los textos de LIJ de la asignatura. Posteriormente, se organizaron los equipos, otorgando libertad a los participantes para seleccionar a sus compañeros de grupo. Seguidamente, cada equipo decidió la modalidad de trabajo, así como la obra u obras de partida, y definió las líneas básicas de su proyecto (Fase 2).

De modo no presencial, los estudiantes desarrollaron su proyecto creativo (Fase 3), contando con la supervisión y ayuda de la docente a través del campus virtual (revisión de borradores de las obras creadas o adaptadas) y en sesiones de tutoría grupal. Asimismo, se proporcionaron materiales de apoyo adaptados a las diferentes modalidades de trabajo.

Finalmente, se realizó una presentación de las creaciones en el aula (Fase 4), seguida de una breve discusión grupal para reflexionar sobre las creaciones propias y las de los compañeros. Asimismo, cada equipo entregó un informe escrito (Fase 5), que incluía una justificación del proyecto creativo, explicando las razones de elección de la obra u obras literarias, el modelo de reescritura empleada, las técnicas artísticas elegidas y la intencionalidad de la adaptación, junto con una explicación detallada del proceso creativo. A partir del curso 2015/6, el informe incluía una reflexión sobre los textos literarios originales, exponiendo de forma razonada la interpretación personal de los miembros del grupo, como punto de partida para justificar el sentido que se pretendía otorgar a la reescritura. El informe incorporaba también una sección de autoevaluación, la bibliografía manejada (referencia de las obras literarias y fuentes

consultadas para llevar a cabo el proceso creativo), así como un anexo con el texto adaptado y, eventualmente, otros materiales complementarios.

5. Resultados

5.1. Productos resultantes

Como resultado final, se elaboraron 40 obras de intención artística, fruto de la adaptación o recreación de diversos textos de literatura infantil (Figura. 3)
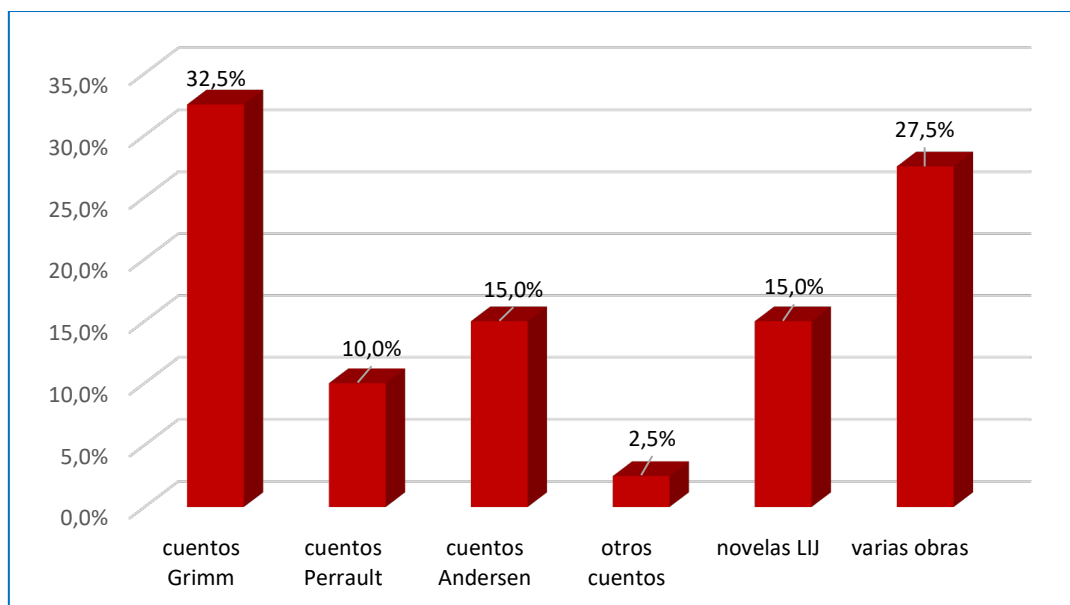
Figura 3. Fuentes literarias de las creaciones del alumnado.

La mayoría eligió cuentos tradicionales de los hermanos Grimm ("Los músicos de Bremen", "Blancanieves", "el Lobo y los siete cabritos", "Hänsel y Gretel", "Caperucita Roja"), seguidos de los cuentos de Andersen ("El patito feo", "La princesa y el guisante", "El valiente soldadito de plomo" y "El traje nuevo del emperador") y Perrault ("Cenicienta", "Pulgarcito", "Caperucita Roja"), mientras que un grupo se decantó por "La Bella y la Bestia". Un 15% adaptó novelas de LIJ (*Alicia en el país de las maravillas, Las aventuras de Pinocho, Peter Pan, el Principito* y *Charlie y la fábrica de chocolate*) y más de un cuarto de los equipos elaboró sus creaciones partiendo de la combinación de diversas lecturas.

En el proceso de reescritura, predominaron las modificaciones y los collages, mientras que, más ocasionalmente, se optó por la reescritura simple (Díaz-Plaja, 2002). Así, algunos equipos se mantuvieron próximos al original, limitándose a adaptar el texto en extensión y lenguaje para adecuarlo al alumnado de infantil, mientras que la mayoría realizó adaptaciones libres o creó nuevos textos inspirados en historias y personajes de las lecturas, aplicando técnicas de Rodari, como la ensalada de cuentos o los cuentos al revés. En este proceso, muchos equipos

modificaron rasgos de los personajes, trasladaron la historia a un contexto actual, agregaron elementos de humor o introdujeron cambios en los acontecimientos, además de transformar el soporte discursivo. En varios casos, el cambio afectó al género literario, técnica narrativa o tipo de obra. Además, casi todos los textos se acortaron significativamente.

Muchas reescrituras estuvieron presididas por una intencionalidad didáctica, combinada con la necesidad de adecuar las creaciones resultantes a los gustos y capacidad de comprensión del alumnado de infantil. Además, los participantes adecuaron los proyectos a sus propios gustos e ideas. De hecho, se dio libertad para transformar las obras originales, siempre y cuando los estudiantes fueran capaces de justificar los motivos de los cambios operados. Si bien no todos los informes escritos explican con suficiente detalle la intencionalidad perseguida y el porqué de sus decisiones, se aprecia una voluntad generalizada por adaptar las historias clásicas a los valores y visión del mundo actuales, una tendencia a invertir los roles tradicionales de los cuentos y una inquietud generalizada por revisar críticamente la representación de los personajes femeninos en los relatos clásicos. Algunas producciones mantienen y potencian las ideas subyacentes en los relatos originales, como la importancia de dar oportunidades a las personas y no juzgarlas por su apariencia física, la crítica del fingimiento para aparentar lo que no se es, o la preocupación por la apariencia, mientras que se añaden temáticas nuevas como la coeducación o la animación lectora.

Aunque se dio libertad para elegir el destinatario de las creaciones la mayoría creó obras dirigidas al alumnado de infantil, aunque en algunos casos se tuvo en cuenta el doble destinatario característico de muchas obras de LIJ. Sólo de forma excepcional dos equipos prefirieron dirigir sus producciones a un destinatario adulto.

Por otra parte, el trabajo dio lugar a creaciones de diferentes géneros y transmitidas en distintos soportes (Figura 4).
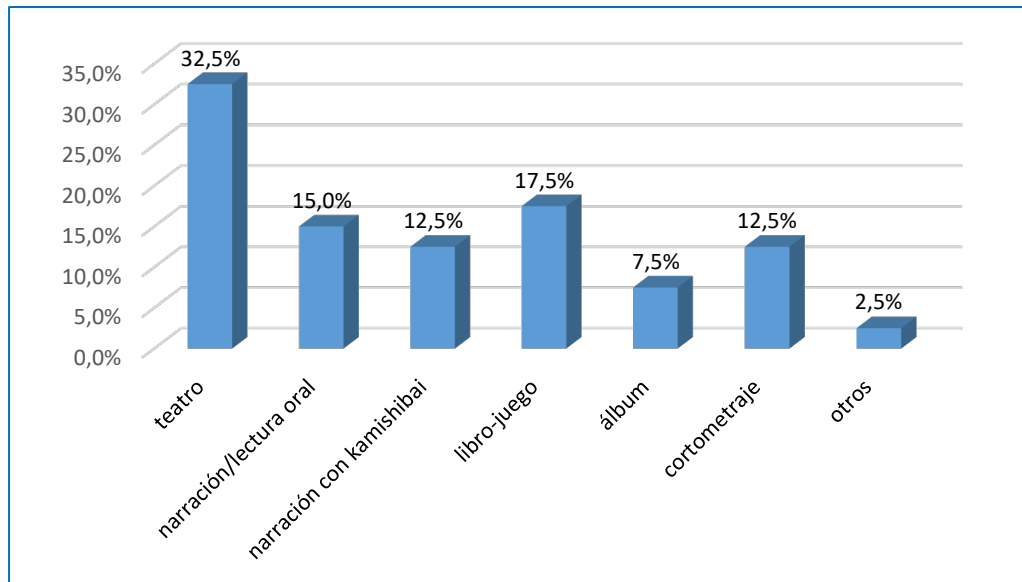
Figura 4. Tipos de creaciones realizadas.

Como se aprecia en el gráfico, hubo una clara predilección por el teatro, lo que supuso un cambio de género literario. La mayoría de las obras teatrales se apoyaron en el uso de títeres, probablemente por constituir un recurso muy apropiado para primeras edades. Así, 6 equipos diseñaron espectáculos teatrales con títeres de diferente tipo (de guante, varilla y *muppets*) y 5 optaron por la técnica del teatro de sombras (figura 5).

Figura 5. Títeres de varilla y teatro de sombras creados por el alumnado.

Otras creaciones se plasmaron en forma de libro-juego, álbum o libro ilustrado (Figura 6). El libro-juego generó mucha aceptación, probablemente por su dimensión lúdica y sus posibilidades manipulativas, que lo hacen especialmente apropiado para infantil. En estos casos, se adaptaron las historias de modo que diesen pie a incorporar elementos lúdicos y/o manipulativos, tales como lengüetas, partes móviles, texturas y elementos para pegar y despegar. Un grupo confeccionó un libro *pop-up*, donde cada escena incluía una construcción de papel que se desplegaba al abrir la página y otro equipo planteó una serie de propuestas lúdicas para realizar durante la lectura. Por su parte, tres grupos crearon álbumes ilustrados,

aplicando la teoría de la asignatura, aunque también los que elaboraron libros-juego tuvieron en cuenta las características del álbum, como el aprovechamiento estético de las guardas.

Figura 6. Libros creados por el alumnado: detalle de libro-juego, álbum y libro con texturas.

Otros se decantaron por la lectura o narración oral de historias, combinando el lenguaje oral con recursos complementarios, como imágenes proyectadas, dramatización y disfraces, efectos sonoros o un mural con elementos para pegar y despegar, con el propósito de facilitar la comprensión del alumnado de infantil.

Varios grupos utilizaron la técnica japonesa del kamishibai, basada en la combinación de una secuencia de láminas -presentadas en un soporte a modo de teatrillo-, con la transmisión oral un texto escrito, dando lugar a narraciones que, como el álbum, se apoyan en la combinación de signos visuales y verbales (Figura 7).

Figura 7. Adaptación de "El traje nuevo del emperador" en forma de kamishibai.

Por último, algunos equipos diseñaron creaciones audiovisuales (Figura 8): cuatro cortometrajes de ficción -empleando en un caso la técnica de *stop motion*, a partir de la animación digital de figuras de plastilina- y un minidocumental sobre los cuentos tradicionales.

Figura 8. Cortometrajes elaborados por el alumnado,

Además del lenguaje verbal, plástico y gestual, se emplearon, en menor medida, canciones o piezas musicales y un grupo utilizó el lenguaje de signos para traducir simultáneamente los diálogos de su espectáculo de títeres.

Tal como se desprende de lo expuesto, la elaboración de las creaciones fue una tarea compleja, que implicó diferentes tipos de actividades, incluyendo la lectura y escritura, la producción oral -prestando atención al manejo expresivo de la lengua y al control de los códigos paralingüísticos- y el diseño y confección de diferentes materiales (disfraces, títeres, ilustraciones, libros, etc.), así como el uso de herramientas y programas tecnológicos, principalmente en las producciones audiovisuales. Además, aunque no se contó con la colaboración directa de otras asignaturas, el

alumnado aplicó conocimientos que había adquirido en otras materias de la carrera, como la confección de títeres, la técnica de *stop motion* o el lenguaje de signos.

5.2. Valoración del alumnado

El análisis de los informes escritos, combinado con la observación realizada a lo largo del proceso, revela que la mayoría de los estudiantes se implicaron mucho o bastante en sus proyectos y se sintieron motivados hacia la tarea, pese a que en algunos casos requirió bastante esfuerzo y tiempo.

Entre los aspectos positivos, la práctica totalidad de los estudiantes valora la cooperación grupal, destacándose el adecuado funcionamiento de los equipos en cuanto a reparto de tareas, clima de trabajo y asunción de responsabilidades para lograr culminar un proyecto común. En cuanto a la elección del soporte artístico, los participantes eligieron principalmente formas de transmisión que consideraban especialmente adecuadas para educación infantil, y en algún caso decidieron explorar alguna técnica con la que no estaban familiarizados.

Muchos equipos destacan positivamente el carácter práctico de la tarea y la posibilidad de aplicar las técnicas empleadas el producto resultante en el aula de infantil, valorando la oportunidad de emplear estos materiales en el Practicum. Además, se señalan otros aspectos positivos, como el desarrollo de la creatividad, la toma de conciencia sobre las propias limitaciones y posibilidades, la capacidad de toma de decisiones, el disfrute y diversión, la oportunidad para reflexionar sobre obras clásicas de LIJ, la práctica de habilidades de expresión dramática, y la profundización en los contenidos de la asignatura, o, más concretamente, en el conocimiento de técnicas y formatos específicos (como el álbum, el kamishibai o el libro *pop up*).

En cuanto a las dificultades encontradas, el alumnado señala diferentes problemáticas surgidas a lo largo del proceso. En primer lugar, algún grupo experimentó dudas en la toma inicial de decisiones sobre el tipo de proyecto y el texto literario de partida. También se plantearon dificultades en el proceso de adaptación y/o escritura de los textos literarios, en aspectos como la invención de la trama, la elección de un buen final, las modificaciones en la historia, el acortamiento de las obras extensas o la adaptación del lenguaje al destinatario infantil. En esta fase, el alumnado tuvo especialmente en cuenta la adecuación del texto resultante al receptor ideal, así como los valores que querían transmitir. Otros problemas se derivaron de la técnica o formato elegido. Así, algunos grupos encontraron dificultades en el diseño y realización de las

ilustraciones, la confección del objeto libro, la creación de títeres y teatrillos, el manejo expresivo de los títeres, etc.

En algunos proyectos de mayor complejidad, la principal dificultad residió en el esfuerzo y tiempo invertido o, en algún caso, en dificultades técnicas con los programas utilizados. Pese a ello, y dado que la técnica elegida era responsabilidad del propio grupo, este tipo de dificultades fueron asumidas responsablemente, buscando conjuntamente procedimientos para resolver los problemas. Aunque la docente realizó un seguimiento del proceso y proporcionó apoyo al alumnado, los estudiantes fueron capaces de dar soluciones creativas a las diferentes problemáticas, proceso en el que resultó fundamental la cooperación dentro del grupo. Cabe señalar que, de modo puntual, hubo algún problema de comunicación grupal y asunción de responsabilidades, aunque la mayoría de los equipos funcionó adecuadamente.

6. Discusión y conclusiones

La observación del proceso y los informes escritos ponen de manifiesto la motivación e implicación del alumnado, en coincidencia con las aportaciones de otros trabajos sobre escritura creativa en la educación superior (Couto-Cantero y Bobadilla-Pérez, 2018; Maloney, 2019, Morote, 2014). De hecho, la mayoría eligió la opción creativa entre las diferentes modalidades de trabajo, lo cual indica que las actividades de escritura o reescritura creativa despiertan el interés de los maestros en formación. Posiblemente**,** la libertad otorgada contribuyó a incrementar la motivación, ya que permitió a cada equipo seleccionar el texto o textos sobre el que deseaba trabajar y adaptar la tarea a sus propios intereses, pudiendo centrarse en las técnicas o formatos que quería conocer mejor. En la motivación también pudo influir la percepción de la utilidad de la tarea, por la posibilidad de aplicación en la futura práctica docente. Al respecto, hay coincidencia con otros trabajos (Morote, 2014) en la percepción del alumnado de los grados de maestro sobre la proyección profesional que tienen este tipo de actividades.

> **[…]la libertad otorgada contribuyó a incrementar la motivación, ya que permitió a cada equipo seleccionar el texto o textos sobre el que deseaba trabajar y adaptar la tarea a sus propios intereses**

Por otra parte, se puede afirmar que se favoreció la creatividad, pues el alumnado tuvo que generar ideas originales apropiadas para la finalidad perseguida y buscar soluciones creativas para resolver las dificultades planteadas durante el diseño y realización de sus proyectos, habilidades que forman parte del pensamiento creativo. Asimismo, los estudiantes utilizaron creativamente diferentes lenguajes con el propósito de producir un mensaje de intención

artística, aunque el grado de complejidad y diversidad de los recursos expresivos utilizados (palabra, imagen impresa o audiovisual, títeres...) presentó variaciones de unos equipos a otros.

[...] el alumnado tuvo que generar ideas originales apropiadas para la finalidad perseguida y buscar soluciones creativas para resolver las dificultades planteadas durante el diseño y realización de sus proyectos

La tarea exigió la puesta en práctica de todas las destrezas lingüísticas, dado que implicó lectura literaria, discusión grupal, producción de documentos escritos (cuentos, textos dramáticos, guiones cinematográficos...) y el uso oral de la lengua en tareas de narración o dramatización, así como en la presentación del trabajo realizado. Además, los diferentes lenguajes se integraron en una tarea comunicativa real, adecuándose al enfoque comunicativo en la enseñanza de las lenguas. En este caso, la finalidad última era la elaboración de un producto literario o audiovisual, cuyo primer destinatario eran los propios compañeros, pero que, en la mayoría de los casos, podía ser utilizado posteriormente durante las prácticas con el alumnado de 3 a 6 años.

Por otra parte, el alumnado afianzó y profundizó en contenidos de la asignatura, aplicando diferentes aprendizajes adquiridos, relativos, por ejemplo al álbum, las técnicas de narración oral, el teatro infantil, las propuestas de Rodari, etc. Al mismo tiempo, se favoreció una profundización en el conocimiento de determinados géneros, tipos de textos o técnicas (como el cuento, el álbum, el libro-juego, el kamishibai o los títeres), dependiendo de la opción creativa elegida.

La tarea permitió también a los participantes explorar las posibilidades del juego intertextual en la LIJ, tanto desde el punto de vista de los creadores -al elaborar sus obras- como desde la perspectiva del lector –como receptores críticos de las obras elaboradas por los compañeros-. En este sentido, consideramos que este tipo de prácticas pueden contribuir a la necesaria toma de conciencia del alumnado sobre la reescritura de textos clásicos como una práctica central en la LIJ actual, así como a una reflexión sobre las diferentes formas de intertextualidad.

Pese a los aspectos positivos señalados, algunos de los objetivos perseguidos, con respecto a la formación de maestros, no fueron alcanzando en su totalidad.

La tarea contribuyó al acercamiento a la LIJ combinando la perspectiva del lector y el creador y dio lugar a una reflexión personal y grupal sobre los textos de literatura infantil elegidos, como paso previo al proceso de adaptación. Asimismo, el producto creativo elaborado se puede

considerar una forma de respuesta personal de lectura, en la medida en que surge como reacción ante la lectura previa de un texto literario (Margallo y Mata, 2015). Sin embargo, el análisis de los informes escritos revela que este objetivo se ha logrado de forma desigual, pues si bien algunos grupos son capaces de comentar su interpretación del texto original, destacando los aspectos que desean mantener en su recreación del mismo junto con lo que aportan, otros equipos revelan una lectura superficial de las obras y una escasa capacidad interpretativa. Aunque a partir del curso 2915/6 se incluyó en el informe escrito un apartado donde el alumnado debía desarrollar una reflexión sobre la interpretación del texto literario, resultó insuficiente para lograr el nivel deseado de profundización en las obras de lectura. Algunos equipos se limitaron a resumir la historia del original, sin aportar una interpretación razonada de la obra, o bien realizaron valoraciones superficiales y poco razonadas, lo que revela en parte del alumnado la falta del aparato crítico necesario para analizar textos literarios. Además, una lectura pobre del original incide en la posterior reescritura, que surge necesariamente de una apropiación personal del original y requiere, por tanto, cierta capacidad de análisis y reflexión sobre la obra adaptada.

Además, se percibió una marcada tendencia a juzgar las obras clásicas de LIJ desde los valores actuales. Por otra parte, las creaciones del alumnado traslucen su propia concepción de lo que debe ser la literatura infantil, revelando en muchos casos una visión instrumentalizadora de la misma, donde se prioriza la utilidad didáctica por encima de la dimensión artística.

Ambos aspectos apuntan a carencias formativas de los futuros docentes que ya han sido puestas de manifiesto en diferentes investigaciones (Díaz Plaza y Prats, 2013; Tabernero, 2013), y que resulta difícil corregir, sobre todo aquellas que afectan no tanto a los conocimientos como a las creencias.

Como conclusión, se pone de manifiesto el impacto positivo de este tipo de tareas en la formación de los futuros docentes por su carácter motivador, su contribución al desarrollo de diferentes capacidades y por constituir una forma de acercamiento a la literatura infantil mediante la lectura y posterior reescritura de textos clásicos. Entre los puntos fuertes, destacamos la adopción de una metodología activa y participativa, la estimulación de la autonomía de los estudiantes y la posibilidad de un aprendizaje más personalizado. Además, en el marco de la Didáctica de la Literatura, estas prácticas sirven para afianzar y ampliar los conocimientos sobre literatura infantil y su didáctica y ayudan a conectar la teoría con la práctica.

Pese a todo, es necesario prestar atención a las carencias detectadas y buscar fórmulas para solventarlas. Así, con el objetivo de proporcionar al alumnado instrumentos para profundizar en las lecturas y expresar una respuesta personal más elaborada, este modelo debería completarse con alguna actividad previa de reflexión sobre los textos literarios, como la elaboración de un diario dialéctico (García Bermejo y García Carcedo, 2007), sesiones de conversación literaria guiada u otras técnicas. Asimismo, es preciso insistir en el valor eminentemente artístico de la LIJ y enseñar a los estudiantes a valorar las obras sin olvidar el contexto histórico y social en que se enmarcan. Por último, dada la complejidad de algunos proyectos y la pluralidad de lenguajes artísticos implicados, consideramos que este tipo de prácticas se enriquecerían notablemente mediante la colaboración interdisciplinar entre diferentes asignaturas.

> **[…]se pone de manifiesto el impacto positivo de este tipo de tareas en la formación de los futuros docentes por su carácter motivador, su contribución al desarrollo de diferentes capacidades y por constituir una forma de acercamiento a la literatura infantil mediante la lectura y posterior reescritura de textos clásicos.**

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How to cite this paper:

Homer's *Odyssey*: From Classical Poetry to Threshold Graphic Narratives for Dual Readership

La *Odisea* de Homero: desde la poesía clásica hasta las narrativas gráficas para lectores duales

L'*Odissea* d'Homer: des de la poesia clàssica fins les narratives gràfiques per a lectors duals

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Abstract

This study focuses on the countercultural comic book adaptations of the *Odyssey*. Since ancient Greek literature in general and Homer in particular, transcended the institutionalized formalistic and idealistic approach, the epics' adaptations became a vehicle for criticism or even a mirror of each receiving culture's present. The kind of relation established between each adaptation and its pre-text is defined by the inscribed meta-narratives in its body. The graphic adaptations under discussion, countercultural, demystifying or even subversive, participate in the so-called "cross-audience phenomenon", addressing a dual readership, both children and adults. They aim at undermining the heroic ethos, provoking skepticism and criticizing allusively contemporary politics. They also trivialize the original through humorous, satiric or ironic imitation. This way they facilitate dialogue between past and present, by creating a threshold, a contact zone within which pluralism is the major trait.

Key words: The Odyssey, classics' reception, comic book adaptations, threshold literature, pluralism

Resumen

Este estudio se centra en algunas adaptaciones no convencionales de la Odisea homérica en el cómic. Desde que la antigua literatura griega en general y Homero en particular, transcendieron la interpretación formalista e idealista, las adaptaciones épicas sirvieron como vehículo para la crítica o incluso como un espejo del presente de cada cultura receptora. El tipo de relación establecida entre cada adaptación y su pre-texto está definido por las meta-narrativas inscritas en su interior. Las

adaptaciones gráficas que se discuten aquí, contraculturales, desmistificadoras o incluso subversivas, participan en el llamado "fenómeno de audiencias cruzadas", dirigiéndose a un lector dual, tanto niños como adultos. Su objetivo es socavar el espíritu heroico, provocar escepticismo y criticar de manera alusiva a la política contemporánea. También trivializan el original mediante imitaciones humorísticas, satíricas o irónicas. De esta manera, facilitan el diálogo entre el pasado y el presente, creando un umbral, una zona de contacto dentro de la cual el pluralismo es el rasgo principal.

Palabras clave: La Odisea, recepción de clásicos, adaptaciones de cómics, literatura de umbral, pluralismo.

Resum

Aquest estudi focalitza en algunes adaptacions no convencionals de l'Odissea homèrica al còmic. Des que l'antiga literatura grega en general i Homer en particular van transcendir la interpretació formalista i idealista, les adaptacions èpiques van servir com a vehicle per a la crítica o fins i tot com a un espill del present de cada cultura receptora. El tipus de relació establerta entre cada adaptació i el seu pretext està definit per les metanarratives inscrites al seu interior. Les adaptacions gràfiques que es discuteixen ací, contraculturals, desmitificadores o fins i tot subversives, participen en l'anomenat "fenomen d'audiències creuades", tot adreçant-se a un lector dual, tant infants com adults. El seu objectiu és soscavar l'esperit heroic, provocar escepticisme i criticar de manera al·lusiva la política contemporània. També trivialitzen l'original mitjançant imitacions humorístiques, satíriques o iròniques. D'aquesta manera, faciliten el diàleg entre el passat i el present tot creant un llindar, una zona de contacte dins de la qual el pluralisme n'és el tret principal.

Paraules clau: l'Odissea, recepció de clàssics, adaptacions de còmics, literatura de llindar, pluralisme.

1. Introduction

'Everyone who now reads and writes in the West, in whatever racial background, sex or ideological camp is still a son or daughter of Homer'. This is how Harold Bloom (1975, p.33) attempted to capture the place of Homer in modern society. Nevertheless, 'the cultural tradition is a continual re-selection of ancestors' (Williams, 2001, p. 68) whose paradigm and work may be adjusted and interpreted in order to serve present-day interests.

As Terry Eagleton (1983, p.10-11) says: "The fact that we always interpret literary works to some extent in the light of our own concerns […] might be one reason why certain works of literature seem to retain their value across the centuries. [.….] 'Our' Homer is not identical with the Homer of the Middle Ages, nor 'our' Shakespeare with that of his contemporaries; it is rather that different historical periods have constructed a 'different' Homer and Shakespeare for their own purposes".

When the Odyssey and graphic language collide, they create unexpected variations of the ancient material, reflecting the receiving culture's practices and beliefs or the audiences' expectations.

The *Odyssey* has almost uninterruptedly been selected but also reinterpreted by each receiving culture. Even more, when adjusted to children's cultural field it has proved itself a crucial repository of humanist ideology and moralizing lessons.

Homer, in education, has for a long time been cast in the mold of the political interests and social issues of each practicing culture, usually resulting in a stagnant and formalistic institutional approach, mainly serving nationalistic aims (Moula, 2012a). On the other hand, the adaptations of the *Odyssey* into new stories and various media since the 1970's, compose a prolific cultural field (Moula, 2012b), among which comics and graphic novels have a prominent place. So, when the *Odyssey* and graphic language collide, they create unexpected variations of the ancient material, reflecting the receiving culture's practices and beliefs or the audiences' expectations.

2. Greek Classics' heritage and Homer in education and children's literature

Ancient Greek literature, having survived through the centuries, consists incontestably a cultural capital of overriding importance for the global community. Since antiquity, the discourse of the 'classical' has functioned in just this way, to legitimate a social order and a set of institutions, beliefs, and values (Syropoulos, 2018), thanks to the permeability of the texts from the social and political timeliness. In the modern era, ancient Greece used to provide idealized virtues and ideological alibi for western civilization (Schein, 2011, p.75-85) 'Writing about Greece was in part a way for the Victorians to write about themselves' (Turner, 1981, p.8). Greece signified the values that were embraced by the intellectual genteel lifestyle. Hellenism practiced in England and Germany, as understood in the early nineteenth century, was used as a cornerstone of the ideological construction of stable or defensive nationalism (Stray, 1998, p. 23). In modern Greece also, Hellenism imbued the intellectual scene, especially from the 1880s to the 1960s and became the backbone of the nation-state ideal standard. The Nobel laureates, George Seferis and Odysseus Elytis, both incorporated ancient texts and Homeric allusions in their poetry, in effort to prove Greek poetry's natural continuity to its cultural heritage and to galvanize the modern national identity (Leontis, 1995).

Among ancient Greek literature, Homer occupies a distinguished position. Greece, "our mother," according to Hugo, is the "Grèce d'Homère" because it was through ancient Greek poetry, especially the epics of the blind bard, that Hugo and his contemporaries would approach and understand the past (Rossell, 2011, p.81).

This imperious authority of the 'classical' has been inextricably linked to the educational use of certain texts -among which Homer- as models of language and style and even more as the basis of educational and moral formation.

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Europeans studied the "original" texts of the Greeks and "often spent numerous hours laboriously learning classical Greek yearning to discover the "real" Athens and Sparta". (Rossell, 2011, p.43). In pursuit of the meaning of the sacred ancient scripts, formalism became the lingua franca of the educational, academic (Highet, 1985, p.490-500) and artistic approach. The conservative classicist model adhered to the letter and ignored the spirit of the ancient works, attributing them an essentialist inherent meaning.

In children's literature field, although Homer was considered to be the quintessence of poetry itself, he was mainly transmodalized from poetry to prose fiction (see the famous Tales from Troy and Greece of Andrew Lang, published in 1907).

In the famous poem of Hans Christian Andersen, A rose from Homer's grave, Homer is characterized as the greatest singer in the world.

For about a century (1876-1970) the Homeric myth in Greek children's books had been used as the essential carrier of ancient Greek spirit, reflecting the self-representations of each receiving society and it had been turned into a determinant factor of moral and national consciousness of the young recipients (Kalliakatsou, 2006).

Besides, the numerous editions of Homer for children, had to do with the necessity of acquainting young people with the ancient sources that influenced and shaped European culture.

Graphic narrative first undertook the risk to transfer Homer into a radical new form, that of comics, through the worldwide well-known series of *Classics Illustrated*. Classics Illustrated, when first published in the 1940's, comprised a novelty in the field of children's culture and offered an alternative to traditional and old-fashioned educative methods (Scarpelos, 2000, p.169), aspiring to educate and entertain at the same time. Nevertheless, they still adhered to and resounded the original script to guarantee gaining prestige.

The oft–repeated charge that comics would replace the classics in young readers' lives was counterbalanced by the exhortation that concluded each issue: "Now that you have read the C.I. edition, don't miss the added enjoyment of reading the original, obtainable at your school or public library" (Versaci, 2007, p.186).

In the ensuing years, many other graphic works moved along the same line. A work of similar potential is the Italian **Odissea** of Nizzi and Pifaerio: the characters' names are all Latinized (*Ulysses*, *Jupiter*, *Juno* instead of Odysseus, Zeus, Hera, etc.), the language is very literary and hypotactic - and therefore hardly suited for comic books, and the account of the facts follows the Homeric narration pedantically. The *ad usum Delphini* style of this work is evident in its manifest exaltation of good feelings, and the censorship of sexuality and violence.

Another, more recent but similar example is Marvel Illustrated: the *Odyssey*. Although grafted into the tropes and physiques of superhero comics, still claims its educative potential, through the use of a pseudo-Shakespearean kind of English, the information provided in recurring passages (The story so far, The Acheans, The Trojans) and the glossary at the end of each narrative.

2.1. From Classical Reception to Adaptation Studies

After the substantial notion of a self-reproducing high-brow literary tradition has been overcome, criticism and literary research shed light on the relationships of production and reception, which explain the expectations horizon's change in the process of aesthetic experience (Jauss, 1984, p.38).

Under this theoretical umbrella, it was realized that Homer's mega-text had traveled through time, place and languages and had shaped and communicated new stories introducing

"dialogically radical ways with both pasts and presents" (Hardwick, 2007, p.52). As a result of this, but also in the light of anti-colonial movement a new critical field, Classical Receptions, emerged to explore the images and memories of ancient Greece and Rome as they have been exploited in later cultures.

One major field of interest in Classical Reception Studies consists of the Classics' transformations and adaptations and their underlying ideological discourse, articulated in the latent meta-narrative of the text. A meta-narrative consists of the historically bound, inscribed and embedded in the body of the narrative, implicit ideological interpolations (Stephens & Mc Callum, 1998, p.9). Adaptation as a phenomenon has been theoretically approached by several different angles (Diamantopoulou & Stoikou, 2015). Genette examined thoroughly the phenomenon of transtextuality in general and hypertextuality (1997, p.4) in particular, which latter term overlaps in many aspects with adaptation. Hutcheon argues that one can define adaptation both as a product and as a process, in other words, as creative reinterpretation and palimpsestic intertextuality. An emphasis on process allows us to expand the traditional focus of adaptation studies on medium-specificity (Hutcheon, 2012, p.22).

Regarding medium-specificity, in the beginning, Adaptation Studies focused on the transcoding of a novel to a film. Wagner distinguishes three modes of this kind of adaptation as follows: transposition, commentary and analogy (Wagner, 1975, p.222-227). In transposition "a novel is directly given on the screen, with the minimum of apparent interference"; commentary is "where an original is... altered in some respect", revealing "a different intention on the part of the film-maker, rather than an infidelity or outright violation"; while an analogy takes "a fiction as a point of departure" and therefore "cannot be indicted as a violation of a literary original since the director has not attempted (or has only minimally attempted) to reproduce the original".

To highlight another significant dimension of the phenomenon of adaptation, James Naremore emphasizes the need for adaptation studies to definitely move away from formalistic concerns and study adaptations in the light of contextual (economic, cultural, political, commercial, industrial, educational) and intertextual factors (Naremore, 2000, pp.1-16).

Within this field, the adaptations of Homer's raw material into new graphic stories since the 1970's, although they emanate from the firm belief of the ancient texts' supremacy, uncontested significance and guaranteed popularity, yet, at the same time they cannot help but reflect the moment of their creation. The comic book adaptations of the *Odyssey* under discussion belong either to the category of commentaries or of analogies, represent the field of threshold literature (Gillian, 1997; Beckett, 1999, p.13-31) and are addressed to a dual audience (Beckett, 1999, xiii).

3. The adaptations

3.1. Alternative- underground adaptations criticizing heroic ethos and contemporary politics

As already discussed in brief, the underground comic book scene was the avant-garde of the 1970's (Hatfield, 2005, p.ix). They departed from the familiar, anodyne conventions of the commercial comics mainstream and upgraded comics to a means of artistic exploration and self-expression. In the 1980's France was the undisputed leader in producing artistic comics, such as Metal Hurlant (1975) and À Suivre (1978). Heavy Metal, the American version of Metal Hurlant was a blend of American countercultural impulses (Zipes, 2006, p.177) and French Academic revolt of the 60s, but was primarily known for its depictions of the curvaceous female bodies in various states of undress (Jenkins, 2011, p.221). All three following creators, who used the *Odyssey* as the canvas of their innovative texts, pumped their arguments from the same counter-cultural field and have consequently much in common. They all had, at least once, collaborated with Heavy Metal magazine, which until today resounds the already established in the 70s underground impulses.

> **As already discussed in brief, the underground comic book scene was the avant-garde of the 1970's [...] They departed from the familiar, anodyne conventions of the commercial comics mainstream and upgraded comics to a means of artistic exploration and self-expression.**

Although being distinct works, George Pichard's and Jacques Lob's Ulysses, Navarro's and Sauri's The *Odyssey* and Milo Manara's The *Odyssey* of Giuseppe Bergman, managed to arrive at a similar underground-friendly ethos, transforming the *Odyssey* either into a fantastically erotic voyage through a mid-life crisis (and the *Odyssey*), or into a journey into self-understanding culminated in the maturation of the hero (Giuseppe Bergman). In two of the works (Ulysses and Bergman) the reference to drugs makes a common denominator, either in order to rationalize magic or in order to criticize contemporary sub-cultures. Desirable callipygian women, always revealing without being obscene, surround the heroes during their adventures, while the lack of a concrete closure in all three adaptations admits of myriad interpretive possibilities.

George Pichard and Jacques Lob's *Ulysses* first appeared in 1968 in the Italian magazine Linus, which was culturally influenced by the French comic scene. Ulysses was several times revised (in France and Spain) until 1978, when published in Heavy Metal and in 1991, when reproduced for the series *Eurotica*. Nowadays it is available in two volumes. The adaptation mixes together elements from sci-fi, fantasy and druggie-porn, in adjusting to Metal Hurlant's initial intention (Screech, 2005, p.117). It reformulates the epic episodes and demonstrates such structural changes that revise the whole project. It drops most of the domestic scenes of the epic (included in the first eight rhapsodies) and leaps directly into Ulysses' adventurous return from Troy, during which Ulysses experiences psychedelic sex and drugs and participates in orgies. These experiences are to blame for his incapability to maintain an erection with Penelope, when back in Ithaca. Nevertheless, Penelope blames herself for not being able to live up to his erotic expectations. So Ulysses leaves Ithaca once again to seek new erotic worlds, showing that marital fidelity and domestic happiness constitute 'the oddest *Odyssey* of all' (Jenkins, 2011, p.235). On a visual level, we could claim that in a sense it adopts a pop art attitude, evident in the striking use of saturated, vivid colors that cover all possible space and the black outlines that underline the contrasting combinations, challenging traditions of fine art. At the same time the curvy outlines and the strong contrast of the colors are reminiscent of the 'psychedelic artwork

-typically LSD-inspired patterns' in swirling glittering colors, which reveal the connection of the artist with the underground culture (Sabin, 1993, p.211).

An *Odyssey* of similar counter-cultural discourse is the one by Navarro and Sauri. It was inked in Spain in 1979-1982 and first published in Heavy Metal magazine in 1983. The adaptation's main intention is to be detached from the original, by creating an aesthetic- artistic effect that will raise it to the status of a self-contained cultural product. The black and white illustration and the realistic modality of the design contribute to this. The unique combination of the underground tradition to present nudity audaciously with the subtlety and the grace of its artistry in the *Odyssey* under discussion, place this work within the field of alternative comics, the more artistically ambitious comics of the 80s (Sabin 1993: 94-5). Besides, Heavy Metal in the mid-80ies began to feature more avant-garde European and American material, even if it still regularly featured semi-naked women in the cover to appeal to its traditional readership (Sabin, 1993, p.269, note 17).

Sauri's thorough investigation of the past captures myriad classical details from ancient amphorae and urns to architecture and scripts, as well as elements from Renaissance, Baroque and art nouveau (Jenkins, 2011, p.221-235). However, his classical ethos is counterbalanced by the introduction of a visual counter text to the original script, which subverts the traditional reading of the *Odyssey* and replaces it by a version, more compatible with the contemporary modern way of thinking. No linear unfolding of the events is to be found and the distortions or modifications of the myth emphasize on the erotic-sensual not to say hedonistic sides of Ulysses' travel. A female universe sets the coordinates of his adventures and surrounds him affectionately and protectively. Kalypso gives birth to two Ulysses' children and is presented as a faithful wife in love. Circe holds him passionately and tenderly, though Nausicaa admires him secretly. The supernatural interventions are omitted and the whole story takes place on a secular level exclusively. Without sliding to melodramatics, the text could be classified as a romance rather than an epic. The author hypersexualizes Ulysses' journey, so that the ideal of marriage and monogamy, as presented in Homer, seems to be an anguishing perspective, which signals middle-age crisis. The reunion of Penelope with Ulysses does not seem to be the 'telos', the endpoint of the version. The last long-distance shot (Kress & Van Leeuwen, 1996, p.126-131) of the couple detaches the viewer from the happy and highly expected reunion motif, creates an alienating effect and degrades the significance of the meeting, leaving the reader with an open ending. Navarro's sexual politics diverge from the classical reception, though in a more judicious way than that of Picahard's.

The third adaptation of the same category is Milo Manara's The *Odyssey* of Giuseppe Bergman. Manara was among the many famous artists who welcomed French influences and the artistic-underground trend. (Booker, 2010, p.390). The Italian comic book writer and artist was best known for his 'exquisitely-drawn sex-erotica albums' (Sabin, 1993, p.195). With his artistic roots in the cultural milieu of the underground comics, he never betrayed his origin and became a landmark of the field with his characteristic elegant, beautiful women caught up in unlikely and imaginary erotic scenarios.

The first adventure of Bergman, the protagonist of this extraordinary *Odyssey*, was originally serialized in the legendary comics magazine À Suivre, beginning in 1978.

Bergman, a dissatisfied 20-something longing for adventure, responds to the invitation of some mysterious companionship and travels to the Mediterranean. So, he repeats the journey of Ulysses on a literal and spiritual level, only to reach some critical points of self-understanding and to judge reality, by expressing some indisputable truths about humanity. Themes of responsibility and human nature run through the story. By choosing Elpenor who had had the most disgraceful anti-heroic death in *Odyssey* as Bergman's main interlocutor, Manara, sets an alternative, demythologizing point of viewing and commenting on the epic facts. At the end of the adventures, on the verge of fantasy and reality, Bergman seems more mature and conscious of human condition. He denounces injustice, hypocrisy, lack of democracy, human arrogance and cruelty, environmental degradation, wars, the immorality of the powerful, etc criticizing in a poignant way society's ills. He concludes that only love can counterbalance the insanity of the world, which repeats unabatedly the same fatal mistakes that lead to its self-destruction. His preferred Ithaca is in the loving and attractive arms of the lady-skipper.

A humorous, distant analogy of *Odyssey* is *Bodyssey* by Corben and Revelstoke. The alliteration of *Odyssey* in *Bodyssey* suffices to recall the mythical adventure storyline and to classify this comic book within the range of the subverting, sacrilegious adaptations of the epic (Booker, 2010, p.505). Before Corben and Revelstoke made the full feature-length story, they had published several short story versions, with the adventures of Pilgor, the humorous fake Greek hero. Pilgor had appeared in various independent editions until *Bodyssey* finally became a continuous narrative and ran as a comic series in Heavy Metal magazine in 1985. Catalan Communications published a collected edition the following year. *Bodyssey*'s connection with Heavy Metal places it within the intellectual environment of underground comix, a relationship that becomes tangible in the spicy illustrations and the ithyphallic symbolism. *Bodyssey*'s characters were less Greek and more critically satirical of the popular barbarian heroes since the story employed a futuristic sci-fi scenario in an epic adventure of perpetual gaffes on the magical planet.

And although the creators often update the Homeric characters' motivations and actions with a more contemporary sensibility, they adhere fairly closely to the ancient epic's narrative and even –though to a lesser extent– its ethos. The heroes, nevertheless, are not so glamorous and even Helen of Troy, old and decadent, is not the immaculate beauty she used to be

3.2. Generating skepticism: adaptations as critical lenses of the present

Odysseus the Rebel, Steven Grant and Scott Bieser's 2009 graphic novel version of Homer's The *Odyssey*, dutifully pays credence to the ancient epic in its depiction of Ulysses as a storytelling survivor who encounters various gods, witches, monsters, and peoples in his long journey home to Ithaca. And although the creators often update the Homeric characters' motivations and actions with a more contemporary sensibility, they adhere fairly closely to the ancient epic's narrative and even –though to a lesser extent– its ethos. The heroes, nevertheless, are not so glamorous and even Helen of Troy, old and decadent, is not the immaculate beauty she used to be (figure 1). Certain alterations in the story e.g. Hades presented as a modern metropolis (figure 2), submit a critic to the contemporary world and foster reflection about the ancient world's values and myths. Women and lesser characters obtain a voice and judge the male-centered

male-dominated society and injustice. Ulysses challenges the Gods and his return home is rather problematic. After having fulfilled his destiny, he departs once again, exactly as the mythological tradition wanted him to. His unappeased passion for adventure made his long-desired return just a transitional stage in his life-long adventures. On a visual level, the clear-cut black and white drawings reveal an artistic preference for minimal effects and transpose the metacenter of the adaptation in its underlying ideological discourse. The metanarrative of this *Odyssey* generates skepticism and ambiguity instead of certainty and compliance with the epic's heroic ethos.

Figure 1. *Odysseus the Rebel*, (Grant and Bieser, 2009)

Figure 2. *Odysseus the Rebel*, (Grant and Bieser, 2009)

Infinite Horizon (2011), an allusive adaptation of The *Odyssey*, takes place in a not-too-distant future in which an even bigger part of the Middle East has become a war zone, and China is

shooting down American satellites. In the heart of this living hell the U.S. army hero, 'The Captain', is striving to survive and even save his small group of abandoned soldiers home. They cross almost half the globe, low on supplies and hope and endure deadly encounters with many enemies, including the Cyclops, and the Sirens.

Back at home, Penelope is having her own apocalypse-oriented problems, trying to defend their water supplies. Homer's original or, for those not so familiar with ancient Greek myth, any post-Armageddon drama, can both be considered as its source. This adaptation, between Homer's classic epic and popular culture's conventions, blends both traditions so as to appeal to contemporary audiences' taste. The recontextualization of ancient myths within new settings has always been a widespread practice in the course of cultural evolution, while the exploitation of the *Odyssey*'s adventure structure in popular media, in particular, has been a common practice in the cultural production of our time (see the movies: Oh brother where art thou? by the Cohen Brothers (2000) or the Usual suspects by Bryan Singer (1995)). The adaptation, following this trend, places itself in the field of the *Odyssey*'s analogies, that disguises contemporary anxieties into ancient myths.

3.3. Undermining heroism and provoking laughter through compositional choices and metafictional devices

Among the main categories of intertextuality (Wilkie, 1996, p.181), one can find texts of imitation which seek to parody, imitate the style, interpret, or supplant the original and even to undermine the de facto prestige of great writers of the past. Parody and pastiche (Genette, 1997, p.89),-meaning a medley of various ingredients, a hotchpotch- are key attributes of postmodern culture. They both contest classics' authority and insurmountable excellence and their irreverence submits a two-sided critic, both on past and present. At the same time and ever since literary criticism introduced a more flexible approach towards classics, they were cast into various aesthetic and interpretative molds and were exploited in prolific intertextual ways.

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Marcia Williams' *The Iliad and the Odyssey* (1996) is made of this quality. It balances on the verge of pastiche and parody. Without becoming incoherent, Williams' sharp-eyed look grasps myriads of details. These could otherwise distract the reader if it were not for her ability to counterbalance this diffusion with the centripetal written narrative. Her abundant creativity and natural proclivity to humor is expressed by the numerous titillating minor details which surround the main narrative and are scattered carelessly all over the panel surface, creating an interpretative net of their own (figure 3). Nevertheless, she manages to transform a pastiche-like synthesis into a multidimensional parody: of styles, of epic ethos and even of our present.
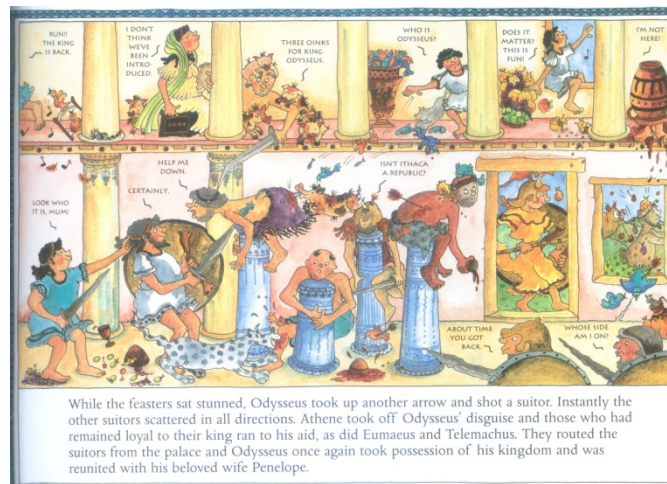
Figure 3. *The Iliad and the Odyssey* (Williams 1996)

Since parody lies in the idea of a norm and the sense of mockery and laughter at the abnormal, Williams succeeds in transplanting and therefore parodying the 'high-brow' Homeric norm into the cartoon tradition. One could also claim that Williams' *Odyssey* is a simulacrum of Homer's *Odyssey* which reflects the subversive and revisionary potential of our critical era. Williams puts forward a literal comic adaptation which subverts the established sobriety of the educational approach. The major element of her *Odyssey* is that it exploits 'format as signifier in itself' (Hartfield, 2005, p.52), taking advantage of the compositional meaning's resources: informational value, framing and salience and modality as well as of the visual codification's potential, by choosing the sensory one (Jewitt & Oyama, 2001, p.151).

When an element is placed on the upper part of the visual synthesis, it is presented as ideologically superior and when at the bottom as real (Kress & Van Leeuwen, 1996, p.186-193). Placing the humorous visual version of the classic text above the text itself, Marcia Williams gives priority to its informational value and this way she subverts the traditional high toned and serious approach of Homer's texts and establishes new humoristic ones.

In the same vein, a similar effect is achieved in Ulysses' *Odyssey* with his partner Karagiozis by Giokas (1999). The mingling of heroes and the transposition of them into a different place or time (Rodari, 1994, p.186-190) is a genuine source of incongruous and thus hilarious situations. To a certain point, this could be paralleled to Fredric Jameson's (1994) description of postmodernity, where space replaces time in the way we understand the world. On the unspecified space of 'Greece', an imaginary chronotope with emphasis on topos, time zones merge and create a unified and unique moment, when ancient Greek glory and present-day marginal status of Greece converge and co-exist. This extraordinary meeting of Ulysses and Karagiozis reflects the schizophrenic dualism of Greek national identity, tracing its roots to the colonial European thinking (Bozatzis, 1999). Ulysses and Karagiozis represent West and East and this way they combine the celebrated past and the inglorious present of Greece.

Karagiozis, a popular and funny figure of the common cultural background of many countries, who, trying to make ends meet, is inexhaustible in contriving and getting into trouble, becomes the alter ego of the resourceful and ingenious Ulysses with whom he shares his long journey back to Ithaca. Being present at both extra-diegetic and diegetic level, he narrates the story from

his point of view, interchanging from being homodiegetic to autodiegetic narrator (Fridaki, 2005, p.148-149). The diegetic level may be defined and framed by the paratextual present of the act of the narrative, or on the contrary, the extradiegetic level may be considered as the main narrative in which *Odyssey* is embedded (figure 4). The adaptation shows a different intention on the part of its creator, rather than an infidelity or outright violation. Following the script closely, it diverges from it only to provoke laughter through Karagiozis' comic presence.

Figure 4. *Ulysses' Odyssey with his partner Karagiozis* (Giokas 1999)

A one of a kind case of a comic book adaptation of the *Odyssey* is the coup d' etat in Ithaca by Kyr (1977). This parody of the *Odyssey* is a cultural product of the change of polity period in Greece after the overthrow of the Junta (1967-1974) (Soloup, 2012, p.205-208). Kyr had earlier started to publish a serialized *Odyssey* in the magazine *Eikones* (Images), but it was censored and prohibited by the junta. The coup d' etat in Ithaca was published in 1977 as part of an album titled *Pyr* (meaning Fire). Through an allegorical and satirical code, it reflects and criticizes the political situation in Greece, commenting on its dreary past and its promising, but not yet fulfilled present. It is a groundbreaking innovation since it initiated the prolific field of political comic scene which flourished the following years and even more. It took advantage of certain techniques and conventions that had first appeared in the alternative comic scene (like self-referentiality and play within a play). The story subverts and derides not only the Homeric myth, the heroic ideal and the illusion of Greece's regeneration after the reinstatement of democracy but also the conventions of the comic book medium, through the use of metafictional devices (Waugh, 1984, p.2) and the merging of the narrative levels.

What we read is supposed to be a theatrical performance by famous comic book protagonists playing the roles of the mythical figures, on a play based on the Homeric script. During the performance, the actors go on strike because of the killing of one of them by Polyphemus. They demand better working conditions and ask for higher wages (figure 5). To exercise pressure and achieve their goals, they publish their independent comic book. This fact recalls a big strike of the Greek journalists in 1975 and the publication of their journal, called Independent Opinion. The artist himself participates in the story and persuades the actors to come back by promising them to comply with the terms of their contracts, but in the end, he scuttles the boat they have embarked on, after having conceded to give them a raise. Ulysses alludes to Konstantinos Karamanlis, Greek prime minister of the period, the suitors to Papadopoulos and the rest of the

colonels, Phaeacia to France, the land of Karamanlis self-exile during the junta, Scylla and Charybdis to CIA and ESA (Greek secret services) and so on. The slogan 'Ithaca belongs to pagan Ithacans' resounds the Junta's slogan 'Greece belongs to Christian Greeks' and the Trojans' protest against the Greeks with the slogan 'Greeks go home' has its homologous in the Greek postulation: 'Americans go home'.

Figure 5. *Pyr* (Kyr, 1977)

The long-lasting controversy between Greece and Turkey about Aegean sea tidelands is implied by the quarrel of the two supposed to be God Neptune, the Greek, and the Turk, who both assert their originality. The statue of Liberty stands for mythical Circe, who allures and transforms unsuspecting Greeks into pigs- slaves (figure 6). This Odyssey is a comprehensive mirror of Greece in the mid-70s in almost every political, cultural, ideological and social aspect, while it is at the same time, both a genuinely amusing and also a thought-provoking comic book.
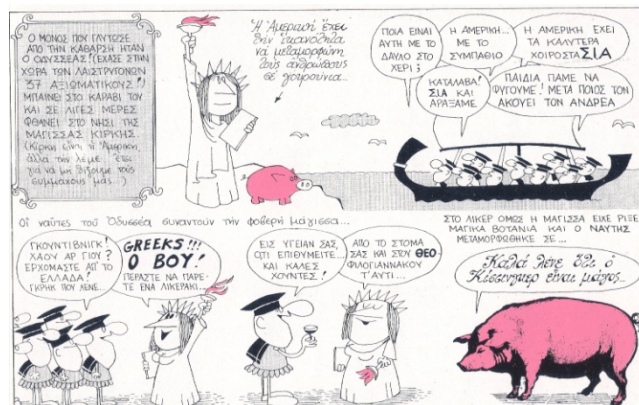
Figure 6. *Pyr* (Kyr, 1977)

3.4. An embedded *Odyssey*, intertextual references and thematic fission of the *Odyssey* in a graphic novel

Fun Home by Alison Bechdel (2006), a graphic memoir focusing on the protagonist's complex relationship with her father and addressing themes of sexual identity, gender stereotypes, suicide, and family life, also promotes the determinant role of literature in understanding oneself. Within this specter, the *Odyssey* is used as an axis around which the major daughter-father relationship revolves and is explained, the allusive lens (Chute, 2006) through which

incidents are presented, as retold in the light of new information (e.g. the class of Joyce's Ulysses). The protagonist's subjective *Odyssey* is embedded (p.202-220) as Homeric references are scattered and diffused in the main body of the narrative and create a discontinuous but coherent allegorical rereading of the epic. It is an *Odyssey* narrated by the protagonist -a Telemachus' female counterpart-point of view, as long as it is experienced and revived through her consciousness. This gradually unfolding personal *Odyssey* of the protagonist becomes the canvas on which the plot is weaved, by offering all the necessary figures of speech and explanatory frames for the crux of the narrative. Let's have a quick look at this interplay between Homer's Odyssey and that of Alison.

When she was a student, she had to choose a course on Joyce for the January term at the University, due to her previous negligence, she thought of it as a sort of divine intervention of a similar kind of Goddess Athena's intervention to Telemachus, as long as The Portrait of an artist had always been her father's favorite. This random choice of hers would be the starting point of the long journey to discover herself and her father: 'she embarked on an *Odyssey*, consisting as it did, in a gradual episodic and inevitable convergence with her abstracted father and nearly an epic as the original…' (p.202). When she makes these thoughts, the background wall is decorated by a painting of John Flaxman, titled 'The descent of Athena'.

A wordplay allows her to parallel Paris, Helen's of Troy supposed legendary lover and Paris (the French capital), where Colette, the author, spent her life according to her autobiography. 'Paris plays a similarly inciting role in my *Odyssey* too', she thought. The parallelism-game becomes even more elaborated when, attending a class about Joyce's Ulysses, she and her classmate are asked to find correspondences between the *Odyssey* and Joyce's Ulysses, which she finds unnecessary and boring. To her opinion "without the Homeric clues, Ulysses would certainly be unreadable". She could not find any interest in these classes because 'her own *Odyssey* was calling so seductively. One siren led to another in an intertextual progression'. Everything resonates and reflects the *Odyssey*. Even May Sarton's book that she read, was titled 'Mrs. Stephens hears the mermaids singing'. When she was basking in Colette's sensualism, she felt like the sea-ravaged Ulysses had once felt, 'in the ministrations of Nausicaa'. And even further 'like Ulysses' men who had fallen in with the lotus-eaters', she felt no urgency to continue, with her class.

The trepidation, not to say repulsion she felt when she first visited the Gay Union is compared to Ulysses' feelings during his descent into the Underworld. This fact made her conscious of having lain between the Scylla of her peers and the swirling sucking Charybdis of her family (p.213). Her first sexual intercourse with a woman was with a one-eyed girl, who she compares with Polyphemus (figure 7). On the contrary to Ulysses though, she did not desperately try to escape but wished to be able to stay there forever (p.214). Her mother, like Ulysses' wife, faithful Penelope, had 'kept the household going for 20 years with a more or less absent husband' (p.16).
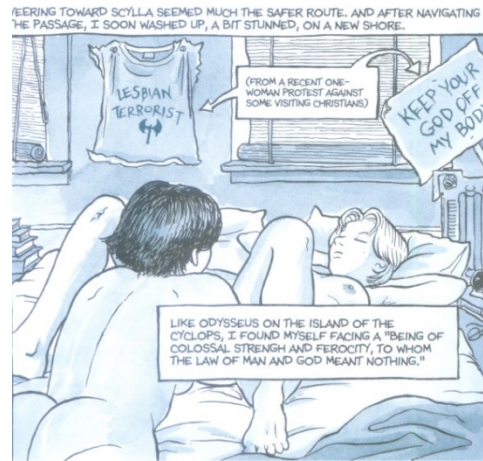
Figure 8. *Fun home* (Bechdel 2006)

When in the end, daughter and father reveal straightforwardly each other their secrets, 'it was not the sobbing, joyous reunion of Ulysses and Telemachus. It was more like fatherless Stephen and sonless Bloom from Joyce's Ulysses". Nevertheless, on a backdrop shaped by a page from the same novel, in the embedded caption of her thoughts, she reaches the climax of her personal *Odyssey*, by declaring: 'We had had our moment of Ithaca'!

> **It is noticeable that the Odyssey colonizes the western imagination while each thematic component of it is being harnessed multidimensionally as a motif in different contexts.**

It is noticeable that the *Odyssey* colonizes the western imagination while each thematic component of it is being harnessed multidimensionally as a motif in different contexts.

4. Conclusions

The graphic narrative (Moula & Christodoulidou, 2018) whenever appropriates a classical text and in particular the *Odyssey*, challenges, re-evaluates, and questions the distinction between high and low brow culture (Versaci, 2001, p.61-67) and the very concept of literature's supremacy over other narrative arts. As long as classical texts' comic book adaptations are cultural practices, they need to be approached as acts of discourse, partaking of a particular era's cultural and aesthetic needs and pressures. Such adaptations bridge the gap between the past and the present and immerse classical tradition into each receiving culture's Zeitgeist. When the *Odyssey*'s adaptations revisit, comment on or diverge from the classical texts, to incite reflection or provoke humor, they offer the reader a critical lens to apply to present-day reality.

Adaptations which distance themselves from the original are situated within the epistemological frame of classics' reception and adaptation studies, which demolished the once existent hierarchies and debunked classics' political agenda. Since classics are not handled as holy scriptures anymore, the adaptors feel free to improvise and above all, to use the *Odyssey* as a vehicle for criticism or as a mirror of their society.

The underground sub-cultural current in the comics field, part of a more generalized movement against the status quo and its adult-orientated publications, subverted the educationally driven

values of the theretofore *Odyssey*'s conventional readings, by adopting, adapting and reorganizing sings of the dominant interpretation, in order to manufacture new meanings that appeal to contemporary audiences.

This tendency sometimes is expressed through adaptations that aim at undermining the heroic ethos, provoke skepticism and criticize allusively contemporary politics. Other times adaptations trivialize the original by using humorous, satiric or ironic imitation and facilitate dialogue between past and present, by creating a contact zone (Pratt 1999) of pluralism, within which several contrapuntal voices can be heard.

To conclude with, comic books' adaptations of the *Odyssey* compose a wide and miscellaneous promising field, in constant interweaving with the cultural milieu. Divergent or subversive adaptations generate a counter-hegemonic discourse, having to do with the cultural context of their production and also with their dual target audience, which influences in a determinant way the outcome.

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Jovens leitores e um soneto português do Séc. XVIII: uma aliança viável?

Um ensaio no 2º Ciclo do Ensino Básico

Young readers and a portuguese sonnet of the 18th century: a viable alliance? A trial in the 2nd Cycle of Basic Education

Jóvenes lectores y un soneto portugués del siglo XVIII: ¿una alianza viable? Un ensayo en el 2º ciclo de Educación Básica

Joves lectors i un sonet portugués del segle XVIII : una aliança viable ? Un assaig al 2n cicle d'Educació Bàsica

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Extended abstract

The program of the 2nd cycle of Basic Education in Portugal contains several guidelines on the teaching of the poetic text, not only in terms of contents and objectives, but also concerning the suggestion of texts to read. These proposals are always supported by the lists included in the National Reading Plan (NRP). Regarding the poetic text, inserted in the field called literary education, would it be useful to make available texts that deviate from the trajectories that the textbooks outline? Is it possible to embark on texts traditionally read by a more mature student audience? Will students be able to meet this challenge of reading and understanding without compromising their learning and tastes?

This article also aims to describe a trial carried out with students from the 2nd cycle of primary education in Portugal, in which it is proposed the reading of a text commonly read and/or studied some years later in secondary education. We believe that it is advisable to promote and encourage the continuity of reading experiences in the form of texts of different typologies, provided that one promotes inquiry, questioning, discovery or curiosity, but also aesthetic enjoyment, the desire to understand and to think about what was read.

First of all, we make a comparison of the texts contained in the Portuguese Program for this teaching cycle, and check which are the most common, those who are repeated, and the ones that prevail, given the genre and typology. We also refer to texts that the manuals include and those who are suggested from the NRP. However, as we could verify, from this list of literary texts they rarely make significant inroads by literary authors, epochs, or periods far from contemporary times, especially with regard to the place of the poem in the classroom.

Pullinger (2017) refers to the potentialities of this textual genre as a multimodal statement that allows a cross between the world of experience and the world of language, so the study asks "What makes a children's poem a children's poem?" Not being an easy question, this reflection questions the boundaries of what is considered the poetic text, reaching the conclusion that poems for children should immerse readers in a meaningful experience which the author calls "co-construction of consciousness". Pullinger explores the concept of tactful reading, reaffirming the notion that children's poetry will be better framed and understood if it is not restricted to theorizing but based on what it calls commitment, immersion, abandonment, trust. This is also the critical position of Cerrillo & Atienza (2010).

So, this teaching proposal is based on the sonnet "O colchão dentro do toucado" by Nicolau Tolentino, an author from the XVIII Century, and a bohemian with a sharp taste for satire and exaggeration. We will examine how this text can captivate the students and spark their interest for poetry through an extraordinary stylistic simplicity, a rhetoric stripped of adornments and an almost colloquial and graphic language that knows how to mix naivety, the unforeseen and some surprises, features so pleasing to these young readers.

Can this text contribute to the purpose of literary education of the reader of the 2nd cycle of basic education? In what way and by what means will we propose the reading of an eighteenth-century text to young people of the twenty-first century? Therefore, we focus on how teachers can suggest the reading of this satirical text, how they can interpret the corrosive and laughable content, the criticism of customs, gestures and caricature.

The results obtained with students of the 6th grade were very satisfactory and interesting. In an experimental work with this and similar texts, students have drawn surprisingly fruitful analogies and proved to be up to the challenge of comparison between different time realities and gaps. They understood that the main purpose was to criticize the public pretense, the social aspiration and the vain ostentation.

Such findings allow us to observe that this reading work breaks the routines in literary reading in the 2nd cycle of basic education, diverting from the usual texts in the textbook, testing an alternative and new solution, and allowing the student, through the timelessness of the text, to dialogue with a different time and with their satirical vision of their world.

Students yearn for novelties that push them away from textbook boundaries. Students' abilities could go a step further if the teacher encourages that.

It is imperative that in this particular cycle the textual offer is more diversified. The texts of contemporary authors must be mixed with classics, touching fracturing themes and subjects; texts that dialogue with the past but also with the future; texts that know how to meet an avid, critical, sometimes distracted, sometimes attentive reader, but always able to understand and accept novelty, difference and surprise.

Keywords: Literature teaching, Portuguese teaching, poetry, basic education.

Resumo

Do programa do 2º ciclo do Ensino Básico Português constam várias orientações sobre o ensino do texto poético, não apenas no que toca aos conteúdos e objetivos, mas ainda relativas à sugestão de

textos a ler. Essas propostas são sempre coadjuvadas pelas listas incluídas no *Plano Nacional de Leitura*. Ora, no que diz respeito ao texto poético, inserido no domínio curricular designado por *educação literária*, será útil disponibilizar textos que se desviem das trajetórias que os manuais delineiam? Será possível enveredar por textos tradicionalmente lidos por um público estudante mais adulto? Serão os alunos capazes de enfrentar esse desafio de leitura e de compreensão, sem comprometermos a aprendizagem e os seus gostos?

Este artigo visa, pois, descrever um ensaio realizado com alunos do 2º ciclo do ensino básico português, em que se oferece a leitura de um texto comummente lido e/ou trabalhado anos mais tarde, no ensino secundário. Trata-se do soneto "O colchão dentro do toucado" de Nicolau Tolentino, um autor do Séc. XVIII.

Atentaremos, ainda, como a singeleza deste texto pode cativar os alunos para o texto poético, através de uma extraordinária simplicidade estilística, uma retórica despida de adornos e uma linguagem quase coloquial e popular, descritiva e gráfica que sabe misturar a ingenuidade, o imprevisto e a surpresa, características tão do agrado destas faixas de leitores mais jovens.

Poderá este texto contribuir para as finalidades adstritas à educação literária do leitor do 2º ciclo do ensino básico? De que forma e com que meios proporemos a leitura de um texto do século XVIII a jovens do século XXI? São essas as perguntas às quais tentaremos responder de seguida.

Palavras-chave: Texto poético, ensino da literatura, didática do texto poético, ensino básico.

Resumen
El programa de segundo ciclo de Educación Básica en Portugal contiene diversas directrices acerca de la enseñanza del texto poético, no solo en términos de contenidos y objetivos sino también en lo que concierne a las sugerencias de lectura del texto. Estas propuestas se apoyan siempre en el campo llamado educación literaria. Así pues, teniendo en cuenta el texto poético, ¿sería útil poner al alcance textos que se desvíen de las trayectorias que proponen los libros de texto? ¿Es posible embarcarse en textos tradicionalmente leídos por un público de estudiantes más maduros y maduras? ¿Son los estudiantes capaces de afrontar este reto de leer y comprender sin comprometer su aprendizaje y gustos?

Este artículo intenta describir una prueba llevada a cabo con estudiantado del segundo ciclo de Educación Básica en Portugal, en el que se proponer leer un texto habitualmente leído años atrás en Educación Secundaria. Se trata del soneto "O colchão dentro do toucado" de Nicolau Tolentino, un autor del siglo XVIII.

Examinaremos cómo este texto puede cautivar los y las estudiantes y provocar su interés por la poesía a través de una simplicidad estilística extraordinaria, una retórica desnuda de adornos y un lenguaje casi coloquial y gráfico que sabe cómo mezclar la ingenuidad, el imprevisto y la sorpresa, características tan del gusto de estas franjas de lectores y lectoras más jóvenes.

¿Podría contribuir este texto a las finalidades adscritas a la educación literaria del lector de segundo ciclo de Educación Básica? ¿De qué manera y con qué medios propondremos la lectura de un texto del siglo XVIII a jóvenes del siglo XXI? Son estas las preguntas a las que trataremos de responder a continuación.

Palabras clave: Texto poético, enseñanza de la literatura, didáctica del texto poético, Educación básica.

Resum
El programa del segon cicle de l'Educació Bàsica a Portugal conté diverses directrius al voltant de l'ensenyament del text poètic, no sols en termes de continguts i objectius, sinó també en allò que concerneix els suggeriments de lectura del text. Aquestes propostes es recolzen sempre en el camp anomenat educació literària. A hores d'ara, tenint en compte el text poètic, seria útil posar a l'abast

textos que es desvien de les trajectòries que proposen els llibres de text? És possible embarcar-se en textos tradicionalment llegits per un públic d'estudiants més madurs i madures? Són els estudiants capaços d'enfrontar aquest repte de llegir i comprendre sense comprometre el seu aprenentatge i gustos?

Aquest article mira de descriure una prova duta a terme amb estudiantat del segon cicle d'Educació Bàsica a Portugal, en el qual es proposa llegir un text habitualment llegit i/o estudiat anys enrere en Educació Secundària. Es tracta del sonet "O colchão dentro do toucado", de Nicolau Tolentino, un autor del segle XVIII.

Examinarem com aquest text pot captivar l'estudiantat i provocar el seu interés per la poesia a través d'una simplicitat estilística extraordinària, una retòrica nua d'adornaments i un llenguatge quasi col·loquial i gràfic que sap com barrejar la ingenuïtat, l'imprevist i la sorpresa, característiques tan del gust d'aquestes franges de lectors més joves.

Podria contribuir aquest text a les finalitats adscrites a l'educació literària del lector del segon cicle d'Educació Bàsica? De quina manera i amb quins mitjans proposarem la lectura d'un text del segle XVIII a joves del segle XXI? Són aquestes les preguntes a les quals tractarem de respondre tot seguit.

Paraules clau: Text poètic, ensenyament de la literatura, didàctica del text poètic, Educació Bàsica.

1. O Programa de Português e o texto poético

O atual programa de Português para o ensino básico refere que um dos objetivos para este ciclo é "Ler textos da literatura para crianças e jovens, da tradição popular, e adaptações de clássicos." (2015, p.72). Este propósito decorre do facto de acreditarmos que a leitura de textos, para além de proporcionar um conhecimento mais amplo do património literário, funciona ainda como um treino privilegiado da compreensão. Mesmo que esses textos sejam mais clássicos, concorrem para a formação do gosto pela leitura e ajudam a desenvolver a sensibilidade estética, de entre um vasto leque de finalidades. No anterior programa de Português, datado de 2009, os autores explicavam esta motivação e interesse, ao referirem que

> A leitura de autores portugueses e estrangeiros permite alargar as referências culturais, levando a conhecer outros modos de ser, de fazer e de estar, outros espaços, outras gentes e outras vozes, ao mesmo tempo que se contribui para um melhor conhecimento e aceitação do outro e do mundo. É de particular relevância a leitura de autores de países de língua oficial portuguesa, já que ela possibilita a compreensão de que a mesma língua pode unir diferentes culturas e veicular diferentes perspectivas. A leitura destes autores permite ainda reconhecer que há variedade nos usos da língua e que essa variedade deve ser entendida como um factor de riqueza. (2009, p.64)

De facto, "A leitura de autores portugueses e estrangeiros permite alargar as referências culturais, levando a conhecer outros modos de ser, de fazer e de estar, outros espaços, outras gentes e outras vozes, ao mesmo tempo que se contribui para um melhor conhecimento e aceitação do outro e do mundo." (2009, p.64).

No âmbito das leituras obrigatórias, o atual programa contém um *corpus* textual legitimado, com um assinalável grau de abertura no tocante às escolhas. Como refere Custódio (2012, p. 92) "Esta visão concetual de *cânone*, partilhada por vários autores, admite a existência de um *corpus* mais extenso que se dissemina por textos de diferentes funções, tipos e genologias."

Todavia, na esfera etária dos alunos do 2º ciclo do ensino básico, e para além dos autores consignados no programa curricular, não são quantiosos os textos mais clássicos que se oferecem à leitura em sala de aula. Ora, especificamente no âmbito do texto poético, sobre que textos e autores recaem as principais escolhas? Se atentarmos nas indicações do programa, podemos verificar que elas recaem sobre Luísa Ducla Soares, Álvaro Magalhães, Manuel António Pina, Manuel Alegre, Eugénio de Andrade, Miguel Torga, de entre outros autores consagrados, e cujos textos, pela qualidade e adequação à faixa etária, constituem excelentes propostas de leitura.

Se produzirmos uma análise rápida aos manuais, podemos concluir que eles respeitam as indicações programáticas, adicionam-lhes várias sugestões provindas de títulos constantes do Plano Nacional de Leitura (PNL) mas, na verdade, raramente fazem incursões significativas por autores, épocas ou períodos literários muito distantes da contemporaneidade.

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O lugar do poema nas práticas de leitura neste ciclo é muito expressivo? Estamos em crer que não tanto como deveria. Num trabalho clássico sobre a poesia na sala de aula, Guedes (2002) considerava que a poesia para além de favorecer o poder criador da criança e de desenvolver a imaginação e a sensibilidade, fomentava o sentido estético, sendo que a autora referia que através da poesia obtinha "uma reconciliação com a disciplina de Português" (p. 35).

Miall & Kuiken (2002) destacavam o sentir como uma âncora primordial que sustenta a educação literária, uma vez que o categorizam em quatro domínios:

> (1) evaluative feelings toward the text, such as the overall enjoyment, pleasure, or satisfaction of reading a short story; (2) narrative feelings toward specific aspects of the fictional event sequence, such as empathy with a character or resonance with the mood of a setting; (3) aesthetic feelings in response to the formal (generic, narrative, or stylistic) components of a text, such as being struck by an metaphor; and (4) self-modifying feelings that restructure the reader´s understanding of the textual narrative and, simultaneously, the reader´s sense of self (Miall & Kuiken, 2002, p. 223).

Estas premissas não se aplicam, como é evidente, apenas ao texto narrativo, mas sim ao texto em geral e, mormente, ao poético. Num estudo de Pullinger (2017), a autora refere as potencialidades do texto poético como enunciado multimodal que permite um cruzamento entre o mundo da experiência e o mundo da linguagem, por isso o estudo interroga "What makes a children's poem a children's poem?". Não sendo uma questão fácil, este estudo questiona as fronteiras daquilo que se considera o texto poético, chegando, de entre várias conclusões, à de que os poemas para crianças devem imergir os leitores numa experiência significativa a que a autora chama a "coo-construction of consciousness". Pullinger explora o conceito de 'tactful reading', reafirmando a noção de que a poesia para crianças será melhor enquadrada e compreendida se não se restringir à teorização, mas basear-se no que designa por "commitment, immersion, abandonment, trust".

Também Cerrillo & Atienza (2010, pp. 114-115) reafirmam que

> En la escuela no pretenderemos hacer poetas, sino acercar la poesía a pequeños y jóvenes lectores para que puedan llegar a apreciarla, incluso a amarla; y para que puedan percibir que la poesía es algo útil porque hace ver las cosas de una manera diferente, porque educa la sensibilidad y porque desarrolla el espíritu crítico.

Ora, a poesia tem hoje um lugar cativo no currículo português, desde tenras idades, e desde o Pré-escolar, o texto poético tem um lugar de realce. Não nos cabe – aqui e agora – analisar se esse espaço de presença e de partilha está ou não subdimensionado e se poderia ser ampliado. Essa é uma discussão que, embora pertinente, não constitui um objetivo no seio desta breve ponderação que, na realidade, visa somente adiantar uma proposta didática em torno de um texto, em particular. Estamos em crer que, atualmente, os lugares que a poesia ocupa na escola são distintos daqueles que detinham há alguns anos atrás, quando por exemplo Boncourt (2007) e Sallenave (2001) referiam que a poesia era ainda "um luxo próprio de classes favorecidas".

Julgamos que esta segregação não tem, passados alguns anos, a mesma expressão. Na realidade, admitimos exatamente o oposto: a poesia democratizou-se na nossa escola. O poema ensina-se porque se lê, dá-se a ler, usufrui-se e esses propósitos em seu torno constituem um desafio, conforme comprovam tantos estudos como os de Cerrillo & Atienza, 2010; Jean, 1989, entre tantos outros. A didática do texto poético é, obrigatoriamente, diferente da de outros textos, mas nem por isso menos complexa ou aliciante. Martin (2010, p. 162) acentua essa diferença ao referir que

> Enseigner les poésies c'est d'abord interroger une pratique de lecture sur son 'pourquoi ?', sur son 'comment ?'. C'est obliger à réfléchir sa lecture, à se reporter sans cesse au poème lu, dit, entendu, répété, inlassablement si nécessaire, et bien sûr au livre de poèmes et non à autre chose (une idée du poème, un sentiment de la poésie, une utilité des poètes...). C'est la lecture, parce qu'elle (re) fait le poème, qui est la vie et non à côté, et le sujet comme être de discours est fait par elle la réalisant..."

Os argumentos para ensinar poesia são múltiplos, díspares e confluentes: a poesia ensina-se por razões tão relevantes quanto distintas: sensibilidade ou espírito crítico. (Cerrillo & Atienza, 2010; Sena, 2008, entre outros), ou criatividade (Faver, 2008; Favriaud & Vinsonneau, 2010; Pereira & Albuquerque, 2004; Pramling, 2009, entre outros). Desde o pré-escolar até ao final do secundário, e de diferentes modos e com distintos objetivos, o ensino do texto poético é um facto e uma prioridade de ensino. As vantagens e as mais-valias são tão quantiosas que o seu catálogo não cabe nestas páginas. É compreensível, pois, que quanto maior a empresa, maior as dificuldades em torno dela. É o que se passa com a didática do texto poético: é um repto complexo, minado de pequenas armadilhas, alçapões furtivos que podem comprometer a leitura e a fruição do texto. Todos sabemos quais são esses riscos, razão pela qual nos eximimos à sua inventariação. Sabemos, pois, que o mais relevante é evitar os lugares-comuns e as propostas tautológicas que contaminam a leitura. O mais importante é desenvolver a

capacidade interpretativa do leitor, o seu gosto pessoal, a atração pelo texto-poema. Como afirma Lajolo (2001, p. 51),

> Como os contatos mais sistemáticos que as crianças têm com a poesia são mediados pela escola (e não se tem como fugir a isso), e como é freqüente que os textos mesmo bons sejam seguidos de maus exercícios, é bem provável que a escola esteja se não desensinando, ao menos prestando um desserviço à poesia.

Este é um dos perigos, e esta é uma das emboscadas que todos os professores tentam evitar.

2. Um texto novo e desusado é uma proposta válida?

A seleção de textos a pensar no jovem leitor constitui uma preocupação tão importante quanto uma prioridade, uma vez que a intenção de quem desenha um currículo ou de quem trabalha com ele, é sempre conseguir ir ao encontro das expetativas de quem lê, cumprindo os objetivos que são os mais conformes ao desenvolvimento do aluno. Mas este é um trabalho de assinalável complexidade e que nem sempre alcançamos. Quais os melhores textos? Os mais simples e que colocam menos desafios interpretativos? Os mais complexos e desafiantes? Todos eles, de forma faseada e contextual?

Ballester (2009, p.31) acentua a ideia de que

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> La variedad nos puede ayudar a conectar con los intereses del aprendiz que, muchas veces, se quedan en el cajón de las buenas intenciones. Siempre hemos pensado que el centro de acción de la educación literaria debe estar en la acción de leer, es decir, cómo motivar, orientar y establecer métodos de lectura del texto literario. No olvidemos que las clases de literatura deben ser una ventana abierta al mundo, tanto al real como al imaginario. Como un gran territorio sin límites ni fronteras, una extensión solidaria y la lectura como el viaje, como la travesía hacia un universo infinito de posibilidades. Sin la lectura no hay literatura. Ni fenómeno literário.

Logo, e como refere ainda o mesmo autor, "Un componente esencial de la educación literaria radica en el contacto directo con los textos y sobre todo, en la creación de un vínculo afectivo con las obras, así como en su apropiación y goce. (p.32)"

Como referimos a este propósito, (Custódio, 2018, p. 255)

> (...) a triagem de textos pressupõe determinados critérios de qualidade literária, a sua produtividade histórica, cultural e linguística, a capacidade de serem *representativos* desse mesmo contexto ou período e, ainda, a adequação à maturidade leitora do aluno. Na generalidade, esta produção que está vertida sobretudo nos manuais escolares, é amplamente reconhecida como capaz de sobreviver ao tempo, às múltiplas leituras e às distintas abordagens em sala de aula, num processo dialógico entre si e os leitores. No fundo, de modo mais ou menos indireto, atribui-se-lhes o estatuto de *canonicidade*.

Temos defendido que, no 2º ciclo do básico, convém promover e estimular a continuidade de experiências de leitura num registo de variação de textos de diferente tipologia, desde que se fomente a indagação, o questionamento, a descoberta ou a curiosidade, mas ainda a fruição estética, o desejo de conhecer e de pensar sobre o que lemos. Não menos importante é que a leitura permita aos alunos exprimirem as suas vivências afetivas e emocionais. O documento curricular destinado ao 2º ciclo do ensino básico contempla, como já mencionámos, autores como Sophia de Mello B. Andersen, António Mota, António Torrado, Luísa Ducla Soares, Luísa Dacosta, Alice Vieira, José J. Letria, João Pedro Mésseder, de entre outros. Nesta faixa etária, e para além de múltiplos objetivos relacionados com o incentivo do paladar pela leitura de poemas, convém não perder de vista alguns azimutes como a musicalidade e o ritmo, a capacidade de manipulação linguística, os jogos verbais, artifícios e combinações, a vertente lúdica, os temas acessíveis na esfera do quotidiano dos alunos, etc.

Ouvir poesia, construir, saber interpretar, ler e reler, e fruir o prazer das palavras e sonoridades, são ainda objetivos que presidem a todos os textos poéticos em qualquer nível de escolaridade. Refere Júdice (2002) que, "desde que se ensina a ler, ensina-se a ler poesia". Já afirmámos também (Custódio, 2018, p. 258) que

> A investigação em didática das últimas décadas tem demonstrado que, com frequência, o principal foco sobre o texto poético afasta-se dos seus verdadeiros objetivos e, também com alguma frequência – e por motivos tão díspares que não cabem nesta reflexão – as práticas escolares empobrecem a magnitude do texto poético que acaba por se ver reduzido a abordagens muito superficiais, desfocadas ou

excessivamente centradas em aspetos formais e estilísticos, em detrimento da mensagem, do conteúdo ou do conhecimento que aportam.

Chegamos, pois, à proposta que constitui o núcleo central desta breve reflexão: o aproveitamento de um texto que está *desalinhado* das escolhas habituais para esta faixa etária de alunos do 2º ciclo, "O colchão dentro do toucado".

Que sentido fará ler (e rir) com um texto de Nicolau Tolentino de Almeida (1740-1811), um boémio com paladar aguçado para a sátira e para o exagero, autor desaparecido há mais de dois séculos?

Como reagirão os alunos a um texto satírico que descreve a forma como uma mãe, dando por falta de um colchão, desfere uma bofetada a uma filha e lho descobre, oculto num penteado volumoso e exuberante? Como explicar aos alunos a razão pela qual a rapariga do poema escondeu um *colchão dentro do penteado*? Que moda seria essa que, hoje, nos parece extravagante e ridícula, impraticável e absurda? Estas dúvidas, só por si, são suficientemente desafiantes para que qualquer professor possa, efetivamente, perspetivar o uso deste texto em contexto letivo.

Estas dúvidas, só por si, são suficientemente desafiantes para que qualquer professor possa, efetivamente, perspetivar o uso deste texto em contexto letivo.

Ora, Tolentino, cuja sátira deste soneto o imortalizou de modo perene, é um poeta do século XVIII, pouco conhecido, hoje afastado da maioria dos manuais e coletâneas. Todavia, graças à sua fértil veia satírica, censura através deste poema a mesquinhez dos costumes da época, a pelintrice das aparências, a leviandade de certos hábitos sociais e o ridículo e caricatural de determinados comportamentos. E fá-lo de modo espirituoso e cáustico, suscitando o riso, num registo de fino e irónico humor, com um sabor popular e pitoresco. O próprio poeta apresentava-se, à época, como personagem integrante da comédia humana que caricaturava.

Ora, na poesia satírica deste período, há vários textos que dão conta desta vontade de fingimento social, de desejo de se parecer mais do que aquilo que realmente se é, e uma dessas formas traduzia-se na originalidade do vestuário e/ou dos penteados. Veja-se que, só por si, este tema tem um paralelo evidente com muitas realidades atuais que, estando distantes mais de 200 anos, são atemporais e repetíveis; não são hoje os penteados – agora outros – uma forma de afirmação? A moda e os estilos não constituem, também, um elemento agregador de classes e/ou de grupos?

Releia-se, pois, o delicioso soneto:

Chaves na mão, melena desgrenhada,
Batendo o pé na casa, a mãe ordena
Que o furtado colchão, fofo, e de pena,
A filha o ponha ali, ou a criada.

A filha, moça esbelta e aparatada,
Lhe diz co'a doce voz, que o ar serena:
"Sumiu-se-lhe um colchão, é forte pena;
Olhe não fique a casa arruinada".

"Tu respondes assim? Tu zombas disto?
Tu cuidas que por ter pai embarcado
Já a mãe não tem mãos?" E dizendo isto,

Arremete-lhe à cara e ao penteado;
Eis senão quando (caso nunca visto!)
Sai-lhe o colchão de dentro do toucado.

Nicolau Tolentino de Almeida (1968). *OBRAS COMPLETAS de Nicolau Tolentino de Almeida*. Lisboa: Estúdios Cor.

Do ponto de vista estilístico, o texto caracteriza-se pela sua simplicidade, e nem sequer coloca o desafio da complexa grandiloquência das métricas neoclássicas. O verso tem um sabor quase plebeu e familiar, e o soneto vive sobretudo da denúncia de um vulgar episódio familiar. Pensemos, pois, nas potencialidades que este texto tem, se pedirmos aos alunos que transponham estas críticas para a realidade atual e circunjacente. Veremos que responderão de modo surpreendente, dando exemplos curiosos, igualmente ridículos, e fundando um proveitoso diálogo entre épocas tão diferentes.

Num trabalho experimental com este e outros textos similares, os alunos estabeleceram analogias surpreendentemente profícuas e provaram estar à altura da comparação e do cotejo de realidades e dos hiatos dos costumes que, sendo diferentes e distantes cronologicamente, são idênticos nos seus propósitos: a pretensão pública, a aspiração social a um determinado grupo, o esforço de pertença e a ostentação vã.

Independentemente das virtualidades que este texto possa oferecer aos alunos, e que os docentes aproveitarão com grande eficiência e criatividade, gostaríamos de deixar algumas breves pistas passíveis de serem exploradas em contexto de sala de aula ou, mesmo fora dela, uma vez que o exercício de leitura e a motivação para ele tem um fértil campo fora do contexto letivo.

Estas observações que aqui sucintamente resumimos, por impossibilidade de nos alongarmos em detalhes, resultam dessa *experiência didática* em que este soneto foi disponibilizado a

alunos do 6º ano, no âmbito do domínio da *educação literária* e aquando da leitura de textos poéticos.

Eis, pois, algumas pistas de trabalho em torno da leitura deste soneto do séc. XVIII:

a) Exploração vocabular e enriquecimento lexical através de exemplos vários, de entre os quais se podem usar: *melena, aparatada, zombas, embarcado, arremete-lhe, toucado,* etc.;

b) Identificação da situação/episódio familiar, os motivos e motivações acerca do desaparecimento do colchão, e da reação da mãe perante a ousadia da filha;

c) Crítica social a hábitos e modas da época, através de uma contextualização histórica e cultural;

d) Identificação do tom satírico e da forma como o poeta ridiculariza quer o comportamento da mãe, quer a atitude da filha;

e) Reconhecimento de marcas histórico-culturais mais evidentes contidas no texto e que permitirão um cruzamento interdisciplinar, por exemplo, com a disciplina de História. É o caso da referência explícita ao "pai embarcado";

f) Comparação com alguns maus hábitos educativos de outrora e de agora, que remetem a disciplina familiar e a responsabilidades e castigos maiores para a figura paterna;

g) Cotejo entre os costumes e as modas do século XVIII e os modismos atuais dos jovens, no que respeita à indumentária, às marcas de estilo e às formas de expressão da individualidade e/ou de pertença a um grupo;

h) Exploração da imagem ilustrativa que acompanha o texto na edição de 1861, caso o docente possa dispor desse registo. (cf. Almeida, Nicolau Tolentino de – *Obras Completas de…* Lisboa: Editores – Castro, Irmão & C.ª, 1861. 1.ª edição completa. 388 págs. + 34 folhas em extra-texto + LXXXVI págs. + X págs. Profusamente ilustrado no corpo do texto e em separado.)

Arremette-lhe á cara e ao penteado;
Eis senão quando (caso nunca visto!)
Sáe-lhe o colchão de dentro do toucado.
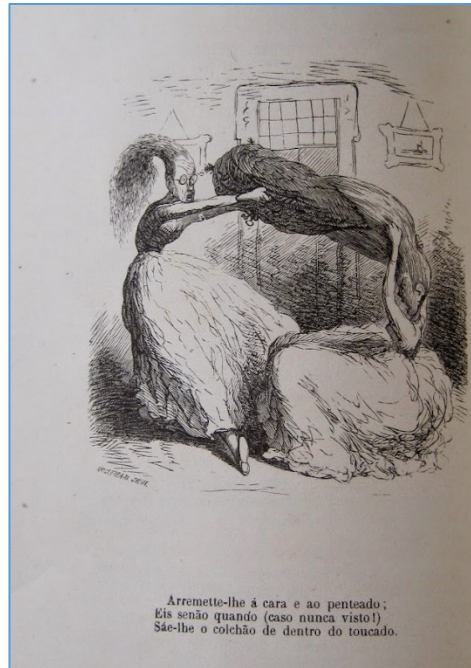
Figura I. Ilustração de Nogueira da Silva. (p. 39)

i) Leitura expressiva do poema;

j) Dramatização a partir do poema ou, em alternativa, elaboração de pequeno guião dramático, potenciando a reescrita e a metamorfose do texto poético em texto dramático, com exploração de aspetos cénicos, didascálias, adereços e/ou cenografia;

k) Aproveitamento interdisciplinar a partir do poema, permitindo ao aluno o diálogo com outras artes, nomeadamente as expressões plásticas, uma vez que fazem parte do currículo deste ciclo de ensino;

l) Sugestões de escrita criativa em torno de hábitos quotidianos da sociedade atual e, especificamente, de tendências, comportamentos ou atitudes de grupo que os alunos identificam no seu dia-a-dia e que, de uma forma ou de outra, julgam constituir motivos passíveis de serem caricaturados;

m) Propostas de leitura intertextual com outros enunciados contemporâneos da literatura infantojuvenil que envolvam situações análogas, em que se satirizam hábitos e/ou modas consideradas bizarras ou mais incomuns; (é possível usar vários textos da mesma época, ou contemporâneos);

n) Desencadeamento de debates sobre as temáticas em causa, de modo a permitir o trabalho de competências no domínio da oralidade;

o) Cruzamento com a música, enquanto área disciplinar, possibilitando aos alunos musicar o poema ou interpretá-lo, demonstrando a tangência entre a poesia e a música.

As sugestões acima descritas contemplam, como é observável, todos os domínios que integram o programa de Português (2015), mas essa intenção – quase artificial – está aqui plasmada apenas para comprovar que é possível, a partir de qualquer texto, trabalhar ou propor tarefas em todos os domínios programáticos. Mas estas pistas não constituem, em si mesmas, uma proposta de guião didático nem, muito menos, pressupõem um trabalho linear ou obrigatório.

Estes caminhos viáveis devem ser entendidos, nunca como marcas de exploração didática de caráter cumulativo, mas tão-somente, como *hipóteses* de leitura. Nenhum professor ousará dissecar um texto destes de forma exaustiva ou cumprindo um ritual didático extenso e/ou intensivo. Essa atitude é, por si só, contrária à fruição do texto.

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Qualquer itinerário que se desenhe sobre ele deve respeitar a especificidade da turma, os gostos e a preparação dos alunos, e sopesar a relação custo-benefício ao propor determinadas atividades. Por vezes, são as mais simples as mais apetecíveis e aquelas de que os alunos mais gostam. Na experiência realizada, foram usadas apenas as mais próximas ao cruzamento com as disciplinas de História, de Artes Visuais e de Música, e o debate sobre as semelhanças com hábitos hodiernos que também podemos considerar excêntricos.

A resposta dos alunos foi extraordinariamente madura, por vezes surpreendente, porque acutilante e perspicaz, tendo demonstrado que as apostas em textos normalmente afastados da esfera próxima dos alunos e dos manuais, são bem recebidos, geram momentos de aprendizagem aprazíveis e com assinalável êxito, e contrariam a ideia que por vezes erradamente fazemos, de que os alunos destas faixas etárias não são recetivos a textos considerados *diferentes* ou *mais difíceis*.

3. Breves notas finais

A encerrar este breve relato de uma experiência didática em torno de um soneto do século XVIII, importaria sintetizar alguns aspetos que consideramos de capital importância.

Um deles diz respeito à necessidade que temos de quebrar e/ou contrariar algumas rotinas no âmbito da leitura literária no 2º ciclo do ensino básico.

Os textos que os manuais propõem de acordo com as indicações programáticas são importantes para o trabalho em torno da leitura e da educação literária, mas não bastam para fomentar o prazer de ler e a atratividade pelo objeto literário. Neste campo, os contributos do PNL são decisivos e constituem, hoje, um dos maiores aliados dos professores de qualquer ciclo de ensino.

Todavia, há sempre a possibilidade de ensaiar soluções alternativas e novas, ora com textos muito recentes, ora com poemas de outras épocas e períodos literários que se afastam do escopo de textos que os alunos contactam neste ciclo. Neste âmbito, a palavra de ordem, estamos em crer, é inovar.

Uma segunda mais-valia prende-se com o uso de textos que, pela sua temática, ou pela sua atemporalidade, possam dialogar com épocas e tempos diferentes, com o quotidiano dos alunos, com a visão que têm do seu mundo. Esta é uma vantagem à qual se adiciona, no presente caso, uma componente que é do agrado de todos: a veia satírica. Nas idades em causa, os alunos despertam já para aspetos jocosos e satíricos, para a componente lúdica a que estavam habituados nos textos da literatura infantojuvenil ao longo do 1º ciclo do básico.

Agora, há que prosseguir esse objetivo e disponibilizar-lhes textos que, para além de os fazerem refletir sobre as realidades históricas e atemporais, os seduzam ainda pelo tom de brincadeira, mas também de humor ou de ironia. Este último registo, de grande cumplicidade, exige um treino por parte do leitor, uma argúcia e perspicácia interpretativa que se constrói paulatinamente através de leituras diversas e múltiplas.

Acreditamos, pois, que este aluno, futuro leitor de Gil Vicente ou de Vieira, de Eça ou de Camilo e Garrett, de Saramago, Alexandre O´Neill ou de Natália Correia, ganhará se contactar precocemente com textos que o introduzam nessa esfera e que lhe possibilitem, de modo propedêutico, aprender a ler e a apreciar enunciados cujas marcas os introduzam em novas temáticas e em novos registos de escrita. E, em nossa opinião, não é relevante que – como no caso presente – esses textos se distanciem séculos do seu tempo. Não é obrigatório que assim seja, mas também não é impeditivo que possa ser dessa forma.

Um outro aspeto diz respeito ao desafio que textos deste género colocam aos alunos. Poderão constituir propostas ousadas e com algum risco?

Não duvidamos de que sim. Mas também acreditamos que os docentes estão preparados para tal, como comprovam as várias experiências didáticas que são realizadas, por exemplo, com textos clássicos. Os alunos anseiam por novidades que os afastem das fronteiras dos manuais. A capacidade dos alunos é sempre posta em jogo quando o professor arrisca e vai mais longe; e os alunos acompanham-no. Certamente, nem todos aos mesmo ritmo, nem da mesma forma. Mas a verdade é que o professor nunca ficará sozinho se decidir avançar por novos caminhos, uma vez que os alunos percebem claramente que o mestre está a caminhar para além da sua zona de conforto pedagógico, quando propõe tarefas diferenciadas.

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É importante que, por vezes, em didática da língua – como em outras áreas – o docente eleve a fasquia, permitindo aos alunos saltos mais altos e voos mais amplos.

A seleção de textos para leitura é, provavelmente, uma das áreas mais sedutoras para um docente de língua, seja materna ou estrangeira. Esse interesse e essa atração derivam, em parte, da extraordinária e prolífica base de escolha; a oferta textual é profusamente caleidoscópica e soberbamente opulenta. Por que razão não devemos, pois, fazer dessa variedade uma estratégia, dessa abastança uma aventura à descoberta da leitura?

É imperioso que, neste ciclo em particular, se diversifique a oferta textual, se miscigenem textos de autores contemporâneos com clássicos, enunciados que toquem temas comuns mas igualmente fraturantes; textos que dialoguem com o passado mas também com o futuro; textos que saibam ir ao encontro de um leitor ávido, crítico, por vezes distraído, por vezes atento, mas sempre capaz de compreender e de aceitar a novidade, a diferença e a surpresa.

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How to cite this paper:

Custódio, P. B. (2019). Jovens leitores e um soneto português do Séc. XVIII: uma aliança viável? Um ensaio no 2º Ciclo do Ensino Básico. *Journal of Literary Education*, (2), pp. 71-89. https://doi.org/10.7203/JLE.2.14995

The Presence of C. P. Cavafy in Greek Education: Landmarks and Gaps

La presencia de C.P. Cavafis en la educación griega: paisajes y huecos.

La presència de C.P. Kavafis en l'educació grega: paisatges i forats

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Abstract

This article aims to highlight the crucial stages of C.P. Cavafy's presence in education through textbooks about literature from 1930 until today. More specifically, the research is constructed around two areas: a) the fundamental role of literary criticism and how it was related to the introduction of C.P. Cavafy in education in 1930, b) the degree of osmosis between History of Greek Literature and Education. The methodological criteria of the research are drawn from different areas, such as: i) literary criticism, ii) history of education and educational policy, iii) history of textbook anthologies, and iv) poetry anthologies. During a course of eighty years, C. P. Cavafy is found in thirty-five textbooks, teachers' textbooks and curricula; 'Ithaka' is the most anthologized poem — twelve times. The positive opinions by the critics and the momentum of school anthologies that tried a holistic approach to poetry defined the inclusion of C. P. Cavafy in the school anthologies during the educational reform of 1929-1932. The evaluation of Cavafy in the History of Modern Greek Literature by C. Th. Dimaras surpasses the efforts made by the critics of that time. Moreover, Linos Politis also holds a part of the restoration of C. P. Cavafy as far as the school textbooks are concerned, as his History of Modern Greek Literature, as well as his poetic anthology, determined the school literary canon from the days of the Restoration of Democracy (1974)[1] until now.

Key Words: History of Education in Greece; Cavafian Poetry; Literary Criticism; Educational Policy; Literature and Education

Resumen

Este artículo trata de resaltar las etapas cruciales de la presencia de C.P. Cavafis en la educación a través de libros de texto sobre literatura desde 1930 hasta la actualidad. Más específicamente, la investigación está construida sobre dos áreas: a) el papel fundamental de la crítica literaria y como está relacionada con la introducción de C.P. Cavafis en la educación en 1930, b) el grado de ósmosis entre la historia de la literatura griega y la educación. Los criterios metodológicos de la investigación se delinean a través de diferentes áreas como: a) la crítica literaria, b) la historia de la educación y la política educativa, c) la historia de las antologías escolares y d) las antologías poéticas. En el curso de

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[1] Greece was under military dictatorship, which was imposed on the 21st of April 1967, also known as the *Regime of the Colonels* or *the Junta*. The dictatorship lasted for seven years, ending on the 24th of July 1974.

ocho años, C.P. Cavafis se encuentra en 35 libros de texto, manuales de profesores y currículos. "Itaca" es el poema que aparece en más antologías (12 veces). Las opiniones positivas de los críticos y el impulso de las antologías escolares que buscaron un enfoque holístico de la poesía, definieron la inclusión de C.P. Cavafis en las antologías escolares durante la reforma educativa de 1929-1932. La evaluación de Cavafis en la *Historia de la Literatura Moderna Griega* (en griego) de C.Th. Dimaras sobrepasa los esfuerzos hechos por los críticos en aquel periodo. Además, Linos Politis también contribuyó en parte a la restauración de C.P. Cavafis respecto de los libros de texto en tanto que su *Historia de la Literatura Griega Moderna*, así como su antología poética, determinaros el canon literario escolar desde los días de la restauración de la democracia (1974) hasta ahora.

Palabras clave: historia de la educación en Grecia; poesía de Cavafis; política educacional; literatura y educación

Resum

Aquest article tracta de ressaltar les etapes crucials de la presència de C.P. Kavafis en l'educació a través de llibres de text sobre literatura des de 1930 fins l'actualitat. Més específicament, la investigació està construïda sobre dues àrees: a) el paper fonamental de la crítica literària i com està relacionada amb la introducció de C.P. Kavafis en l'educació el 1930, b) el grau d'osmosi entre la història de la literatura grega i l'educació. Els criteris metodològics de la investigació es dibuixen a través de diferents àrees com: a) la crítica literària, b) la història de l'educació i la política educativa, c) la història de les antologies escolars i d) les antologies poètiques. En el transcurs de huit anys, C.P. Kavafis es troba en 35 llibres de text, manuals de professors i currículums. "Itaca" és el poema que apareix en més antologies (12 vegades). Les opinions dels crítics i l'impuls de les antologies que buscaren un enfocament holístic de la poesia, van definir la inclusió de C.P. Kavafis en les antologies escolars durant la reforma educativa de 1923-1932. L'avaluació de C.P. Kavafis a la *Història de la literatura grega moderna* (en grec), de C.Th. Dimaras sobrepassa els esforços fets pels crítics en aquell període. A més a més, Linos Politis també va contribuir en part a la restauració de C.P. Kavafis respecte dels llibres de text en tant que la seua la *Història de la literatura grega moderna* (en grec), a més de la seua antologia poètica, van determinar el cànon literari escolar des dels dies de la restauració de la democràcia (1974) fins ara.

Paraules clau: història de l'educació a Grècia; poesia de Kavafis; política educacional; literatura i educació

1. Introduction

Critics and the historians of literature are now certain as to what extent C. P. Cavafy led poetry to modernism in terms of form as well as meaning. The modernism in Greek literature is primarily seen through the work of the Alexandrian poet, whose ground-breaking transformation of the poetic rhythm, implied strain, his association of the past with the present in diachronic terms as well as his dramatic style and irony caused amazement (Vagenas, 1984; Vagenas, 2003; Kokoris, 2006). This article tracks the path of C. P. Cavafy's poetry in education since the school literary canon first absorbed C. P. Cavafy until the present day in an attempt to clarify the relationship between education and the history of literature as well as in the field of

literary criticism, at a time when history of literature did not yet have a specific pattern of how

This article attempts to trace C. P. Cavafy's poetic journey in education from 1930 until today and to clarify the interactions between education, history of literature and critique regarding C. P. Cavafy within the last eighty years. C. P. Cavafy's journey into the school literary canon is full of gaps and reappearances, but enough to allow us to shed light upon the poet's presence and in some cases his provocative absence from education and to discover ruptures within this journey.

to evaluate his poetic work. The ill-defined relation between literary critique and the first incorporation of C. P. Cavafy in the curriculum, as well as the inability of related articles in literature journals to evaluate and fully redefine the aesthetic and ideological notions of the involved anthologists during the last decade set a number of questions: (a) was the critique the fundamental factor for which Cavafy was included in education? (b) How did the history of literature act as a filter in terms of including Cavafy in education? (c) Was the role of the history of literature of the same importance throughout the whole journey of Cavafy's works in school?

This article attempts to trace C. P. Cavafy's poetic journey in education from 1930 until today and to clarify the interactions between education, history of literature and critique regarding C. P. Cavafy within the last eighty years. C. P. Cavafy's journey into the school literary canon is full of gaps and reappearances, but enough to allow us to shed light upon the poet's presence and in some cases his provocative absence from education and to discover ruptures within this journey. It is these ruptures, indeed, that are the indicators of the rediscovery of Cavafy in the textbooks. The criteria of editing Cavafy's journey in education derive from a variety of different fields: (a) literary criticism; (b) the History of Modern Greek Literature; (c) poetic anthologies; (d) the history of school literary anthologies (textbooks); and (e) educational policy.

2. The time of polyphony in textbooks anthologies (1930-1938)

C. P. Cavafy makes his first appearance in the school literary canon in 1930 with 'Trojans'[2] and 'Thermopylae' in *Modern Greek Readings (Neohellinika Anagnosmata)*, edited for grade 5 of secondary education as well as with 'Candles' and 'Waiting for the Barbarians' found in *Modern*

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[2] Regarding the poems' titles, the following three English publications have been used: a) *C. P. Cavafy, Collected Poems,* translated by Edmund Keely and Philip Sherrard (edited by George Savidis), Princeton University Press, Princeton New Jersey, 1975, b) *The Complete Poems of C.P. Cavafy* translated by Rae Dalven (with an introduction by W.H Auden), Harcourt Brace & Company, New York and London, A Harvest / HBJ Book, 1976 and c) *C.P. Cavafy, The Collected Poems,* translated by Evangelos Sachperoglou, Greek text edited by Anthony Hirst, with an introduction by Peter Mackridge, Oxford - New York, Oxford University Press, 2007.

Greek Readings (Neohellininka Anagnosmata) for grade 6 of secondary education also in 1930. One year later, in 1931, Cavafy is introduced in grade 1 of secondary education with the rimmed poem 'Supplication', whereas in that same year Cavafy is also introduced in Professional Education with the same poem as part of the curriculum for the second grade of Middle and Technical School of Trade (Varelas, 2007; Paroritis and Argyropoulos, 1930; Tambakopoulou, 1930).

The aforementioned school textbooks that were edited during the time of 'polyphony', namely the time of the use of more than one textbook for the teaching of literature, were influenced by demoticism (the use of demotic language, namely the language of the people) as they were created during the educational reform of 1929-1930; a reform inspired by the faith of those involved in the Ministry of Education to the movement of educational demoticism, under the leadership of the Minister of Education Georgios Papandreou[3]. The movement of Educational Demoticism took place between the years 1897-1922, and at the epicentre of this movement were the efforts made by the educationalists and linguistics for the introduction of demotic language into schools (Terzis, 1993). His ideas, already made clear in his article published in the *Bulletin of Educational Association (Deltio tou Ekpaideytikou Omilou)*, which was the ideological instrument of demoticism, under the title *The Boundaries of Demoticism*[4] (*Ta oria tou dimotikismou)*, are put into practice with the curricula of this reform. In this article, G. Papandreou attempts — and to a large extent manages — to come up with a theoretical definition of demoticism. To be more specific, he associates demoticism with the sociopolitical situation as he makes a direct connection to four "social ideologies" or "sociological systems," according to his own definitions: (a) conservatism, (b) neo-liberalism, (c) liberalism/progressivism and (d) socialism; he concludes that Demoticism, though not a sociopolitical system, may be associated with either of the aforementioned systems (Papandreou, 1914).

The textbook literary anthologies of this period are the result of the curricula of the educational reforms mentioned above and they managed to change what the previous reforms had failed to change. Thus, for the first time, the teaching hours dedicated to the classical Greek language and classical Latin language were limited, while it is obvious that the teaching of the demotic language and Modern Greek literature was prioritized according to both quantity as well as

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[3] The first incumbency of Georgios Papandreou as Minister of Education lasted from January 1930 until May 1932, during which he put into practice the principles of Demoticism regarding the use of demotic language in education and the diminishing of teaching of the classical Greek language and classical Latin language (Terzis, 1993).

[4] It is understood that Georgios Papandreou's first incumbency was not his first expression of preference to Demoticism.

quality. Especially, concerning the amelioration of the teaching of Modern Greek Literature, it may be claimed that it is related to the introduction of the demotic language in middle schools but mainly to the minimum number of Modern Greek literature texts which were in 'katharevousa'[5] taught (Terzis, 1993).

Within this background of reform and originality the introduction of a rather peculiar, at the time, poet was considered a welcome idea within the fields of educational policy. Although C. P. Cavafy was not entirely a demoticist - namely user of the demotic Greek language - since his poetic style was a mixture of demotic Greek with intentional archaic inclinations and the use of idioms of the Constantinople Greek, the language he used, being mainly demotic, would guarantee the originality and the immediateness, which were considered basic advantages of the demotic language (Kokoris, 2006; Politis, 2004).

But what were the different processes that took place in the field of literary criticism regarding the evaluation of C. P. Cavafy during the period 1900-1930?

The first insightful opinion on the poetry of C. P. Cavafy was given by Gregorios Xenopoulos at the beginning of the 20th century. In his text published in 1903, Xenopoulos attempted an evaluation of thirteen poems by Cavafy, out of which eight are fully embodied in his text and which he tried to assess in terms of form and content. Three out of the aforementioned five poems with which Cavafy entered the school textbooks mentioned above were given a positive evaluation by Xenopoulos: 'Supplication', 'Candles' and most of all 'Thermopylae', which was the core in Xenopoulos' criticism and for which no other evaluation attempt had been made during the period 1900-1930 (Xenopoulos, 2003). In nearly every critique until 1930, which were not few but in most cases positive, the poem 'Thermopylae' was not mentioned at all or was dealt with in shorts (Agras, 1922; Thrylos, 1925; (Vrisimitzakis, 1923; Forster, 2003; Petridis, 2003; Segkopoulos, 2003). This allows us to consider Xenopoulos' critique as the clearest as well as the most up-to-date and decisive one regarding the poem's inclusion in the journal *Modern Art* (*Nea Techni*), in 1924 (Souliotis, 1995), but mainly for its incorporation in the textbooks of 1930.

How were the rest of the poems included in the textbooks perceived by the audience? Let us resume from where we stopped; the textbook of grade 5 of secondary education is focusing

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[5]"Katharevousa" was a form of Modern Greek language, an artificial Greek language based on Classical Greek, which is legally displaced in 1976 by Demotic Greek.

specifically on the poem 'Trojans'. The background of this poem is historical-at least prima facie-and was published in 1905 in the 'Panathinaia' journal; it was among the less anthologized poems by Cavafy for the period between 1900 and 1930, and the most important critique on it was that by Pavlos Petridis in 1909. His special article in the journal *Modern Art* (*Nea Techni*) in 1924[6], was the first journal to have ever included a poem by Cavafy. The 'Trojans' were anthologized by theme by Petridis in his text under the title "Constantinos P. Cavafy: An Alexandrian poet", in which he attempted a sociological and philosophical reading of the symbols of the poem. In the school literary anthology of secondary education grade 6, 'Candles' and 'Waiting for the Barbarians' were already under consideration. 'Candles', as mentioned, had been analyzed by Xenopoulos and a few years later by Petridis, while the critic Alkis Thrylos also attempted an analysis, though only partially, in his 1924 text "C.P. Cavafy".

'Candles' was anthologized by Xenopoulos, as previously mentioned, whereas the critic Alkis Thrylos also commented partially on the poem in his monograph entitled 'C.P. Cavafy' presented in 1924 (Thrylos, 1925; Xenopoulos, 2003; Petridis, 2003). 'Waiting for the Barbarians' was initially anthologized by Petridis in 1909, but was analyzed in depth by the critic Tellos Agras in his "The poet C. P. Cavafy" monograph, which was proven decisive for including Cavafy in the textbooks. His critique, presented as part of a lecture in 1921, was a systematic attempt to legalize Cavafy in education provided that: (a) it clearly set the boundaries of the duality of form and ideology as far as the creation of the poetic object is concerned, while at the same time establishing this diptych as a mechanism of reading

However, the lack of a specific and scientific outline from the history of literature point of view is obvious in education, and as a result the poems by Cavafy were sometimes included in the lyric section of the textbooks, while in other cases they were considered symbolic and dealt with as such

criteria configuration, (b) it researched the effect of Cavafy's poetic prose as an analogy of the symbolism of Mallarmé and Verlaine, the decadence of Baudelaire and perhaps Knut Hamsung's neo-Romanticism, (c) it established Cavafy's particularity in terms of style by placing this poetic style in the same category as that of the Greek poet Andreas Kalvos[7] and (d) by being published in the *Bulletin of Educational Association (Deltio tou Ekpaideytikou Omilou)*, his critique would

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[6] In the special feature of the *Nea Techni* (*Modern Art*) journal on Cavafy there are 28 poems. The poems were not selected by the total of Cavafy's poems, as his work was in progress, but from the 115 poems written so far. The special feature on Cavafy has been reedited in 1983. These 28 poems can be found in p. 79-83. See *On* (*C. P. Cavafy*. (1983). *Nea Techni*, Athens, E.L.I.A. (*Κ.Π. Καβάφης, Νέα Τέχνη.* (1983). Αθήνα: Ε.Λ.Ι.Α., *1983*).

[7] Andreas Kalvos (1792-1869) was a Greek poet of the Romantic School and contemporary of the poet Dionysios Solomos. He also belongs to the 'Heptanese School of literature', in which Dionysios Solomos played a pivotal role.

ensure his opinions would be noticed, a move that gave him the advantage of being indirectly associated to education, while at the same time putting him in a position to create the appropriate conditions that would help include Cavafy in education (Agras, 1922).

At times during which sophisticated verses and long poetics was the mainstream approach and the patriotic poetic style of the poet Kostis Palamas[8] was the literary trend, the literary critique of 1900-1930 was the one that ensured Cavafy's inclusion in education in the early 1930s. However, the lack of a specific and scientific outline from the history of literature point of view is obvious in education, and as a result the poems by Cavafy were sometimes included in the lyric section of the textbooks, while in other cases they were considered symbolic and dealt with as such. The positive opinions by the critics and the momentum of anthologies that tried a holistic approach to poetry defined the inclusion of Cavafy in the school anthologies. Nevertheless, Cavafy's poems did not last for more than eight years, after which they were excluded without being replaced.

3. From stagnation and censorship to establishment (1950 -1975)

> In 1938 C.P. Cavafy is excluded from school textbooks. The same year, the dictatorship of 4th August 1936 by Ioannis Metaxas attempted to rewrite the textbooks based on the 1935 curricula, demonstrating a conservative turn regarding the teaching of literature contrary to the curricula and the anthologies of former years. The authorship of the new books was the result of the aforementioned negative change in politics, while the regime established by the dictatorship of 4th August 1936 by Ioannis Metaxas and the foundation of O.E.Δ.B[9] gave the modern spirit of the 1930's its "coup de grace" (Kountoura, 2006; Togias, 1988).

The textbook anthologies would more or less demonstrate the ideology of Metaxas' dictatorship and would keep the subject of literature dependent upon that of history. The aforementioned textbooks of *Modern Greek Readings* remained in education until 1950, as the Nazi Occupation of Greece (1941-1944) along with the Greek Civil War (1946-1949) that followed clearly impacted decisions in education. In these new anthologies, commissioned by the 4th August

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[8] Kostis Palamas (1959-1943) was a Greek poet, a central figure of the Greek literary generation of the 1880s and the leader of the so-called 'New Athenian School'. He also wrote the lyrics of the 'Olympic Hymn'.

[9] To be exact, the Association for Editing of School Books (O.E.Δ.B) was founded in 1937 and the first books were written in 1938.

regime, the conservative mentality of which had already been determined three years earlier, C. P. Cavafy was nowhere to be found (Kountoura, 2006).

Meanwhile, the *Epitome of Modern Greek Literature* by Elias Voutierides, which was published in 1933, did not include C. P. Cavafy. Voutierides proved incapable of understanding the modern spirit of Cavafy's poems and he criticized the form and the meaning of the poems based on ideological criteria and accused the poet of lack of normality in language use, lack of verse inspiration, vagueness and insignificant philosophical ideas and false aesthetics. At a time when the tug-of-war between demotic language and archaic 'katharevousa' was at its peak, Voutierides' arguments on Cavafy's uncharacterized and uncategorized language acted a useful weapon in the arsenal of the conservative enemies of Cavafy. Similarly strong was the argument on lack of verse creation, since the verses of Kostis Palamas were not only admirable, but also unquestionable. Finally, Voutierides confessed without hesitation his prejudice against Cavafy's homoeroticism, attributing a sanctimonious character to poetry. The low-profile poetry of C. P. Cavafy and the exploration of the human pathos in times of decadence did not match the patriotic style and the national pride of the curriculum and the dictatorship of 4th August (Kountoura, 2006; Voutierides and Giakos, 1976).

The reunification of Cavafy's poetry with the history of Greek education took place twelve years later, in 1949, when the end of the Greek Civil War demanded the reconsideration of educational matters. In 1948, and before the end of the war, a call for writing new school textbooks is announced (Kountoura, 2006; Togias, 1988). From an ideological point of view, the textbook anthologies of that time did not differ from those of the dictatorship of the 4th August period. Literature remained attached to history and served still the demands of the national ideals, resulting in the constructions of the national identity of young Greeks (Kountoura, 2006; Togias, 1988). In spite of the conservative nature of the school books of the time, published under the Association for Editing of School Books in 1950, C.P. Cavafy made a comeback with the poems 'Thermopylae' and 'Ithaka' in the sixth grade of secondary education[10] (Kontopoulos and Papakostantinou, 1950) and in schools of professional education with the poems 'Ithaka', 'Candles' and 'The City' (Varelas, 2007).

> **The low-profile poetry of C. P. Cavafy and the exploration of the human pathos in times of decadence did not match the patriotic style and the national pride of the curriculum and the dictatorship of 4th August**

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[10] Nowadays High school Grade 3.

The textbook anthologies of 1956 were written under the regime of the constitutionalized Greek-Christian turn in education (Charalampous, 1990) and it was only for the first time that the school literary canon differed so much from the literary canon. Although the *History of Modern Greek Literature* by C. Th. Dimaras, already published by 1948, solved many problems regarding authors and their works, the book was not properly utilised in education. (Kountoura, 2006). It must be mentioned here that Dimaras spoke quite highly of Cavafy (Dimaras, 2000). C.P. Cavafy's presence in the school textbooks was modest, since only 'Thermopylae' in grade 5 of secondary education and 'Ithaka' and 'Thermopylae' in grade 6 of secondary education were to be found (Kalamatianos, Stathopoulou-Christofelli, Kontopoulos, Fotiades and Miniatis 1956α; Kalamatianos, Lagios and Stathopoulou – Christofelli, 1956β). In addition, 'Ithaka' was under censorship therefore jeopardizing its teaching. The reason for this censorship was mainly due to the use of the word 'sensual' in the verse "*sensual perfumes of every kind/as many sensual perfumes as you can.*" The poem was taught censored for nearly twenty years until its full restoration in 1982. In 1965, the two aforementioned poems would be studied for the *Modern Greek Literature Diploma Assessment Examination*, whereas 'Ithaka' together with *Supplication* would become part of the curriculum of naval education. (Varelas, 2007).

The edition of 154 poems by C. P. Cavafy in 1963 under G. P. Savidis played a pivotal part in the aesthetic establishment of the entire work of C. P. Cavafy. Linos Politis also played a part in the restoration of Cavafy, as far as the school textbook anthologies are concerned. He achieved this with his short 'History of Modern Greek Literature: short diagram - Bibliography' published in 1968, which offered in a few lines, yet clearly, a positive critique on Cavafy focusing on two axes: (a) the originality of Cavafy's poetry in terms of form and ideology and (b) the harmonious blend of meaning and form. Indeed, Politis specifically referred to Cavafy's modernism and focused on the inability of many critics of the time to comprehend his ideas and to express a positive opinion. (Politis, 1968).

In 1965, the seventh volume of Linos Politis' first edition of poetic anthology was released under the title *Sikelianos - Cavafy and the newcomers*, in which Politis included twenty-eight poems by Cavafy (Politis, 1965). Three out of the four of Cavafy's new entries were derived from Politis' anthology: 'The first step', included in the thematic section 'Social Life' for secondary education grade 4 (Vranousis, Sfiroeras, Kalamatianos, Romaios and Parris, 1975), 'Voices' and 'Alexandrian Kings' in secondary education grade 5 textbook (Kalamatianos, Stathopoulou-Christofelli, Kontopoulos, Fotiades and Miniatis, 1975a) and 'God abandons Antony' in the thematic section 'Lyrical Poems' along with 'Ithaka' and 'Thermopylae' in secondary education grade 6 (Kalamatianos, Lagios and Stathopoulou- Christofelli, 1975b). Thus, for the first time, the

school literary canon was enriched with new poems in addition to historical ones, while one of them was included in the *Social Life* thematic section. In the meantime, new thinking is brought about regarding the effect of the history of literature in the school literary canon; it was the beginning of the regime of the *History of Literature* by C. Th. Dimaras and of the *History of Literature* by Linos Politis.

4. From 'periphery' to the 'centre' (1977-2010): Cavafy's domination

The necessity for education to be modernized, and more specifically the subject of literature, seems to take place approximately three years after the Restoration of Democracy. This modernization was indicated both by the new school textbooks for literature as well as the way their content was structured (Kountoura, 2006). The main features of the new textbook literary anthologies were: (a) the revised texts and (b) the utilization of the books regarding Modern Greek Literature which were written by C. Th. Dimaras and Linos Politis. As far as C. P. Cavafy is concerned, it is essential that we begin with the fact that Cavafy was taught for the first time in forty-seven years in the middle school; in grade 2 and 3 we find 'Poseidonians', 'In 200 B. C.', 'The first step', 'Those fought for the Achaean League' and 'June, 27, 1906, 2 p.m'. Let us indicate that the school literary canon was enriched as far as Cavafy is concerned, as not only were three poems to be included for the first time, but also two of these ('Poseidonians' and '27 June, 1906, 2 p.m') were not even among the 154 of the canon (Gregoriadis, Karvelis, Balaskas and Paganos, 1977; Gregoriadis, Karvelis, Balaskas and Paganos, 1979)*.

C. P. Cavafy seemed to be taking a dominant role in the new school textbook literary anthologies for high-school (grades 1 to 3) edited in the 80s; four of his poems were included in the school book literary anthology for high–school grade 2, whereas three more poems of Cavafy were found in the book for grade 3. All of the said poems were transferred to the school book of grade 1 in 2001. The school literary canon was enriched even more, as, apart from the restoration of 'Ithaka', after 30 years of censorship, the rest of the poems were new entries (Gregoriadis, Karvelis, Milionis, Balaskas, Paganos and Papakostas, 1982; Gregoriadis, Karvelis, Milionis, Balaskas, Paganos and Papakostas, 1983; Gregoriadis, Karvelis, Milionis, Balaskas, Paganos and Papakostas, 2001).

The radical establishment of Cavafy seemed unstoppable, and during 1998-2008, poems by C. P. Cavafy were a sine qua non condition for all textbook anthologies. In 1998 the textbook of 'Modern European Literature' for high-school grade 2 included 'The Windows' and 'Che fece il gran rifiuto', while one year later iterature was introduced as a subject in the Arts and Humanities section, and Cavafy's poems which are selected were 'Caesarion', 'Dareius' and 'Melancholy of Jason Cleander,

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poet in Commagini, A. D. 595'. In the school books of professional education, C. P. Cavafy was represented with 'Ithaka' and 'As much as you can'. In primary education (grades 5 and 6), edited in 2001, Cavafy poem 'Supplication' was included in the thematic section 'Our family'. The inclusion of Cavafy in primary education was a landmark, indeed. Another significant aspect was that the poem was no longer bound to the austere religious ideology but was now part of the more general and closer to the young age (Vagenas, 1998, Kagialis, Polkas, Tararas and Fragkoglou; Akrivos, Armaos, Karageorgiou, Bella and Belichoudi, 1999a; Angelakos, Deli, Konstantinidis and Baliami-Stefanakou, 2001a; Givalou- Katsiki, Kalogirou, Papadatos, Protonatoriou and Pylarinos, 2001).

For middle-school grades 1 and 2 textbook anthologies, edited in 2006 and based on the old curricula, we find Cavafy with 'Supplication', 'In Church' and 'Thermopylae' respectively. For grade 3, three poems by C. P. Cavafy are found: 'As much as you can', 'Voices' and the historical 'In the Year 200 B.C'. Some of Cavafy's poems were taught along with other poems and short stories, or parts of novels of other authors in all grades of middle and high school. (Pylarinos, Chatzidimitriou and Varelas, 2006a, 2006b; Garantoudis, Chatzidimitriou, and Menti, 2006a, 2006b; Kagialis, Dounia and Menti, 2006a, 2006b; Georgiadou, Katsiampoura, Kroupi - Kolona, Patouna, Chatzidimitriou - Paraschou and Chatzitheocharous, 2008a, 2008b, 2008c; Akrivos, Armaos, Karageorgiou, Bella and Belichoudi, 1999b).

However, what defined Cavafy's comeback in education during the 50's since the ideology of the educational curriculum remained conservative? One might say that it was Constantinos Th. Dimaras and his 'History of Modern Greek Literature' published in 1948. Let us examine its contribution to the establishment of C. P. Cavafy in the history of Greek literature. Dimaras examines Cavafy in the chapter entitled "Under the heavy shadow of Palamas" and specifically, in the subchapter "New falls – New hopes." Although Dimaras included C. P. Cavafy in the same subchapter with K. G. Karyotakis – for whom he expresses a negative opinion as he considers

Karyotakis to represent the dissolution of traditional values – the poet from Alexandria, according to Dimaras, though special, does not represent fall, but hope (Dimaras, 2000).

Dimaras focuses on the influences upon C. P. Cavafy:

> Naturally, apart from the influences from the out-of-date Athenian Neo-Romanticism, Cavafy also had at his disposal other sources, clearer and more melodious, from where he could harvest poetic themes. The French Parnacism is on its peak, cold-blooded, noble, subtly, an exquisite antidote to the exaggerations of Romanticism (…). This second effect is soon to find its match: Symbolism, lacking half its tones, a state of submission, a state of relaxation, day-dreaming and abstractness closes the circle in which the new (sic) Cavafy is testing his powers (…) let us relate the philosophical poetry to Romanticism, the historical poetry to Parnacism and Aesthetics to Symbolism (…). His (Cavafy's) meter is the iambic, the finest match to out prose; his peculiar language, a mixture of archaic and demotic, is of course, due to a number of reasons (…).It is not enough to be simple, (…) it ought also be this: language must hide the world of emotions, not reveal it (…). This charm of the language, its cold-bloodedness, is what allows us to feel that it rules the passion in an artistic manner (…). He has conquered the art of visions, the erotic visions, but without making it any easier for us to comprehend the historical visions (…). In addition, his out-of-the-ordinary eroticism, sometimes obvious in his poems, could also be a parting of inspiration: Has got something to hide under fake confessions that necessarily come with an element of arrogance[11] (Dimaras, 2000, p. 597).

 The presentation of Cavafy by Dimaras was scientific: (a) he placed Cavafy in the history of Modern Greek literature; (b) he associated Cavafy's life with his work; (c) he mentioned both the positive and the negative critiques of Cavafy up until then; (d) he assessed Cavafy's work based on chronological and style-related criteria; (e) he traced and theoretically organized the effects of Romanticism, Parnacism and Symbolism on Cavafy (Dimaras, 2000).

In 1977, Linos Politis published the revised edition of his poetic anthology changing the title from 'Sikelianos, Cavafy and the newcomers' to 'Cavafy, Sikelianos and poetry until 1930'. The title informs the reader of the significant position Cavafy now held in this volume. The aesthetic establishment offered by Politis can be understood if combined with his revised edition of his 1978 *History of Modern Greek Literature* as well as with the years his books were taught in the Department of Greek Medieval and Modern Greek Philology in the Aristotle University of Thessaloniki in Greece. In his chapter on C. P. Cavafy, Politis does not hesitate to place him in

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[11] The translation is mine.

The presentation of Cavafy by Dimaras was scientific: (a) he placed Cavafy in the history of Modern Greek literature; (b) he associated Cavafy's life with his work; (c) he mentioned both the positive and the negative critiques of Cavafy up until then; (d) he assessed Cavafy's work based on chronological and style-related criteria; (e) he traced and theoretically organized the effects of Romanticism, Parnacism and Symbolism on Cavafy

the center of Modern Greek literature, pointing out that "(…) in the periphery of Hellenism, in Alexandria, a poet creates what was meant to be in the epicenter of the evolution of Modern Greek poetry"[12] (Politis, 1977; Politis, 2004 , p. 227).

Linos Politis' *History of Modern Greek Literature* played a decisive role in the writing of the ninth series of school textbook anthologies, but at the same time another anthology was equally decisive and in favor of Cavafy. It was the volume *Greek Poetry Anthology – Grammatology* published by Sokolis Editions. Cavafy's central place in this volume was not at all coincidental, as Costas Stergiopoulos' introduction on modernism deems C. P. Cavafy as its precursor. Should we attempt a comparison among the school anthologies from 1977 to 2001, it would not be hard to indicate that out of the thirteen of Cavafy's poems that were introduced in the school literary canon, eight were suggested by Linos Politis and Sokolis in their anthologies as well as in Politis' 'History of Modern Greek Literature' (Politis, 1977; Politis, 2004; Stergiopoulos, 1980).

5. The beginning of an unquestionable restoration: New Curricula, 2011

Although the course of Cavafy in the history of literature and in education seemed many times incompatible, given the reluctance to unconditionally embrace his work, the new curricula (Apostolidou, Kountoura, Prokopiou and Hontolidou, 2011) for literature and the efforts by the Ministry of Education to found the new school not only attempted to enlarge the school literary canon, but also managed to combine two canons: that of literature and that of education. The combining of the two allows us to certify not only the progress on a scientific level, for which history of literature operates as an indicator, but also to conclude that this development was social as much as it was educational. Firstly, the examination of Cavafy outside the boundaries of the 'New Athenian School' and his

The fact that they are erotic poems is very important, because until then they were considered somehow a taboo for secondary education, mainly because of the poets' homosexuality

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[12] The translation is mine.

inclusion in a larger group, that of the introducer of Modernism, restored his position in the school literary canon. In addition, the poems recommended for parallel reading in high school grade 1 under the thematic section 'Tradition and modernism of contemporary poetry', with the exception of the already anthologized 'Polis', were the following: 'Walls', 'Morning sea', 'Body, Remember…' and 'So much I gazed'; they were for the first time recommended for parallel reading contributing to the extension of the school literary canon. The fact that they are erotic poems is very important, because until then they were considered somehow a taboo for secondary education, mainly because of the poets' homosexuality. This was a form of restoration for C. P. Cavafy in education, but also a social breakthrough towards educational purposes, the significance of which may be attributed to or comprehended: (a) in relation to the school presence of C. P. Cavafy from the first time his work was included in an anthology until 2011; (b) under the prism of the social impact and the connection between society and the education and (c) within an educational and pedagogical background encouraging the students of the digital age to meet the work of C. P. Cavafy in a holistic prospect.

6. Conclusions

During a course of eighty years, C. P. Cavafy is found in thirty-five anthologies, teachers' textbooks and curricula, whereas the parallel reading recommendations reach a staggering eighty-seven; Ithaka is the most anthologized poem — twelve times. At times when sophisticated verses and long poetics was the mainstream approach and the patriotic poetic style of Kostis Palamas was the literary trend, literary critique of 1900-1930 ensured Cavafy's inclusion in education in early 30's. The positive opinions by the critics and the momentum of school anthologies that used a holistic approach to poetry defined the inclusion of C. P. Cavafy in the school anthologies during the educational reform of 1929-1932.

 The position of Cavafy in the History of Modern Greek Literature by C. Th. Dimaras surpasses the efforts made by the critics of that time. It is a secure and unquestionable position which is now examined by a historian critic of literature, who traces, sets the boundaries and acknowledges the association of Cavafy to the literary trends. However, the knowledge offered by C. Th. Dimaras was not be included in school textbook anthologies until after the Restoration of Democracy (and mostly since 1977). Moreover, Linos Politis also partly responsible for the restoration of C. P. Cavafy as far as the school textbooks are concerned, as his History of Modern Greek Literature, as well as his poetic anthology, determined the school literary canon from the days of the Restoration of Democracy until now. The complete and unquestionable recognition

of C. P. Cavafy as far as education is concerned, took place in 2011 through the efforts made by the designers of the NCS regarding literature. By introducing poems of Cavafy with a homosexual theme, the NCS designers managed to combine two canons, that of literature and that of education.

7. References

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How to cite this paper:

Non European Cultural Heritages in Poetry for Young People (In and Out of School)

Herencias culturales no europeas en poesía para jóvenes (dentro y fuera de la escuela)

Herències culturals no europees en poesia per a joves (dins i fora de l'escola)

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Abstract

Poetry can be especially well-suited to encouraging awareness, reflection and debate about cultural difference. This article reflects on poetry's overlooked suitability to engage young people in the expression of cultural difference in a progressively globalized world where cultivating cross-cultural understanding and tolerance needs to be at the top of our agendas

My research paid attention to the different forms that poetry can take when young audiences interact with it. I focused both in school poetry and in poetry that circulates outside the straightjacket of formal educational contexts. The main body of this article focuses on literary qualities of texts but the first sections summarize the theoretical lenses that informed my investigation and the rationale that I used. I also include in this article, after an explanation about literary features in poems, a summary of the reflections that emerged from the analysis of printed and digital material and in conversations with interviewed key informants.

Keywords: Postcolonial poetry, Cultural difference, poetry and youth, poetry in performance

Resumen

 La poesía puede ser muy adecuada para incentivar la conciencia, la reflexión y el debate sobre la diferencia cultural. Este artículo reflexiona sobre la adecuación para comprometer a los jóvenes en la expresión de la diferencia cultural en un mundo progresivamente globalizado en el que el cultivo de la comprensión intercultural y la tolerancia necesita prioridad.

Nuestra investigación presta atención a las diferentes formas que puede tomar la poesía cuando las audiencias jóvenes interactúan con ella. Focalizamos tanto en la poesía escolar como en la poesía que circula al margen de la camisa de fuerza de los contextos de educación formal. El cuerpo principal de este artículo focaliza en las calidades literarias de los textos, pero los primeros apartados resumen los enfoques teóricos que avalan nuestra investigación y la lógica que se ha utilizado. También se

incluye en este artículo, tras una explicación sobre los rasgos literarios de los poemas, un resumen de las reflexiones que surgen del análisis de material impreso y digital y en conversaciones con informantes clave entrevistados.

Palabras clave: poesía postcolonial; diferencia cultural; poesía y juventud; poesía en *performance*

Resum

La poesia pot ser molt adequada per a encoratjar la consciència, la reflexió i el debat sobre la diferència cultural. Aquest article reflexiona sobre l'adequació per a comprometre els joves en l'expressió de la diferència cultural en un món progressivament globalitzat on el conreu de la comprensió intercultural i la tolerància necessita ser prioritària.

La nostra recerca para atenció a les diferents formes que pot prendre la poesia quan les joves audiències interactuem amb ella. Focalitzem tant en la poesia escolar com en la poesia que circula al marge de la camisa de força dels contextos d'educació formal. El cos principal d'aquest article focalitza en les qualitats literàries dels textos però els primers apartats resumeixen els enfocaments teòrics que avalen la nostra investigació i la lògica que s'ha utilitzat. També s'hi inclou en aquest article, després d'una explicació sobre els trets literaris als poemes, un resum de les reflexions que sorgeixen de l'anàlisi de material imprès i digital i en converses amb informants clau entrevistats.

Paraules clau: Poesia postcolonial; diferència cultural, poesia i joventut, poesia en *performance*

> Intercultural dynamics - whether experienced as a condition of tragic mixture and alienation or as the comic integration of multiple strategies and sources – have fueled some of the most powerful poetry of our time
>
> (Ramazani 2001, p. 7)

1. Theoretical lenses and context

Postcolonial theory and debates framed my research design. The postcolonial debate about children's literature has been mostly limited to fiction. This situation could be contested given the relevance of poetry within literature and within the global education of individuals. Postcolonial approaches to mainstream poetry are scarce and the few existing book-length studies about the particular literary qualities of poetry that can be explored from a postcolonial perspective do not focus on poetry for young people. Ramazani (2001) states "postcolonial studies and poetics offer a potentially valuable blend of strategies for exploring (an) important
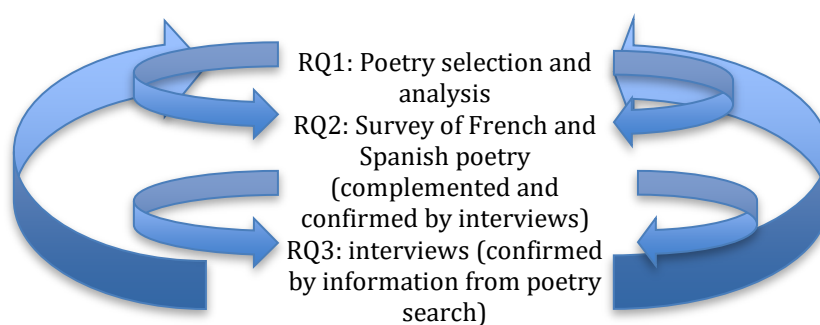
Postcolonial approaches to mainstream poetry are scarce and the few existing book-length studies about the particular literary qualities of poetry that can be explored from a postcolonial perspective do not focus on poetry for young people.

and varied body of work" p. 4). Demonstrating a postcolonial approach to poetry for young people works with the disruption of many conventions prevailing in mainstream school approaches and dominant poetry culture. A postcolonial approach is interested in how poetry deploys different aesthetic or discursive elements as a means of challenging the dominance of Western linguistic and aesthetic patterns, models, ideas and ways of understanding the world. A postcolonial lens emphasizes how the poem "seeks to disentangle itself from disciplinary norms conducive to perpetuating cultural domination" (Ramanazi, 2001, p. 165).

I chose a comparative analytical design that is in line with current trends in international education research to highlight the usefulness of comparative approaches in "challenging the dominance of prevailing discourses about what is desirable and how it might be best achieved" (Broadfoot 2000, p.369). I collected and analyzed information from parallel cultural and educational contexts, France and Spain, "two countries whose common location within Europe and historical interconnectedness would suggest many similarities" (Broadfoot 2000, p. 362). This includes being marked by a significant colonial past. Different types of colonialism produced different kinds of unbalanced social relations between creoles, mestizos (mixed-race) and other indigenous groups that are deeply inscribed in current internal social exclusions and have global consequences in today's migrant world. Diverse social processes and socioeconomic situations in France and Spain have affected differently migrant people from cultures that have suffered colonial rule (and the way these differences are perceived by people in the former metropoles); in particular, my research took into account the different approaches to education in cultural diversity that are visible in the choice of poetry that has been made available to young people in the two countries.

2. Research design and methodology

The study was articulated through the interaction of three elements

RQ1: Poetry selection and analysis
RQ2: Survey of French and Spanish poetry (complemented and confirmed by interviews)
RQ3: interviews (confirmed by information from poetry search)

Figure 1. Research design

1. Selection and analyses of a small sample of poems available for young people (2013-2015) to identify key characteristics which are distinctive to the poetry I was investigating. Rather than focusing on postcolonial poetry as a socio-literary category, I focused on a postcolonial approach to poetry that shares certain characteristics. This was illustrated through an analysis of poems, designed to bring out features that are often occluded when the poems are viewed out of context.

2. A two-stage investigation was conducted into which poems were available (and how they were made available) to young people in the respective countries both inside and outside formal education contexts. This encompassed investigating what poems with a postcolonial orientation were available for young people in different contexts, and what proportion or significance of the poems on offer articulated non-European cultural heritage First, searching for poetry in school education by exploring textbooks and anthologies. Secondly searching outside formal education. exploring on-line channels and exchanging information with relevant actors and organizations involved in France and Spain in the dissemination of poetry among young people.

The information generated was mixed. One investigation comprised a collection of poetry information, namely lists of poems, names of poems, links with videos of poems and whole poems texts. The other brought together varied viewpoints from people engaged in poetry for young people. These emerged from communications with relevant agents and organizations (prior to interviews) and from observations collected in a research journal that documented my poetry search (e.g., about my attendance at events like book fairs).

3. Interviews with experts (key informants) who have responsibilities within the institutional apparatus for the dissemination of poetry amongst young people. The development of this third methodological element entailed the selection of representative French and Spanish agents who were currently involved in the selection, production and distribution of poetry among young people. The information generated consisted in interview transcripts. The interviews sought to understand the positions of the interviewees with regard to the priorities, attitudes and concerns that guide their selections of poetry and of cultural interventions or pedagogical approaches to poetry for young readers.

A description of the methods used to identify poems as a way to investigating what poems with a postcolonial orientation were available for young people in different contexts is included in the following paragraphs. Also, a discussion about the observations of poetry searches is summarized in the following pages. This discussion is informed by the reflections and discussions that emerged in interviews with key informants. The three methodological elements that

formed the research design were interrelated and helped me build my contribution to knowledge about poetry, young people and intercultural issues

3. The methods used to identify poetry

To investigate the availability of poems with a postcolonial orientation in the school context I studied the poems that were present in a sample of textbooks and recommended anthologies (2015) and focused on the poets´ origins and expressions of multiple cultural heritages. I used one textbook per secondary school year per context and five recommended anthologies in French and in Spanish.

For the selection of school textbooks and anthologies, I tried to use a sampling strategy in which units were chosen based on how representative of the population they were (Schwandt, 2001, p. 232). The units of the sample were Spanish and French school textbooks and poetry anthologies currently used in the French and Spanish education systems. I selected textbooks and poetry anthologies used in schools following the instructions of the French and Spanish education systems.

The sample of school syllabi was composed of one French and one Spanish textbook per year of secondary education. However, I took into consideration the fact that, in the French and Spanish schools (Licée Francais and Spanish section of European schools) where the books that were available to me were being used, the last two years share the same syllabus. I therefore had access to a total of twelve syllabuses, with six per language. In the next phase of sampling strategy, I complemented the officially specified poetry selections with a search for official recommendations by relevant French and Spanish literary organizations. I searched for anthologies that can be seen as representative of mainstream practice because they are reviewed and endorsed by institutions frequently consulted by different agents (teachers included) who mediate between young people and literature. The aim was to find coincidences between the poetry included in school textbooks that could be read using a postcolonial approach and the poetry recommended by institutions.

For the selection of poems from outside of the school context I concentrated on searching for poems whose forms and strategies differ from what the main cultural gatekeepers have traditionally associated with school practice. I focused on non-written forms of poetry, taking into account the fact that non-written poems were missing in the school textbooks and anthologies that I considered.

There are many existing possibilities for young people to engage with poetry forms that reflect the cultural heritages of European citizens of non-European descent in out-of-school contexts. However, there is a total absence of reliable and concrete indicators[1] that could measure young people's current engagement with contemporary poetry forms outside school or in general cultural life. Therefore, when searching for poetry through informal learning contexts, the interest lies in the difficulty of delimiting the search for information in ways that are fruitful and illustrative for the investigation.

I used parameters similar to those used when filtering school poetry: I looked for French and Spanish speaking poets from non-European cultural backgrounds. I searched in different locations such as performance venues and especially in online channels. Young people commonly use these because they offer the easiest access to French and Spanish speaking poets from non-European cultural backgrounds that participate in Spanish and French performance venues. The performances that I filtered were poems that I could find using online channels commonly used by young people to participate in cultural life. It is through the Internet that young people can gain the easiest access to different kinds of poetry through the many platforms and online resources with which they interact on a daily basis. Using Internet resources took into account my convenience as researcher (e.g., it offered the possibility of accessing multiple digital recordings of performances without the need to travel to distant geographical locations), while also serving as an acknowledgment of the learning modes that are more characteristic of the new millennium and that are used by young people to engage with cultural and social life.

I concentrated on selecting contemporary poets who were currently active and whose creations were available at present through online channels (online poetry communities, video platforms, blogs etc.). It might seem that children tend to become less enthusiastic about poetry as they grow older but the case of the spoken word as a global phenomenon is worth paying special attention to as it is growing in popularity in youth cultures. I did not focus on poetry in song but I considered that poetry in performance takes different forms, in many of which the poetry recitation takes place with musical accompaniment. Poetry performed in different venues is usually registered and the videos commonly uploaded to online global video platforms or channels like YouTube, Dailymotion or Vimeo. They are then linked to the Internet pages or online social network profiles of slam communities and to the personal online sites or online profiles of the poets. However, I could only explore a small number of existing possibilities in

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[1] My observations and communications with people involved with poetry venues and Internet platforms made me suspicious of the reliability of quantitative indicators such as numbers of visits and 'likes' in posts on online networks and Internet video platforms.

young people's engagement through the Internet because its vastness and openness makes any ambition to representativeness impractical.

A useful strategy for selecting meaningful paths to survey poetry in performance using online channels was supported by the guidance of informed agents who knew about the production of poetry through different venues and about the dissemination in these channels. During a first preliminary stage I contacted organizers of poetry festivals and venues that were known to be popular among young people. The contacts that proved to be more helpful and comparable for my purposes were the Spanish and French federations of slam poetry. They were significant because they are active in social networks and well-informed about young people's engagement with contemporary practice. The French and Spanish slam federations can be seen as both catalyzers of poetry, because they group varied associations that help poets to make their poems public, and are also sites of exchange between poets, audiences and poetry event organizers. The slam federations were also relevant key informants for this research because they are aware of emerging practice that is being developed to bridge school practice and young people's participation in performed poetry events.

With the help of speakers from four slam organizations (two French and two Spanish) I obtained information about some poets from non-European backgrounds who participate in Spanish and French slam events. I also identified other interesting poets whose participation in local lives is remarkable and who perform poems in different venues but not necessarily with spoken word performances. I arrived at a selection of poems thanks mainly to the direct advice of people actively engaged in the organization of slam venues. These organizations pointed me in useful directions and led me to learn about many interesting digital recordings of performed poems, some of which were not recorded during slam venues. This was even the case for Lilian Pallares, a poet who has participated only occasionally (as opposed to Julian Delmaire who was and still is very active in the French slam scene) in slam venues in Spain but who is starting to receive credit in contemporary poetry milieus and is quite active with young audiences.

4. Observations about poetry searches

The selection of poems in school textbooks and school poetry anthologies produced in Western countries draws light on the way in which individual nation state curriculum histories, agencies and agendas are made material. These agendas convey a belief that this literature both represents and develops a shared cultural heritage. In my selection of school poetry, there were more poems written by Francophone poets from Africa or the Caribbean in the French syllabuses

and anthologies than there were Spanish speaking poets from non-European backgrounds in the Spanish syllabuses. There were 366 poems in the Spanish and French textbooks and anthologies. Of 178 poems in the French school books, 14 were by Francophone poets from Africa and the Caribbean, a proportion of just under 8%. In the Spanish case the proportion was even smaller, hardly 7%. To put this proportion in its global context, there are 220 million French-speaking people of whom 44% live in Europe (mostly in France, then Belgium and Switzerland), 46% in Africa and 10% in North America and the Caribbean region. This means a very limited representation of non-European cultural influences that have contributed to shape the French and Spanish nation's literary heritage. This also implies a poor presence in school materials of related language varieties. Additionally, the poems included in syllabuses that express non-Eurocentric cultural heritages were likely to be those that could more easily be assimilated within a liberal multiculturalist paradigm.

While my searches showed that poetry articulating cultural difference is scarce in European schools, my searches in other learning settings confirmed that young people have access to it through other channels. In the UK, France and Spain young people engage frequently outside the school context with varied contemporary forms and their more frequent articulation of affiliation to English, French and Spanish speaking non-European heritages. In many European countries the number of live poetry performances, contests and festivals has increased significantly in the last decade. Internet (YouTube, Instagram etc.) has also made available a dynamic body of contemporary poetry, some of which has high quality and addresses intercultural issues in a performance mode that is highly engaging and accessible for young people. As a result, young people access easily and frequently, outside the constraints of educational institutions, varied forms of contemporary poetry[2]. The most accessible expressions have emerged from urban cultures, particularly syncretic ones, and take the form of poetry from performed venues like slam contests or verses from rap or hip hop lyrics.

Culturally syncretic expression circulates more freely in informal contexts, in the "many new forms of learning opportunity that characterize the third millennium" (Broadfoot 2000, p. 357). Much syncretic expression (that is considered poetry by some or which can be located in the blurred borders of the poetry field) is accessed (and many times reworked) by young people without adult mediation through virtual communities of peers and online social networks. In

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[2] Many of these forms are on the boundary between poetry and song or poetry and the spoken word; only some would be called poetry by most cultural and educational gatekeepers.

addition to this, cultural organizations arrange activities for young people. In countries like France and the United Kingdom organized cultural events and activities that support the engagement of young people with mixed-heritage poetry are not uncommon. They import ideas from popular performance venues and forms such as slam poetry. However, in Spain the lack of a coordinated cultural strategy at National and regional levels that supports young people´s engagement with poetry outside the school context make the efforts of a few cultural organizations look disperse and even more distant from the educational field.

5. The recognition of literary qualities

While I concluded that poetry articulating cultural difference has little presence in school contexts some commonalities of selected poems in the school sample lead to think about distinctive qualities and about some interesting issues that they foreground for young audiences, which are also present in out-of-school selected poems. The cultural and educational valorization of poetry entails the recognition of its literary qualities. Also, the cultural difference articulated by some poetry that is already present (if only scarcely) in school selections, may need attention to the possibilities and qualities of poems. Dealing with intercultural issues in literary education includes paying attention to the qualities and forms that best invite an approach which can be especially well-suited to encouraging awareness, reflection and debate about cultural difference, and the kinds of challenges and experiences this approach offers for young people.

Some commonalities exist between French, British and Spanish poetry currently available for young people that make it suitable for a critical exploration of cultural difference. The following are the main qualities (summarized) that I identified in some poetry written and performed in French, Spanish and English. I illustrate these qualities with verses from poems currently circulating among young people both in the school context and in informal learning settings.

1. The use of distinctive words, images, stylistic devices and sound patterns to foreground idiosyncratic understandings of social constructs and to illustrate recurrent concerns is a common feature in the poetry I focus on. An example is how Mistral uses in *La Extranjera* (The Stranger) different features to highlight the contrasting ways of understanding the indigenous and barbaric world of "the stranger", as opposed to a westernized and civilized way of knowing and living.

Habla con dejo de sus mares bárbaros,

con no sé qué algas y no sé qué arenas;

reza oración a dios sin bulto y peso,

envejecida como si muriera.

Ese huerto nuestro que nos hizo extraño,

ha puesto cactus y zarpadas hierbas

English translation

She speaks **with neglect** of her **barbaric** seas,
With **I don't know which algae and I don't know which** sands;
She prays to a formless, weightless god,
Aged, as if dying
In our **kitchen garden** that she **turned** strange
She has planted cactus and **thorny herbs**.

Extract from *La Extranjera by* Gabriela Mistral

The epithet "barbaric" is used to describe the stranger's indigenous origins (and the poet's claimed roots) in opposition to the dominating westernized culture in Latin America. Several images illustrate a special communion between *La Extranjera* and the Earth and nature (cosmos included) that metonymically refers to an indigenous Amerindian understanding of life.

The following verses by Senegalese poet Leopold Sedar Senghor develop a staircase shape that enacts the leaping rhythm that the author intends to convey: the uncontrollable, vivid and abrupt call of Africa. The call of the tam-tam, an African percussion instrument that is similar to a gong, allegorizes Senghor's longing for Africa. This onomatopoeic "tam-tam" mirrors (in French) the sound that the instrument produces when it is played with the hands, and it also symbolizes the rhythm of Africa, mimetically representing the poet's African roots.

> Calme jardin,
> Grave jardin,
> Jardin aux yeux baissés au soir
> (..)
> Mais l'appel du tam-tam
>   bondissant
>   par monts
>   et
>   continents
> Extract of Jardin de France by Leopold Sedar Senghor

English translation
Calm garden
Solemn garden
Garden with eyes lowered/bent down to the evening
(...)
But the tam-tam bounding
through mountains
and
continents,

The central issue of the poem is the collision of two symbolic images. On one hand the garden, the poet's actual context, symbolizes France and a Western way of understanding the world. On the other hand, the tam-tam symbolizes Africa and materializes Senghor's nostalgia. It is the dialogic co-occurrence of these two central figures which constructs the strength of *Jardin de France*.

More contemporary than Mistral´s and Senghor´s are the following verses by Spanish speaking Caribbean poet Lilian Pallares:

English translation

Cabellos de palma	Palm tree hairs
Agua de coco	Coconut water
Y oleaje perpetuo	And perpetual swell
Cabellos marinos	Sea Hairs
Afrodisiacos	Aphrodisiac
Y de algas flotantes	And of floating seaweed

Extract of *Iniciación* by Lilian Pallares

The central figure of the previous verses, the hairs, not only distil the poet's essence but also evoke a feminine collective spirit. The image of the hairs enacts an erotic feminine power, a "vitalist version of spiritual issues" (Tena 2010) that can best be expressed through poetic means. Lilian's feminine style is in line with claims by other contemporary female poets like Gioconda Belli: who opposes the existential depth of sensual Latin American idiosyncrasy to stereotypically colorful but superficial folkloric representations of Latin American cultures. Pallares attaches to the symbolic image of her hairs intertwined qualities. These juxtapose canonical Western symbols on the kind of feminine connection to natural elements that dominates the poem. A feminine connection to natural elements is sublimated in the Afro-Caribbean tradition of female transition that the theme of the poem focuses on.

Guyanese poet Grace Nichols also draws on her Afro Caribbean heritage. She makes it visible and audible in the choice of images and patterns:

Come on into my tropical garden
Come on in and have a laughing
Taste my sugar drink and my pine cake
Come on in please come on in
And yes you can stand up in my hammock
And breeze out in my trees
And you can pick my hibiscus
And kiss my chimpanzees¨

Extract of *Tropical Garden* by Grace Nichols

2. The need to express a sense of cultural displacement or contrast and the longing for a distant land related to the poet's roots is a common feature in poetry for young people that is worth of attention and commentary. Cultural products (poems included) make visible the ways in which different groups of people who have suffered (or were born) the aftermaths of colonial encounters represent themselves, how they represent their conformity or disagreement with regard to the assimilation of Westernized universal patterns, how they perceive themselves and how they feel themselves to be perceived by peoples in the old settler communities.

The following verses, from *La Extranjera*, are relevant here

Alienta del resuello del desierto
y ha amado con pasión de que blanquea,
que nunca cuenta y que si nos contase
sería como el mapa de otra estrella.

English translation

She breathes with the panting/gasping of the desert
And she has loved with a passion that turns her white
that she never speaks of, for if she were to tell
It would be like the face of another star.

The verses that build *La Extranjera* seem to be brought to the page in the form of a list, an enumeration of claims to the strangeness of the subject (the mysterious stranger). A sequence of claims is divided into three parts of growing strangeness, a structure that progressively deepens and consolidates the division between our world and the stranger's.

While *La Extranjera* (found in a school anthology) was the expression of a Chilean poet who wrote at the turn of the XIX century, the following verses (found on a popular Facebook page) originally written in English by Chicano poet and activist Rodolfo Gorki González, similarly reveal

how colonial encounters produced movements of people who express a sense of cultural displacement that persists through time and space. As postcolonial theorist Gayatri Spivak puts it ¨Whatever our view of what we do, we are made by the forces of people moving around the world." (2003, p.3).

I am Nezahualcóyotl, great leader of the Chichimecas.
I am the sword and flame of Cortes the despot
And I am the eagle and serpent of the Aztec civilization.

Extract of *I am Joaquín* by Gorki

The following contemporary verses resonate with Gorki´s and Mistral´s poems. They are articulated (often in the form of poetry performance in Madrid) by Leo Zelada (Spanish resident born in Peru in 1970).

y no sé ahora en realidad
quién soy
si tal vez un incógnito
amauta
pronunciando alguna oración
oculta hacia el sol
o un oscuro corsario
asolando algún puerto
desconocido del sur

Extract of *Machupichu* by Leo Zelada

English translation

«and I don't know now
who I am
if I am an incognito 'anauta[3]'
enunciating some concealed prayer to the sun
or a dark corsair
devastating any unknown port in the south »

3. The feelings associated with living in a liminal space of constant cultural negotiation are also frequently articulated by contemporary poets. It can also be found in the expression of a few poets who are, if only occasionally, sometimes included in school selections.

Exile is dealt with in the mentioned Mistral's *La Extranjera* as it is in Senghor's *Jardin de France*. While Senghor´s poem inclusion in the poetry selections of French textbooks and anthologies is

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[3] Inca wise person

frequent, *La Extranjera* can only be found in a few Spanish recommended anthologies. In terms of formal strategies, the conflict in *La Extranjera* and *Jardin de France* is interesting as the poets frame it in ways that do not permit it to be easily assimilated or erased through absorption into universals. The more contemporary poem *Wherever I hang*, by Guyanese poet Grace Nichols resonate with Mistral´s foregrounding of an impossibility of belonging.

> To tell you de truth
> I don't know really where I belaang
> Yes, divided to de ocean
> Divided to de bone

extract from *Wherever I Hang* by Grace Nichols

Also, in Delmaire's contemporary poem (frequently performed on stage) *Favela*, Delmaire expresses and connects his own liminality with a global wound that is in this case represented by Brazilian favelas.

> Ô Favela, Favela
> Rythme de braise, cendre mystique
> Voix portugaise, accent d'Afrique

extract from *Favela* by Julian Delmaire

English translation

> Ô Favela, Favela
> Ember rythm, mystic ash
> Portuguese voice, African accent

Mistral, Senghor, Nichols and Delmaire manifest their subject position between two cultures. They also show a general interest in the cultural negotiations and positions of inbetweenness generated by global people displacements. This common concern frames the relevance of their poetry not only within their own local dimensions but also within a global design.

4. The poets´ "social commitment to ethnic and cultural diversity with a specific desire to integrate different ethnic (mainly a mixed-race singularity) and cultural positions within a context marked by white male supremacy" (Author 2016) is also a common thread among poets who feel deeply affected by the difficulty of living between two different cultural perceptions of the world. Race is a central issue in Cuban Nicolas Guillén's poem *La Muralla* as it is in Martinican Césaire Aimé's *Demain*.

différents à leur base
mais oh!
que leurs têtes se rejoignent oui très haut dans l'éther
égal à ne former pour tous
qu'un seul toit
je dis l'unique toit tutélaire…

English translation

different at their base
but oh!
may their heads meet yes high up in the ether
equivalent to forming for all
just one roof
I say the only protective roof…
Extract of *Demain* by Aimé Cesaire

Both *La Muralla* and *Demain* can be seen as odes to harmonious living between people of different ethnic origins, but the ambiguous feelings that emerge in multiethnic environments are made evident and help to illustrate the contradictory nature of Caribbean cultural hybridity.

Half Caste also by a Caribbean poet (John Agard) is a more contemporary poem. In this case the verses overtly approach the tensions inherent in dealing with racial purity and how people feel about it.

Explain yuself
wha yu mean
when yu say half-caste
yu mean when Picasso
mix red an green
is a half-caste canvas?

Extract of *Half Caste* by John Agar

Attention to literary qualities is best framed within the contexts of reception and production of the poems because "readings have status not objectively but relative to their circumstances" (Stockwell 2002:4). The context of reception is an issue in considering the relationship of the poems' content and form to young peoples' frames of reference. Paying attention to the context of poetry production means considering the historical and sociological contextualization of the poem's rhetorical strategies and the meaning that the poets deploy. This way of framing the discussion of poetry has relevant implications for how poems may be taught, or perhaps encountered, in a context of reception that is likely to yield maximum potential for an

understanding of cultural difference that highlights the richness of varied cultural backgrounds and linguistic variations.

I observed in my research (i.e.: what I mentioned before about the presence of *La Muralla*´s verses in one syllabus) that lessons in textbooks miss the opportunity to offer any hints of the poems´ contexts of production. Following *La Muralla* example, a teaching strategy that enhances cultural difference would highlight how Guillen´s engagement with Cuban ethnic and cultural diversity are articulated in the poem. Given the poet's personal ties to colonized territories and the relevance of his engagement with the Cuban cause, an introduction to the author could frame best an exploratory analysis that foregrounds Guillen´s cultural position.

In poetry, the voice of the author has a distinctive personal connection with the production contexts of the poet and the text's intentionality. This is not necessarily shared to the same extent with other kinds of literary texts because "poetry is the literary genre where subjectivity is maximal" (Dessons 1995, p. 81). In the case of authorial performances of poems (such as *Iniciación, Favela* or *Machupichu*), the presence of the poet's persona constitutes an additional feature for the contextualization of poems. Some contemporary poets share the desire to claim and highlight the cultural richness of their indigenous roots (African, Caribbean, Andean), setting them in contrast to a dominating Eurocentric cultural context. In their own ways, and with the particularities of their own individual backgrounds, they articulate their personal ties to colonized cultures and this has an influence in the formal strategies of their writings and/or their performances at different levels.

Poets´ performances usually help to contextualize their poems. This is the case of Delmaire´s. Delmaire precedes his performances with a brief introduction to help young people locate the experience in a specific framework. In the performance of his poem *Rouge*, the poet explains to his audience the influence of Negritude poetry, particularly Aimé Césaire's[4], in his work, not only from an aesthetic perspective but also from a moral and ethical point of view. As Delmaire acknowledges when he presents a digital video-recorded performance: *Rouge* is a "tribute to my first love in poetry which was the poetry of Negritude"[5]. Also, the poet explains that *Rouge* "talks a lot about percussion and roots".

The performance of poems such as *Iniciación*, *Rouge* or *Whenever I hang,* adds an interesting layer of meaning. The case of Pallares performance is worth mentioning.

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[4] "Césaire reste une boussole, une référence, un idéal" From his blog
[5] "En hommage a mes premiers amours en poésie qui était justement la poésie de la négritude".

Pallares´ recitation style is not very dramatic or excessively theatrical but her performance adds corporality to a very sensuous poem. The poet makes use of her hands and body language in her recitation, mirroring the rhythmic clapping of the public gathered around the dancers during Bullerengue celebrations. Percussion instruments accompany most of Pallares' recitations of the poem *Iniciación* (mentioned before) but in some digital videos there is only the poet spontaneously accompanying her recitation with undulating gestures that allude to the movement of the young female dancers' dresses (pollerones). In so doing, the poet foregrounds the undulating rhythm also conveyed by words (e.g., "perpetual swell") and stylistic features in the poem. This demands an attitude of the reader that is grounded in the body in such a way that the experience of listening to the performed poem will leave an imprint on the audience that will influence any later reading of a printed version of *Iniciación.*

6. Reflections about poetry for young people that emerged from poetry searches and in interviews with key speakers

Some recurrent themes emerged in the process of delimiting poetry searches and when talking to key informants involved in the field of poetry. Decisions behind new poetry selections define the representation of poetry. Questioning what forms of poetry (digital, print, oral, performed) are missing in school challenge what the educational system defines as poetry. These issues fueled interesting reflections and discussions with people involved in the French and Spanish fields of poetry for young people that I framed into existing scholarly efforts.

Every attempt to define poetry can be challenged and those participating in debates about it only agree on that poetry is best defined by poems: "Poetry like landscape, like lyric water, is not a precise nor defined or immutable thing"(Jiménez 1975, p.150). My research highlighted how increasing young people's engagement with larger and more diversified poetry selections contributes to expanding what defines the field of poetry. Intercultural issues in literature are often associated with multilingual concerns because poetry particularly resists translation and linguistic barriers can complicate access to poetry from diverse cultural traditions[1]. However, the evolution of some languages (i.e.: French Spanish, Portuguese and English) spoken by inheritors of varied cultural traditions, bear witness to the variations of diverse cultural heritages. Linguistic variations constitute an important element for their literatures' vitality but my research showed that poetry made available for young people by the school context hardly reflects how non-European heritages energize European literatures and the notion of poetry.

The need to reduce the distance between home and school as environments for poetry enjoyment has long been pointed out by scholars studying children's poetry (e.g., Styles 1998). In the case of older children and poetry, the gap that it would be interesting to bridge is between school as a learning setting and the channels of youth culture, which are both popular and contemporary. However, as Joseph Thomas claims, much of the literary study of literature for young people emerges from "theory that questions both the idea of literature (with a capital L) and the cultural assumptions that undergird such a category" and from the "refiguring of the canon such theories allow" (2007, p. 3). For that reason, I followed Thomas 'point of view during my research process trying to spur debate about the limits of literary study, particularly those between mainstream adult poetry and that engaged with by adolescents, and between the fields of literature and cultural and media studies.

Paying attention to the underused and unexplored educational potential of French and Spanish poetry currently available for young people is a matter of developing both poetry appreciation and critical understanding of cultural diversity. The critical understanding of cultural diversity might involve challenging pedagogical approaches that tend to either assimilate or erase cultural difference, or that reiterate positions in a cultural hierarchy and aggravate distinctions. Developing poetry appreciation in a wide sense might also involve challenging continuously the representation of poetry, including the question of what forms of poetry (digital, print, oral, performed?) help to define what the educational system defines as poetry.

Dominant French and Spanish approaches to poetry and limited poetry repertoires hinder the visibility of some contemporary forms of poetry and restrain the effectiveness of some poetry already present in mainstream poetry corpora. European educational systems largely ignore the potential of oral, digital and non-printed forms of poetry for school poetry, in textbooks and anthologies. In France and Spain young people are left to encounter these voices through social media and informal networks of influence.

The challenge is to bridge young people´s encounter with a richness of poetry forms and cultural variations in informal settings and school teaching strategies and poetry selections. Given that adults dominate access to poetry for young people, it is not surprising that educators from different cultural traditions frequently note a resistance to poetry. In his influential text for poetry teacher training, *A l'Ecole de la Poésie* (1980), George Jean asked poetry teachers to consider adolescence as a stage of non-conformity where the established (literary) order is seen as boring and exists to be subverted. Following Jean´s orientations and framed by cultural activities that are developed outside the school context, some practitioners are developing

dynamic methods for working with performance-based poetry in informal learning workshops, but both aspects are relatively unknown in formal curriculum material.

7. Conclusions

The conclusions of my investigation showed that the theoretical concern for cultural diversity that traverses Western educational political discourses does not permeate the decisions that inform the dissemination of poetry among young people. Neither is it effectively translated into an intention to enrich and diversify cultural perspectives on poetry. The representation of non-European cultural heritages in the literature curricula of England, France and Spain is weak, with Spain having the least visible representation in textbooks and school poetry anthologies, France demonstrating an emerging recognition of a need to attend to the problem and England disrupting a settled if somewhat static resolution (Author and Blake 2019). All three countries clearly need to recognize better the contributions of new citizens whose cultural traditions differ from existing dominant conventions. Selections of poetry for young people are stamped with an unchallenged desire for the reproduction of established cultural and educational conventions in these national contexts. This situation does not help to nurture a context that is open to contemporary poetry forms that bring rhythms and representations from non-European cultural backgrounds to European literature. It preserves unchallenged the prioritization of poetry's function in education as the quintessential expression of national high-brow culture.

A more contemporary vision of poetry selections and teaching strategies might encompass digital, print and oral cultures for the production, performance and enjoyment of poetry; more actively engage young people in writing and creating poetry, as well as reading it; and might bring colonial pasts into a more honest dialogue with postcolonial presents through the juxtaposition of different poets and poems. This presents a considerable challenge to the professional development of many teachers, but there is a substantial foundation of research informed practice to build on in the pioneering teacher professional development work of the (anglophone) Caribbean Poetry Project.

The efforts done by the Poetry Across Borders international team (at the faculty of Education, University of Cambridge), Julie Blake´s research evidence and my own research clearly indicates that there is rich potential for a renewal of poetry education in the UK, France and Spain. This renewal will come by widening the cultural space within which young people might find a more personally meaningful path towards enjoyment and appreciation of a wide range of poetry. This widening of the cultural space represents a significant challenge to established practice in

curriculum and pedagogy, one which "calls for new proposals for reading practices and alternative creations" (Bessière 2001, p.159).

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The Dialogic Relationship Between Poems and Paintings and its Application to Literary Education in High School

La relación dialógica entre poemas y pinturas y su aplicación a la educación literaria en la educación superior

La relació dialògica entre poemes i pintures i la seua aplicació a l'educació literària a l'educació superior

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Abstract

The purpose of this paper is to discuss the dialogic relationship between literary texts and paintings and the function of painting pictures in the teaching of literature in Secondary Education. The incorporation of paintings into literary education is founded on Bakhtin's principle of dialogism. The wider spirit of the theory of dialogism allows us to detach the literary text from the solitude of its autonomy, connecting it not only to other literary texts but also to other forms of art, which unfold within a particular historical and cultural context. One example of the dialogic relationship between literature and painting could be the dialogue between the poem 'We are just some… [battered guitars]' of the Greek poet Kostas Karyotakis and two paintings of the Austrian artist Egon Schiele, which was deployed in a teaching session for Greek eleventh graders. This sample teaching, thoroughly described in the paper, gave prominence to the dialogic relationship between the poem and the paintings, tracing their analogies on a thematic, stylistic and sociohistorical level. It also brought out the students' role as active participants in the dialogue between the poem and the paintings and as crucial agents of the meaning- making process. This empirical research has proved that the utilization of paint images can reignite students' interest in the ideas and expressive ways of poetry and, therefore, contribute effectively to the achievement of the aspirations of literary education. Moreover, it has shown that the analysis of painting pictures can be fully incorporated into the implementation framework of the current teaching methods of literature. Furthermore, the teaching venture has indicated that the parallel study of literary texts and paintings can establish fruitful interdisciplinary links between the distinct fields of literature and painting, and initiate students successfully into the fundamental principles of art in general.

Key words: poetry, painting, Karyotakis, Schiele, dialogism, interdisciplinarity

Resumen

El objetivo de este artículo es analizar la relación dialógica entre textos literarios y el arte visual, y la función de las artes visuales en la enseñanza de la literatura en la Educación Secundaria. La inclusión

de cuadros en la educación literaria está fundada en el principio bajtiniano del dialoguismo. En su versión más amplia, la teoría dialógica nos permite separar el texto literario de la soledad de su autonomía conectándolo, no solo con otros textos literarios, sino también con otras formas de arte que se desarrollan en un contexto histórico y cultural particular. Un ejemplo de relación dialógica entre literatura y pintura podría ser el dialogo entre el poema 'Solo somos unas… [guitarras maltratadas]' del poeta griego Kostas Karyotakis y dos cuadros del pintor austriaco Egon Schiele, que se utilizaron en el desarrollo de una clase de undécimo grado de alumnos griegos. Esta muestra pedagógica, ampliamente descrita en el artículo, enfatizó la relación dialógica entre el poema y los cuadros, trazando analogías a nivel temático, estilístico y socio-histórico. También promovió la participación activa entre los estudiantes en el diálogo entre el poema y los cuadros, en el cual los estudiantes actuaron como agentes cruciales en el proceso de creación de significado. Esta investigación empírica demuestra que el uso del arte visual puede despertar el interés de los estudiantes hacia las ideas y la expresión poética y, por lo tanto, contribuir de forma eficiente a la adquisición de las competencias académicas de la educación literaria. Es más, demuestra que un análisis pictórico puede ser plenamente integrado en la implementación del marco teórico de las estrategias actuales de la educación literaria. Asimismo, la actividad docente indica que el estudio paralelo de textos literarios y arte visual puede establecer conexiones interdisciplinares fructíferas entre los diferentes campos de la literatura y el arte, e iniciar con éxito a los estudiantes en los principios del arte en general.

Palabras clave: Poesía, pintura, Karyotakis, Schiele, dialoguismo, interdisciplinariedad.

Resum

L'objectiu d'aquest article és analitzar la relació dialògica entre textos literaris i l'art visual i la funció de les arts visuals en l'ensenyament de la literatura a l'Educació Secundària. La inclusió de quadre en l'educació literària està fundada en el principi bakhtinià del dialoguisme. En la seua versió més àmplia, la teoria dialògica ens permet separar el text literari de la soledat de la seua autonomia connectant-lo, no sols amb d'altres textos literaris, sinó també amb d'altres formes d'art que es desenvolupen en un context històric i cultural particular. Un exemple de relació dialògica entre literatura i pintura podria ser el diàleg entre el poema "Només som unes…[battered guitars]" del poeta grec Kostas Karyotakis i dos quadres del pinto austríac Egon Schiele que s'utilitzaren en el desenvolupament d'una classe d'onzé grau d'alumnes grecs. Aquesta mostra pedagògica, àmpliament descrita a l'article, va emfatitzar la relació dialògica entre el poema i els quadres tot traçant analogies a nivell temàtic, estilístic i sociohistòric. També va promoure la participació activa entre els estudiants en el diàleg entre el poema i els quadres en el qual els estudiants van actuar com a agents crucials en el procés de creació de significat. Aquesta investigació empírica demostra que l'ús de l'art visual pot despertar l'interés dels estudiants cap a les idees i l'expressió poètica i, per tant, contribuir de forma eficient a l'adquisició de les competències acadèmiques de l'educació literària. És més, demostra que una anàlisi pictòrica pot ser plenament integrada en la implementació del marc teòric de les estratègies actuals de l'educació literària. Així mateix, l'activitat docent indica que l'estudi paral·lel de textos literaris i art visual pot establir connexions interdisciplinars fructíferes entre els diferents camps de la literatura i l'art i iniciar amb èxit els estudiants en els principis de l'art en general.

Paraules clau: Poesia, pintura, Karyotakis, Schiele, dialoguismo, interdisciplinarietat.

1. Introduction

The analogies between poetry and painting have been identified since ancient times. Simonides

The paper focuses on the potential interpretative value of paintings for the didactics of literature, rather than on their decorative function as presented in the school books

of Ceos used to say, as Plutarch informs us, that a painting is a silent poetry and poetry is a painting which speaks (Aggelatos, 2017). Is it acceptable, though, to claim that these two forms of artistic expression, which make use of entirely different semiotic codes, can actually 'discourse' with each other? This paper aims, firstly, to search for the theoretical grounds on which this dialogic relationship could be founded. Moreover, it shows ways in which the dialogic connection between poetry and painting could be deployed

in the teaching of literature in High School (Kalogirou, 2012). More specifically, the paper focuses on the potential interpretative value of paintings for the didactics of literature, rather than on their decorative function as presented in the school books. Furthermore, it seeks ways to incorporate harmoniously the use of painting pictures into the current teaching methods of literature. The possible outcomes of such an integration are sought through empirical research in a secondary school, in which images of Egon Schiele's paintings were utilized in the hermeneutic approach of Kostas Karyotakis' poem 'We are just some…'. Bakhtin's principle of dialogism laid the theoretical foundation for this teaching endeavor, which is an attempt to create interdisciplinary links between literature and painting.

2. Bakhtin's principle of dialogism in language and literature

Mikhail Bakhtin (1895-1975) is considered one of the greatest thinkers of the 20th century. His ideas had a defining impact in many different fields of human thought: philosophy of language, ontology, aesthetics, literary theory, anthropology of literature, psychology, as well as social theory. Bakhtin's philosophical approach constitutes a theory of knowledge which attempts to understand human behaviour through the use of language. Its particularity, however, in relation to other theories, is the dialogic conception of language. Language is treated not as a closed system of signs but as communication. This concept of dialogue makes up the connective tissue which runs across his multifaceted work (Holquist, 2014).

According to Bakhtin, language is dialogic, as dialogic as life is by its very nature. Humans are engaged in an endless dialogue with their environment and they need to be responsive to others. Bakhtin (1981) considers that every word is an answer to something that was said before, and it simultaneously orients itself towards a future answer:

> The word in living conversation is directly, blatantly, oriented toward a future answer-word: it provokes an answer, anticipates it and structures itself in the answer's direction. Forming itself in an atmosphere of the already spoken, the word is at the same time determined by that which has not yet been said but which is needed and in fact anticipated by the answering word. (p. 280)

According to Bakhtin, all meanings must be searched for in such a dialogue. However, the meaning is born out of the dialogic meeting of two subjects, who use words which do not entirely belong to them. They belong to others, who, within their specific social context and in the passage of time, have charged words with particular meanings and intentions. Bakhtin (1981) claims that from the mouths of other people we take our words and make them 'our own':

> Language is not a neutral medium that passes freely and easily into the private property of the speaker's intentions; it is populated –overpopulated with the intentions of others . . . As a living, socio-ideological concrete thing, as heteroglot opinion, language, for the individual consciousness, lies on the borderline between oneself and the other . . . The word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intentions, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. (p. 294)

Closely related to the statement above is Bakhtin's concept of speech as polyphonic. Human speech incorporates several voices, which confer and even fight to prevail. The Greek author Yiannis Kiourtsakis (2016) conveys in the most eloquent manner the polyphony which he recognised in his own writing:

> As I worked, I could hear more and more distinctly, behind my apparently monological writing, the most varied voices: the voices of dead friends or beloved authors, the voices of teachers, voices of many people who I met in my path and even more who I never met, as they have been digested in the collective voice of my language and, beyond that, in the collective voice of all the works, the languages and cultures which, consciously or unconsciously, have nurtured my voice. And today with surprise I discover that, from the first line of my trilogy to the last, the inner voice that comes from it, is constantly addressed, in secret or in plain way, to someone else, who has departed or who will arrive, for example the reader, of whom it persistently requests their participation, the answer which will make complete whatever meaning I transfused into every word of mine. (p. 113, *my translation*)

Therefore, the search for meaning in dialogue is crucial not only for our oral communication but for literature as well. The literary text converses with texts that came before it and that will come after, in an endless chain of meanings. According to Bakhtin (1984), literary texts, as identical to the dialogue, intend for an answer to other texts, agreeing or disagreeing on commonly raised issues. Wertsch and Smolka (1994) note that the other texts

> **The literary text converses with texts that came before it and that will come after, in an endless chain of meanings**

are ever present, either referred to or silently presupposed. Also, the literary text engages in a dialogue with the reader, who is not regarded as a passive receiver of meanings exclusively enclosed within it but as an active participant- as Kiourtsakis highlights- in the completion of the meaning. Finally, the literary text discourses with the historical and cultural circumstance and tradition, through which it was born. Unlike formalistic approaches, which proclaim the autonomy of the literary text from its time and place, the concept of dialogism calls upon us to consider that the literary text responds dialogically to its historical and cultural background.

The dialogic character of literary texts has opened new prospects for the teaching of literature. According to Frydaki (2003), dialogism has allowed the teaching practice to relieve the literary text of the loneliness of its autonomy and integrate it in a wider circle of texts with which it converses within a common historical and cultural context. The literary texts which are co-examined in class may not discourse in the strict terms of intertextuality (Kristeva, 1969, 1980), meaning that certain elements -intertexts-, which make their dialogic connection apparent, may not be found in them. However, these texts could engage in discourse with each other in accordance with the broader sense of Bakhtin's theory of dialogism.

3. The dialogic relationship between literature and painting: The case of Karyotakis and Schiele

The concept of dialogism does not have to be restricted to the relationship between literary texts. The wider spirit of Bakhtin's theory of dialogism allows us to detach the literary creation from the restraints of its autonomy, connecting it not only to other literary texts but also to other forms of art, which unfold within a particular historical and cultural context. Besides, as Bakhtin notes (1984), literature, as language itself, is an integral part of culture and it is impossible to be understood outside the cultural frames of a certain age. These cultural frames also include the fine arts, such as painting, which could be taken into consideration, so that literature is perceived. Therefore, literary texts and paintings could discourse with each other,

expressing converging or diverging positions, within a shared historical and cultural background, their only difference being the different semiotic codes.

The wider spirit of Bakhtin's theory of dialogism allows us to detach the literary creation from the restraints of its autonomy, connecting it not only to other literary texts but also to other forms of art, which unfold within a particular historical and cultural context.

One such example is the dialogic relationship between Kostas Karyotakis' poem 'We are just some…' and Egon Schiele's artworks, which will be highlighted later on in this paper through the description of a teaching session in Senior High School. Both the poem and the paintings seem to raise a common topic, in tandem providing answers to the question 'who are we as poets and as artists in the historical and cultural context of the first decades of the 20th century'. We cannot claim that the Greek poet and the Austrian painter engage in an actual dialogue with each other, since it is neither the case that the paintings are a depiction or an illustration of the text, nor is the poem a description of or an allusion to the visual images. Also, we cannot know if the poet and the painter were aware of each other's existence and work. Even though they were both born in the last decade of the 19th century and the prime of their youth coincided with the first decades of the 20th, they lived in different countries. Karyotakis (1896-1928) lived in Greece, while Schiele (1890-1918) lived in Austria.

However, we could speculate that both Karyotakis and Schiele were influenced by the same European poets and painters who lived and worked in the latter half of the 19th century and the beginning of the 20th. Karyotakis made plenty of journeys abroad and his translated poems of Heine, Baudelaire, Verlaine and Corbiere, included in his two large collections of poems, 'Nepenthe'[1] (1921) and 'Elegies and Satires' (1927), imply his relationship with the European poetry. Following Bakthin's concept of dialogism and extending it to the dialogic relationship between literature and painting, we could argue that Karyotakis' poetic language could have been 'populated with the intentions' not only of other poets but also painters. It is possible that Karyotakis' poetic images have been influenced by the visual images created by the same painters who influenced Schiele's artistic work too. Extending Bakhtin's quote to the dialogic connection between literature and painting, we could claim that both Karyotakis' poem and Schiele's paintings were responses to either literary texts or artworks created before them and

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[1] The word "nepenthe", plural of nepenthes, comes from the fourth book of The Odyssey. It means a medicine (pharmakon), which calms the enraged and gives oblivion of all evil.

that they oriented themselves towards future literary or artistic answers: 'forming' themselves 'in an atmosphere of the already spoken' or depicted artistically- as we could add-, and at the same time 'determined by that which has not yet been said' or presented visually, 'but which is needed and in fact anticipated by the answering word' or image, Karyotakis' poem and Schiele's paintings could be parts of an endless chain of indirect dialogues.

Therefore, Karyotakis' poetic text and Schiele's artworks could correlate and be studied together. As it will be clarified through the description of the teaching session that will follow, their dialogic relationship lies on the following axes:

a) The axis of topic or pattern: Karyotakis' poem and Schiele's paintings share patterns and deal with the same topic, namely, the psychological disintegration of artists.

b) Sociohistorical axis: The poem and the paintings express their creators' emotions, ideas, attitudes and perspectives within the same era and within a similar or shared historical and cultural context, including World War I.

c) The axis of artistic style: Both the poem and the paintings exceed traditional means of expression and move bravely into the distortion of the form, which characterizes the modernistic movement of art.

The wider analogies, which can be noticed in the thematic interests, the artistic style and the life experiences of the two creators also lay the foundations for the parallel study of their works. First and foremost, there is an analogy in their themes and the mental disposition they express through their works. Neither Karyotakis nor Schiele draw their topics on the joyful and peaceful aspects of life. Karyotakis' body of work is defined by an intense pessimism, which has seldom been expressed in modern Greek poetry so tragically and honestly. The poet reveals the most dishonorable, vile, and rotten aspects of his time. He writes poems for 'the unknown Poets of the Ages', 'Government clerks' and 'Salaried job', 'Loneliness', 'Dying', 'Decay', even for 'Imagined Suicides'. He also wrote a poem for the genital disease, by which he was affected, named 'Spirochaeta Pallida'. Karyotakis' desperation often becomes a cry of protest reaching the realm of irony and sarcasm. Schiele, quite similarly, manifests a creative obsession with the themes of death, illness and isolation. The titles of some of his works are indicative of his thematic interests: 'Death and Maiden', 'Dead Mother I', 'Mourning Woman', 'Sick Girl Seated', 'Hermits'. His figures, as well as his self-portraits, exude the sentiment of withdrawal, loneliness, nervousness, despair and decay. He is, also, very fond of painting nudes in sexually exposing, strange poses, which combine an erotic allure with a sense of aversion (Arnason, 2006). The

painter is in no case concerned with the representation of beauty and harmony; instead, what he highlights most is ugliness and disharmony.

The themes and the mental disposition expressed in Karyotakis' poetry and Schiele's painting were possibly defined by the historical and social experiences of their lives. First and foremost, they both experienced the tragedy of the First World War. Moreover, both were persecuted and censored for their social nonconformity and their tendency to dispraise the corrupted civil values of their times. On one hand, Schiele's drawings were confiscated by the police in 1912, as they were considered pornographic, and in court the judge burnt one of the offensive drawings over a candle flame (Egon Schiele: The Complete Works, n.d.). These drawings, though, are thought to be the unconventional painter's effort to expose the hypocrisy of the Viennesse bourgeois society, which prudishly concealed its appealing sexual practices (Dabrowski, 1997). On the other hand, the satirical magazine which Karyotakis published, 'The Calf', in order to denounce the denervated ideas of the Greek society, was outlawed in 1919 (Savvidis, Hatzidaki & Mitsou, 1989). The poet, who was also a graduate of Law School and a civil servant, was punished by the state for his 'insubordination of ideas' with unfavourable and demeaning transfers to provincial towns around Greece (Vournas, 1988, p. 831).

Another analogy between the poet and the painter, which may have had a significant impact on their work, is that disease shadowed intensely their personal lives. More specifically, three of Schiele's siblings had died before he was born and the fourth one when he was three years old. These deaths were the tragic outcome of his father's venereal disease, syphilis, by which he had been infected in his youth. When Schiele was fourteen, his father having already succumbed to insanity, died (Dabrowski, 1997). Karyotakis himself suffered from syphilis, which was then an incurable disease as well as a tremendous social stigma. It is also unfortunate that both the poet and the painter experienced a premature death. In 1918, at the end of World War I, Schiele passed away, aged only twenty-eight, as a result of the Spanish flu pandemic, which had also claimed the life of his pregnant wife three days earlier. In 1928 Karyotakis, during his last transfer to a small provincial Greek town, Preveza, at the young age of only thirty-two, chose to put an end to his life by committing suicide.

On a stylistic level, both the poet and the painter were influenced by the movement of modernism, which reached explosive dimensions in Western Europe at the beginning of the 20th century. One of the main characteristics of modernism is the distortion of the traditional poetic and artistic form. Schiele, specifically, is considered as one of the greatest representatives of expressionism, one of the Avant- Garde movements which manifested themselves within the broader artistic movement of Modernism. As all expressionist painters, Schiele abandoned any attempt to simply reproduce the elements of reality; he did not hesitate to disfigure things, in order to express his personal feelings. As Dabrowski writes (1997), Schiele,

> in the process of evolving his own original Expressionist style, . . . introduced a crucial change, a different concept of beauty (or rather ugliness) in the form of expressive distortion. This distortion conveyed psychological states of mind and replaced the traditionally recognized ideal of beauty as embodied in the conventional academic renderings of the model. (p. 12)

Schiele's distinctive artistic style included grotesque depictions of an emaciated youth, contorted bodies, jagged and tension-revealing lines and unusual combinations of colours. Leopold (1997, p. 32), though, praising the uniqueness of Schiele's work in the art of his time, notes that Schiele is much different from other expressionists and 'explored such a wide variety of styles, that he cannot properly be identified with any particular movement or school'.

The difficulty of categorizing Karyotakis' work into a specific genre of poetry is even greater. This difficulty is informed by numerous critical studies, in which he is considered either as a postromantic and an heir to the symbolists or as a modernist and a precursor of the postmodern (Reader & Taylor, 2006). Though Karyotakis didn't reach the levels of the distortion of the poetic form which characterizes the work of sequent modernist- mainly surrealist- Greek poets, his significant connection to modernism has been highlighted by many researchers. Paganos argues that 'after Karyotakis, modernism finds the doors of Greek poetry burglarized' (2003, p. 100, *my translation*). More specifically, critics point out the innovative traits of his poetry, such as the anti-poetic and prosaic words which he employed or the rupture of the rhythm, 'always', though, 'in a normal metric system, which is disfigured but not cancelled out'. (Peri, 1990, p. 100, *my translation*) Agras (1981) notes that

> his poems are fashioned in stanzas which appear of the regular type, having equal verses between them, and rhymes. However, if we look a little more closely, such freedom, such untidiness, such anarchy! He may not have written in vers libre, yet

Karyotakis wrote in vers liberé, with liberties no one had dared in Greek poetry. (p. 217, *my translation*)

Indeed, the antinormative Karyotakis' pauses give his verse the feeling of an asthmatic breath, which entirely conveys his mental state. Let us take a closer look to his poem 'We are just some…' through the description of the teaching session that follows.

4. Teaching session: The dialogic relationship between Kostas Karyotakis' poem and Egon Schiele's paintings

The two-hour teaching session described below ran for a class of twenty Greek eleventh graders, aged seventeen. The class consisted of both competent and struggling readers. The students, with the guidance of the instructor and author of this article, delved into Karyotakis' poem 'We are just some… [battered guitars]'. This poem belongs to the poet's last collection, 'Elegies and Satires', published in 1927. The students approached the original Greek version of the poem in their school textbooks. The English translation, edited by William W. Reader and Keith Taylor (Kostas Karyotakis, 2006, p. 103), is also presented below:

Κώστας Γ. Καρυωτάκης: Είμαστε κάτι…	*Kostas G. Karyotakis: We are just some…*
Είμαστε κάτι ξεχαρβαλωμένες κιθάρες. Ο άνεμος, όταν περνάει, στίχους, ήχους παράφωνους ξυπνάει στις χορδές που κρέμονται σαν καδένες.	We are just some battered guitars. When the wind blows over us, it awakens verses and dissonant sounds on strings that droop like watch chains.
Είμαστε κάτι απίστευτες αντένες. Υψώνονται σα δάχτυλα στα χάη, στην κορυφή τους το άπειρο αντηχάει, μα γρήγορα θα πέσουνε σπασμένες.	We are just some unreliable antennae that stick up like fingers in the void; infinity resonates at their tips, but they'll quickly collapse, shattered.
Είμαστε κάτι διάχυτες αισθήσεις, χωρίς ελπίδα να συγκεντρωθούμε. Στα νεύρα μας μπερδεύεται όλη η φύσις.	We are just some diffused sensations without hope of getting focussed. All nature is entangled in our nerves.

Στο σώμα, στην ενθύμηση πονούμε.	We suffer in body and in our memory.
Μας διώχνουνε τα πράγματα, κι η ποίησις	The things of the world dismiss us, and poetry
είναι το καταφύγιο που φθονούμε.	is the refuge that we covet.

Teaching Objectives:

a) Help students understand the poet's psychological condition through the symbolic pictures he employs and connect it with the historical circumstances of his time.

b) Enable them to realize the modernistic traits in Karyotakis' poetry and connect them to modernistic features in Schiele's paintings.

c) Encourage them to be concerned with the potential of the literary and the artistic code when it comes to expressing mental states and compare them.

d) Get them involved in the dialogue between the poem and the artworks and experientially express 'who they are' within their generation or time.

The teaching method which was implemented, in order for the above objectives to be achieved, was mainly hermeneutics, with the employment of the hermeneutic circle (whole-parts-whole), which supported the cohesion of the poem. More specifically, the comprehension of the whole occurred through the processing of its parts and, in turn, the parts were understood through the conception of the whole. The unity of the poetic, as well as the artistic, work was preserved by the parallel study of its content and form (Spanos, 2002). The instructor's explicit questions guided the students to move from their initial, intuitive responses to the examined works towards a close reading analytical process (stages 3.2. and 3.3.). As stated above, the teaching endeavor was founded on Bakhtin's principle of dialogism.

It gave prominence to the dialogue between Karyotakis' poem and Schiele's paintings (stage 3.4.), as well as the dialogue between the students and the aforementioned works, which ran across the whole teaching process and reached its peak in stage 3.5. The method of guided discussion prevailed in this teaching session, with students being active participants in the dialogue between the works,

> **The teaching method which was implemented, in order for the above objectives to be achieved, was mainly hermeneutics, with the employment of the hermeneutic circle (whole-parts-whole), which supported the cohesion of the poem.**

and crucial agents of the interpretation of the poem. The session is described in the following stages:

5. The students' initial response to the whole poem

5.1. The analysis of the poem

The instructor read the poem out and, then, she urged the students to express their first impression, asking them '*What sense did the poem leave you with in its totality?*' The students' answers highlighted the sense of disorganization, dissolution and desperation that the poem exudes.

With the proper guidance, the instructor invited the students to a closer reading of the text. Initially, by asking them *'Who is feeling this desperation?',* she drew their attention to the first person in the plural form ('We are'). The students noticed that the sense of disorganization and dissolution does not concern only the poet himself but also a broader group of people. In the question that followed, *'Which group does the poet represent? Who 'are we'?'*, some students based their answers on the last verses ('poetry is the refuge that we covet'), assuming that Karyotakis refers to poets. The instructor invited the students to observe the predicate nouns that follow the linking verb 'to be' ('guitars', 'antennae', 'sensations'), as well as all the nouns that attribute qualities to the subject 'we'. The students observed that the nouns refer to a world of art ('guitars', 'poetry', 'verses', 'sounds'), to a world of observation and sensitivity ('sensations') and to a world of receptiveness to messages from the external environment ('antennae'). They concluded that the people behind 'we' are the poets, and possibly all artists as well, who display sensitivity and alertness before the stimuli they receive with their 'antennae'.

To the question *'What mental state are these poets in?'* the students repeated their initial answers with regards to the sense of dissolution. By asking *'How does the poet manage to create this sense?'*, the instructor invited them to connect their replies to the specific verbal elements of the text. The students commented on the words and phrases which triggered the sense of dissolution ('battered guitars', 'strings that droop', 'collapse, shattered'), the impossibility of the artistic expression ('verses and dissonant sounds'), the difficulty in concentration ('diffused sensations/ without hope of getting focused'), the nerve confusion ('All nature is entangled in our nerves') and the psychological pain, which is so acute that it is presented as physical too ('We suffer in body and in our memory').

'Why do poets experience this psychological dissolution? Is there some indication in the text about the cause that makes them suffer?' The students focused on the verses 'The things of the world dismiss us' and 'We suffer in… our memory', implying that reality puts them off and that something, which happened in the past, deeply hurts them. The context of the poem triggered the interpretive process, as the students were reminded of the tragic historic events that Karyotakis' generation experienced in Greece, with an emphasis on the defeat in Asia Minor in 1922 and the following brutal exchange of populations. *'Is there any hope whatsoever for the poets to rise above this situation?'* The students referred to the verses 'poetry is the refuge that we covet' and commented that the poets' situation is presented as a dead-end. Poetry is their sole refuge in a repulsive reality· yet they end up coveting it. It is about an oxymoron which expresses the confrontational relationship of poets with their art.

The reason behind coveting cannot be clarified within the poem and so the students proceeded with certain interpretive assumptions: Firstly, poetry gives poets a psychological and spiritual uplift, which cannot be given by reality itself. Therefore, they end up coveting it, just because it is not palpable. Secondly, poets covet poetry, because it no more offers them what they crave for -solace, hope for life, truth, pure visions- and, eventually, it cannot change the world. Thirdly, poetry discloses their own inability to express themselves poetically. Poets' psychological and mental state prevents them from expressing themselves perfectly. Therefore, poetry becomes an elusive refuge thereby evoking envy in them. The students, after having been called to evaluate the adequacy of their above-mentioned assumptions, concluded that the last one is the most solidly founded on the text, as it is connected with the symbolic image of the 'battered guitars'. Just like the guitars, which are musical instruments with great melodic potential but unfortunately 'battered' and rendered useless, the poets experience such a similar dissolution and as a result they cannot express themselves harmoniously; they produce 'verses dissonant' instead.

Figure 1. Portrait of Albert Paris von Gütersloh, 1918. Oil on canvas.

Minneapolis Institute of Arts, Minnesota, US

Figure 2. Self-Portrait with Lowered Head, 1912. Oil on Wood. Leopold Museum, Vienna, Austria

5.2. The presentation and the analysis of the painting pictures

The instructor informed the students that in Karyotakis' time there lived a great Austrian expressionist painter, Egon Schiele, and introduced them to the pictures of his artworks. Just like in his poem Karyotakis expresses his own psychological and mental state as well as that of his fellow poets, so does Schiele in his paintings; he expresses his own psychological and mental state and that of his fellow-craftsmen as well, that is, the painters. More specifically, the second painting (Image 2) is a self-portrait of the painter; it expresses, the way Schiele saw himself. The first painting (Image 1) is the portrait of an Austrian painter and poet, Albert Paris Gütersloh, and obviously depicts the way Schiele viewed another artist from his circle.

The instructor asked the students to say what their initial perception of Image 1 was. The students answered that the painting radiates nervousness and intensity. The instructor invited them to ponder on the elements of Schiele's artistic code -composition, colours, lines and contours- which gave them this impression. The dialogue that followed made the following

points stand out (the words in italics were written on the blackboard): The intense nervousness is caused by placing the artist's silhouette on the central axis of the work composition; he himself, actually, is rigidly seated, *unnaturally* still, looking straight and strictly in our direction with his eyes wide open and his forehead flinching. The intense nervousness of the artwork is enhanced by the *colour disharmony* in the background, as warm colours (red, yellow) and cool ones (green) blend, strive to prevail and diffuse the man's garments and skin, as well as the black *intersecting lines* on the clothes, indicating imbalance and confrontation.

Then the instructor tried to bring out the students' primary response to Image 2. They observed that Schiele's self-portait is frightening and grotesque and were called upon to seek how the painter causes this horror. The students commented that the man depicted is hideously *defaced*. On his face, which is leaning downwards, only his eyes move upwards looking straight, quite inconveniently, at the viewer. His gaze seems violent and *expresses* psychological intensity and disorder. The contrast between the white of the eyeball and his dark face increases the intensity of his gaze. On his face, as well as all over his flesh, the tones of brown, green, yellow and red prevail. These *unnatural colours*, which have been *spread untidily* and come into contrast with the white background, express a terrible physical decline giving the impression that the figure is undergoing a state of decay. The *lines* are *shaky and sinuous* and create a nightmarishly bony and *disfigured* human body.

5.3. The dialogue between the poem and the paintings

5.3.1. The dialogue on a thematic level

The instructor, intending to bring out the thematic analogies between the poem and the artworks, asked: 'Is there something in common in the way Karyotakis and Schiele view themselves and their group of fellow-craftsmen, namely the poets and the painters?' The students observed that both Karyotakis and Schiele convey the sense of intense nervousness and psychological dissolution of the artists, as well as their inability to express themselves beautifully. Schiele's self-portait, however, expresses a neurotic and psychological disorder in a much more graphic and horrific way than Karyotakis' poem.

In an effort to search for more specific common poetic and visual patterns, the instructor asked: 'Are there any elements in Schiele's paintings that remind you of a verse in Karyotakis' poem?' The majority of the students focused on the common pattern of fingers. The stretched fingers in Schiele's artworks brought to their mind the verses 'We are just some unreliable antennae/ that stick up like fingers in the void'. The fingers of the painter Albert Paris Gütersloh, are also

raised, just like in the poem, as if suffering from ankylosis. They look like 'antennae', which receive neurotic signals from the surrounding background of electrified colours. We do not know whether 'they'll quickly collapse, shattered' for the time being they seem to have an aggressive mood. One palm is turned outwards, as if the painter wishes to attack and drown something outside himself, while the other one is turned inwards, as if intending to attack his own self. In Schiele's self-portait the fingers are   presented even more aggressive. The students observed that his bony open fingers look like scissors that threaten to cut something. If the fingers of the depicted painters symbolize something similar to the poets' fragile 'antennae' in Karyotakis' verses, then perhaps their aggressive mood represents their very last and desperate attempt to be alert before a reality that leads them to collapse.

Moreover, the students pointed out the following analogies between the poem and the artworks:

- The colours which do not blend harmoniously in the background of Image 1 and in the painter's skin of Image 2 are 'dissonant' just like the 'verses and dissonant sounds' in Karyotakis' poem.

- The defaced look of the figure in the self-portrait reminded the students of the verse 'We suffer in body and in our memory', as it expresses a horrible physical and psychological distortion.

- The inner confrontation that Karyotakis voices about his art is also expressed in Schiele's works. Looking at his self-portrait, the students argued that that he could be saying 'painting is the refuge that we covet'. While he resorts to painting, in order to express himself, he ends up painting himself as a repulsive figure.

5.3.2. The dialogue on a stylistic level

Afterwards, the focus of the teaching shifted towards the analogies between Karyotakis' poetic style and Schiele's artistry. The students were called upon to search into the means of expression through which the poet and the painter convey their psychological dissolution.

The instructor had already written on the blackboard certain words that the students had mentioned while analysing Schiele's artworks, like *'disfigurement', 'expresses', 'colour disharmony', 'unnatural colours spread untidily', and 'intersecting, shaky, sinuous lines'*. Analysing these words, she informs them that Schiele's *disfigurement*, that is, the distortion of the elements of reality, is a basic characteristic of the artistic movement of modernism. The

special use of colours and lines contributes to this disfigurement. Disfigurement, actually, aims at the strongest possible *expression*. In other words, Schiele disfigures his face, in order to express his feelings more forcefully. A more realistic representation of himself and a more loyal compliance with the rules of traditional, academic painting could not have expressed his psychological dissolution more accurately. The Avant- Garde modernistic movement of expressionism, where Schiele belonged to, was named after the French word *expression* and was manifested in the first three decades of the 20th century, with Germany being its hub.

Schiele's visual code, therefore, enabled him to express in this way his psychological state. '*What is the potential that the poetic code offers towards the same cause?*' The instructor informed the students that, just like Schiele is considered to be one of the main representatives of expressionism-modernism in Europe, the same applies to Karyotakis, who is considered as a pioneer of modernistic poetry in Greece. The basic characteristic of modernistic poetry, as well as of painting, is the distortion of the form and the violation of the traditional rules of poetry: grammar, syntax, metre, rhythm, rhyme, punctuation marks, neat and fine diction.

The students, once again, were called upon to trace modernistic traits in Karyotakis' poem. Under the instructor's guidance, they noticed that the original Greek poem incorporates several characteristics of traditional poetry, since it has rhymes (in the English translation of the poem the verse is more free) and follows the conventions of the traditional sonnet, that is, it has four stanzas, two of which are four-versed and two three-versed. However, its *anti-poetic words* ('ξεχαρβαλωμένες'), its *enjambments* (verses 1-2, 13-14), its *dissonances* ('περνάει, ξυπνάει, αντηχάει') and the *rupture of the rhythm* are modernistic traits that alienate the poem from the expressive perfection of traditional poetry. These traits, together with the *strong symbolic pictures*, emanate the sense of dissolution the poet wishes to express.

The words in italics had been written on the blackboard, where now there were two columns, one with the characteristics of modernism in Karyotakis' poem and another one with those in Schiele's paintings. In the final reading of these traits, what came out and was commented on was the parallel potential of the poetic and the visual code to express psychological states. It is worth noting that the co-examination of the lingual and the visual code seemed to reignite significantly the students' interest in the analysis of the form and the content of the poem. Quite surprisingly, even the students who usually exhibited increased difficulty or indifference during the typical lessons of poetry, in this teaching session participated more actively in the dialogue between the poem, the paintings and their classmates.

5.3.3 The dialogue on a sociohistorical level

The distortion of the form expresses the dissolution of the soul. The latter, though, is inextricably interwoven with the historical and social framework within which the artists live, feel and express themselves. Besides, modern art manifests an absolute awareness of all the things that happen in the world where it is practiced (Faulkner, 2013). The students were called upon to search into the historical and social circumstances in which Karyotakis' poem and Schiele's paintings were created and contemplate possible reasons for the mental disposition they express within their works. The instructor wrote on the blackboard the dates of birth and the place of residence of the two creators and asked the students to guess possible analogies in their experiences: 'Kostas Karyotakis: 1896- 1928, Greece. Egon Schiele: 1890- 1918, Austria.'

The students observed that both creators died very young and lived a short life in about the same era, from the last decade of the 19th century till the first decades of the 20th. They concluded that the peak of the poet and the painter's youth coincided with the First World War (1914-1918). The instructor drew the students' attention to the dates in which Schiele's paintings were created: In two years after 1912 (Image 2) the Austro-Hungarian Empire declared the war on Serbia, giving rise to World War I, in which the disastrous imperialistic attitudes of the most powerful countries of that era were channeled. In 1918 (Image 1) the Austro-Hungarian Empire collapsed due to its defeat in the war and Schiele himself passed away, as a result of the Spanish flu pandemic, which claimed the lives of twenty million people.

The instructor highlighted 1927, the year in which Karyotakis' poem was publishedIt became evident that the poem was written in the first decade of the Mid war years (1920-1930). During the previous decade (1910- 1920) Greece experienced successive national challenges, namely the Balkan Wars, the First World War and the beginning of the campaign in Asia Minor. Five years before the publication of the poem in 1922 Greece experienced the darkest page in its history, the tragedy of the Minor Asian catastrophe and the exchange of populations. In the years that followed, hundreds of thousands of Greek refugees, uprooted from their homeland, were crowded in Greece. The political, social and economic problems were thorny, while the plagues of the time, malaria and tuberculosis, decimated a high number of people. In 1928, a year after the publication of the poem, Karyotakis chose to put an end to his life. In his suicide note, translated into English by Reader & Taylor (Kostas Karyotakis, 2006), the poet wrote, among others:

> I' m paying for all those like myself who didn't have any ideal in their life, who always remained victims of their own indecisiveness, or who regarded their existence as a game without substance. I see them coming more and more with the passing of the

centuries, treading on beliefs and simple superstitions. To them I address myself. (p. xvii)

5.4. The 'return' to the poem as a whole and the students' dialogue with their own sociohistorical context

Karyotakis, through his poem, and even through his suicide note, addresses himself to us, his future readers. As Bakhtin would say, his words are oriented towards our answer. How do we respond to them? 'Who are we', as the residents of this world in the 21st century? In this last stage of the teaching process, the students were asked to reread the poem and write their own version using the first half of Karyotakis' first verse ('We are just some…'), in correspondence to Bakhtin's quote (1981, p. 280) that 'the word in language is half someone else's'. They had to fill in the missing part of the verse in their notebooks using at least two more words and explain to their classmates the reasons behind their choices. This hands-on activity helped bring out the way through which the students conversed not only with Karyotakis' poem but also with their historical and cultural background. Some of the students' answers were the following:

- 'We are just some filtered images on a computer': promotion of a misleading image of ourselves through the social media.

- 'We are just some dead consciences on a sandy beach where drowned kids lie': the inability of the international politics to serve man regarding the war in Syria and the refugee influx.

- 'We are just some massive sleepwalkers of life': massification, lack of alertness and disorientation by the mass media.

6. Conclusions

As the empirical research described above manifested, the incorporation of paintings into the

The parallel didactic approach of literary texts and paintings does not degrade the linguistic function of the lesson; on the contrary, it seems to enhance it significantly

didactics of literature can offer a suitable field for the implementation of Bakhtin's theory of dialogism. The parallel study of literary texts and paintings in class can create fruitful dialogic channels between the distinct fields of literature and painting. As it became apparent, the analysis of painting pictures can be integrated harmoniously into the current teaching methods of

literature. It can functionally be incorporated into their implementation framework and effectively serve the lesson objectives.

Moreover, the practical experience of the above teaching session has proved that the functional utilization of paint images in the teaching of literature can lead to beneficial educative outcomes. The parallel didactic approach of literary texts and paintings does not degrade the linguistic function of the lesson; on the contrary, it seems to enhance it significantly. Compared to an average lesson of poetry, the co-examination of the poem and painting in this teaching session activated substantially the students' mood to speak, describe, express feelings, discourse with each other, exchange viewpoints and even express themselves through poetic discourse. This outcome can be attributed to the combination of the lingual and the visual code, which appeals to more senses and motivates the students' cognitive and emotional powers more keenly. Although it can be argued that poetry itself triggers the students' imagination, so that they can create their own mental images, the significant impact that actual paint images may have on the students' mental and emotional activation cannot be disregarded or downgraded.

It is worth noting that the use of painted pictures proved to be overly beneficial to the students who generally exhibit increased difficulty or indifference during the typical lessons of poetry in High School. For these struggling readers, who usually regard the linguistic poetic discourse as incomprehensible or even unapproachable, the images served as bridges of communication with its seemingly 'unreachable' linguistic code. The pictures of Schiele's paintings, unpleasant or even repulsive by sight, managed to spark these students' interest in the poem and to motivate their participation in the meaning- making process. Besides, modern students seem to have developed a great familiarity with visual images- albeit of a disputable quality- through their constant exposure to the mass media. If the instructors turned this to their own advantage, by offering students visual stimuli of a higher quality, like paintings, in the teaching of literature, the gain could be double: students' interest in literary texts could be renewed and their ability to appreciate the quality of visual images could be enhanced.

The pictures of paintings, however, are likely to be equally beneficial to the students who are competent readers and already enjoy the subject of literature in High School. In our teaching endeavor, the images seemed to have drastically stimulated students' interest in the topic, the style and the historical context of the poem. Several students stated that they deeply realized the modernistic expressive means of the poem as they compared them to the corresponding expressive means of the visual, and therefore more intuitive, visual code. Furthermore, the

parallel study of the poetic text and the paintings seemed to have enriched these students' concern about the fundamental principles of art. It sharpened their interest in the purposes of art in general, in its ability to express mental and psychological states and in the expressive powers of different semiotic codes.

In conclusion, the empirical research described in this paper proposes the functional utilization of images, specifically painted pictures, in the teaching of literature in Secondary Education. It illustrates that paint images could have an interpretative value for literary texts, rather than serve a decorative purpose within the school books. The integration of art into literary education could enhance the students' interest in the ideas and the expressive means of literary texts and establish invigorating interdisciplinary links between literature and images. The promising findings of the empirical research presented in this paper could point towards the need of further research into the dialogic connection between literary texts and images and its fruitful application to the didactics of literature.

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Η αξιοποίηση της ειδολογικής θεωρίας στη διδασκαλία της λυρικής ποίησης

Teaching Lyric Poetry: A Genre Approach

Enseñar poesía lírica: un enfoque de género

Ensenyar poesia lírica: un enfocament de gènere

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Extended abstract

A genre approach to teaching lyric poetry *is the subject of this essay.* I have divided my discussion here into *three* parts. *Part one contains a discussion and critique of genre theory as it relates specifically to* the use of genre as a framework to teach *poetry. Part two examines and problematizes the various ways lyric genre has been defined in literary theory. Part three* outlines the methodology of teaching lyric poetry, including suggestions for engaging strategies that may be implemented in classrooms.

More precisely, *part one of the essay* is guided by the following question: Why are genres important to the teaching of literature at school? Defining genres may be problematic; the main *reason this* has been a problem arises from the fact *that* genre theory has taken quite different directions, ranging from taxonomic approaches that tend to classify and describe relations between literary texts, to a cultural approach that use genres "to examine the dynamic relationship between genres, literary texts, and socio-culture -in particular, the way genres organize, generate, normalize, and help reproduce literary as well as non-literary social actions in dynamic, ongoing, culturally defined and defining ways" (Bawarshi & Reiff, 2010, p.23). *Most* of the contemporary scholarship on *genre*, *however*, see genre as a *sort of interpretive framework*; as the embodiment of a tacit 'pact' of reading between authors and readers that function as 'horizons of expectation' for readers. As Karl Canvat writes, in his book *Enseigner la littérature par le genre. Pour une approche théorique et didactique de la notion de genre littéraire,* this 'pact' defines an agreement, a contract with the reader, that allows the text to be identified, thus facilitating understanding; it helps to give form and meaning in the text (Canvat, 1999, p.115). Such an approach of genre offers a way of teaching literature that has the basic function of supporting and orienting the act of reading. To elaborate this, seeing genres as "instrument[s] not of classification or prescription, but of meaning" (Fowler, 1982, p.22), can be enlightening in the sense that teaching literature using genres involves teaching students how to draw upon generic rules in order to identify and describe relations between literary texts, to describe genre change as responding to socio-historically situated conditions, and to structure their perceptions of literary representations. Moreover, given that genres are not a set of rules that writers or readers must follow, but a set of conventions that *change* over time, I believe that a genre approach to teaching literature helps students to recognize both "a larger number of literary relationships that would not be noticed as long as there were no context established for them" (Frye, pp. 247-248) and the uniqueness of a literary text that exceeds genre conventions.

The next part is concerned in first place with the reasons for selecting lyric poetry as subject matter. Students, confused by the complexity of many poems, are often apprehensive about poetry. How can we instill a love of a subject that so many students find intimidating? To overcome this, we should foster a sense of poetry reading as identification and participation; we should expose students to a wide variety of poems that speak of our common human condition and experiences, enabling the reader to connect both to others and to his own inner self. With this in *mind*, and taking into account that the ability to talk about feelings is really important in adolescence, a highly emotionally charged time of life, I decided to focus on lyric poetry –i.e. the type of poetry which expresses personal *emotions* or *feelings.*

In his introduction to lyric, Scott Brewster writes that "lyric [as a form] has proved a problematic case for genre theory. At times it is treated as a timeless, universal aesthetic disposition, at others it is identified as a generic category clearly defined by its subject matter, formal features and purposes" (Brewster, 2009, p.2). Given this skeptical attitude towards lyric, before addressing questions about poetry teaching, it seems crucial for me to proceed to a survey of the debates surrounding lyric poetry. Thus, part two of this essay also seeks to offer a polyphonic range of perspectives about the most prominent characteristics of lyric genre ("lyric" is the name of a genre or of a mode? – lyric is a mimesis of the experience of the poet? – what about the lyric addressee?).

The final section of the essay suggests a sample lesson plan and student-centered activities intended to strengthen students' understanding of lyric poetry. Jonathan Culler argues that "love poetry can easily stand as paradigmatic for the lyric tradition" (Culler, 2015, p.207). In line with this argument, the lesson plan focuses on lyric poems, from an array of different periods of the Western literary tradition, expressing variations of erotic or romantic love and consists of three key focus areas: the rhetoric of love poems (i.e, the structure and language features of the form) to explore the complexities of love; the musical component of lyric poetry; the role of the setting in erotic lyricism.

Keywords: genre approach, lyric poetry, poetry teaching

Περίληψη

Η αξιοποίηση της ειδολογικής θεωρίας στη διδασκαλία της λυρικής ποίησης είναι το αντικείμενο της συγκεκριμένης εργασίας. Το πρώτο μέρος της εργασίας περιλαμβάνει μία κριτική προσέγγιση της θεωρίας των ειδών, ιδιαίτερα όσον αφορά τη συμβολή του είδους ως πλαισίου για τη διδασκαλία της ποίησης. Το δεύτερο μέρος εξετάζει τους διάφορους τρόπους με τους οποίους προσεγγίζει η λογοτεχνική θεωρία το λυρικό είδος και προσπαθεί να προσφέρει μια πολυφωνική ποικιλία προοπτικών για τα πιο σημαντικά χαρακτηριστικά του είδους: πρόκειται για είδος ή τρόπο; -το λυρικό συνιστά μίμηση της εμπειρίας του ποιητή; - ο ομιλητής είναι ένα 'πρόσωπο' ή μία 'φωνή';. Η τελική ενότητα επικεντρώνεται σε λυρικά ποιήματα, από διαφορετικές περιόδους της δυτικής λογοτεχνικής παράδοσης, που εκφράζουν ποικίλες εκφάνσεις του ερωτικού συναισθήματος, και προτείνει ένα σχέδιο μαθήματος που αποσκοπεί στην ενίσχυση της κατανόησης της λυρικής ποίησης. Το σχέδιο μαθήματος έχει ως στόχο να ανακαλύψουν οι μαθητές λυρικά ποιήματα που εκφράζουν τόσο ποικίλες εκφάνσεις του ερωτικού συναισθήματος όσο και παραλλαγές της ρητορικής της αγάπης, και να προβληματιστούν σχετικά με τον ρόλο του περιβάλλοντος χώρου (φύση–αστικό τοπίο) στην έκφραση του ερωτικού λυρισμού.

Λέξεις κλειδιά: ειδολογική προσέγγιση, διδασκαλία της ποίησης, λυρική ποίηση

Resumen

Esta contribución es un acercamiento desde el género a la enseñanza de la poesía lírica. La primera parte del ensayo implica una discusión y crítica de la teoría del género relacionada específicamente con el uso del género como un marco para enseñar poesía. La segunda parte examina las diferentes maneras en las que el género lírico ha sido definido en la teoría literaria y trata de ofrecer un rango

polifónico de perspectivas sobre las características más prominentes de este género: ¿la lírica es el nombre de un género o de un modo?; ¿la lírica es una mímesis de la experiencia del poeta?; ¿qué se puede decir del destinatario lírico? El apartado final presenta un ejemplo de programación de aula y de actividades focalizadas en el estudiantado dirigidas a fortalecer la comprensión de la poesía lírica por parte del alumnado. La programación de aula se centra en poemas líricos, desde una selección de diferentes periodos de la tradición literaria occidental que expresan variaciones del amor romántico o erótico y consisten en tres áreas de interés: la retórica de los poemas de amor (por ejemplo, la estructura y los rasgos lingüísticos de la forma) para explorar las complejidades del amor; el componente musical de la poesía lírica; y el rol del escenario en el lirismo poético.

Palabras clave: enfoque de género, poesía lírica, enseñanza de la poesía.

Resum

El tema d'aquest article és un acostament des del gènere a l'ensenyament de la poesia lírica. La primera part de l'assaig suposa una discussió i crítica de la teoria del gènere relacionada específicament amb l'ús del gènere com un marc per a ensenyar poesia. La segona part examina les diverses maneres en què el gènere líric ha sigut definit en la teoria literària i mira d'oferir un rang polifònic de perspectives sobre les característiques més prominents d'aquest gènere: la lírica és el nom d'un gènere o d'un mode?; la lírica és una mimesi de l'experiència del poeta?; què hi ha sobre el destinatari líric? L'apartat final presenta un exemple de programació d'aula i d'activitats focalitzades en l'estudiantat adreçades a enfortir la comprensió de la poesia lírica per part de l'alumnat. La programació d'aula se centra en poemes lírics, des d'una selecció de diferents períodes de la tradició literària occidental que expressen variacions de l'amor romàntic o eròtic i consisteix en tres àrees d'interés: la retòrica dels poemes d'amor (per exemple, la estructura i els trets lingüístics de la forma) per explorar les complexitats de l'amor; el component musical de la poesia lírica; i el rol de l'escenari al lirisme eròtic.

Paraules clau: enfocament de gènere, poesia lírica, ensenyament de la poesia

1. Εισαγωγικές παρατηρήσεις

Τρία διακριτικά χαρακτηριστικά καθορίζουν τη λογοτεχνική ανάγνωση. Το πρώτο χαρακτηριστικό είναι η προσοχή στην πολυσημία του κειμένου, στη συγκροτητική 'πυκνότητά' του. Πράγματι, η λογοτεχνική ανάγνωση οδηγεί τον αναγνώστη να συλλάβει το κείμενο ως χώρο όπου μπορεί να υλοποιηθεί πληθώρα αναγνώσεων. Το δεύτερο χαρακτηριστικό της λογοτεχνικής ανάγνωσης είναι η λειτουργία υποδειγματοποίησης: η λογοτεχνική ανάγνωση προσφέρει στον αναγνώστη τη δυνατότητα να ζει με τον φανταστικό τρόπο μιας εμπειρίας που δεν θα μπορούσε να βιώσει στην πραγματικότητα. Το τρίτο χαρακτηριστικό της λογοτεχνικής ανάγνωσης είναι η συγκριτική διάσταση: η λογοτεχνική ανάγνωση συμβάλλει στην ανάπτυξη μια πολιτισμικής δεξιότητας, η οποία καθιστά δυνατή τη μέτρηση του βαθμού συμμόρφωσης, της καινοτομίας ή της ανατροπής των κειμενικών συμβάσεων (Picard, 1986).

Αν θεωρήσουμε, αφενός, ιδιαίτερα σημαντική αυτή την τρίτη διάσταση της λογοτεχνικής ανάγνωσης, αφετέρου ότι κάθε κείμενο καλεί τον αναγνώστη να υιοθετήσει μία συγκεκριμένη

«στάση» απέναντί του στη βάση των συγκεκριμένων πραγματολογικών, μορφικών και διακειμενικών ιδιοτήτων του, τότε θα δεχθούμε ότι η καλλιέργεια της ειδολογικής γνώσης και αντίληψης μπορεί να παίξει σημαντικό ρόλο στην προσέγγιση λογοτεχνικών κειμένων στο σχολείο. Ειδικότερα, ο σχηματισμός των ειδών εξακολουθεί να αποτελεί αμφισβητούμενο ζήτημα και η ειδολογική θεωρία κινείται προς πολλές, διαφορετικές μεταξύ τους, κατευθύνσεις –στις οποίες θα γίνει μία σύντομη αναφορά στη συνέχεια. Παρόλα αυτά, πολλοί είναι αυτοί που ασπάζονται μία θεώρηση των ειδών ως ερμηνευτικού πλαισίου· ως υλοποίηση ενός είδους σιωπηρού ‘συμφώνου’ ανάγνωσης, περισσότερο ή λιγότερο σαφούς, που συμβάλλει στην αναγνωστική πρόσληψη, καθορίζοντας τους ορίζοντες προσδοκίας του αναγνώστη.[1] Όπως γράφει και ο K.Canvat, στο βιβλίο του Enseigner la littérature par le genre. Pour une approche théorique et didactique de la notion de genre littéraire, αυτό το ‘σύμφωνο’ ορίζει μία συμφωνία, ένα συμβόλαιο με τον αναγνώστη, ένα είδος «φορέα οριοθέτησης του πεδίου που επιτρέπει την ταυτοποίηση του κειμένου, διευκολύνοντας έτσι την κατανόηση· βοηθά στο να δώσει μορφή και νόημα στο κείμενο» (Canvat, 1999, σ.115). Μία παρόμοια θεώρηση προσφέρει έναν τρόπο διδασκαλίας της λογοτεχνίας που έχει ως βασική λειτουργία την υποστήριξη και τον προσανατολισμό της πράξης της ανάγνωσης.

Όσον αφορά ειδικότερα τη διδασκαλία της ποίησης, ένας από τους στόχους είναι να δημιουργηθεί στο σχολείο μία ποιητική κουλτούρα μέσα από την προσέγγιση ποικίλων ποιημάτων που εντάσσονται σε διαφορετικά είδη και γράφτηκαν σε διαφορετικές περιόδους. Αν δεχτούμε δε πως το λογοτεχνικό κείμενο είναι, όπως επεσήμανε ο Ph.Hamon, ένα «σταυροδρόμι απουσιών και παρεξηγήσεων» (Hamon, 1977, σ. 264), παρεξηγήσεων» (Hamon, 1977, σ. 264), δεν μπορούμε παρά να συμφωνήσουμε πως τα ποιητικά κείμενα είναι, σε σχέση

Εδώ ακριβώς έγκειται και ο ρόλος των λογοτεχνικών ειδών: να επιτρέψουν στον μαθητή-αναγνώστη να αντλήσει από ειδολογικούς κανόνες, οι οποίοι λειτουργώντας ως συμβάσεις που διευκολύνουν την κωδικοποίηση και αποκωδικοποίηση της ειδολογικής συγγένειας μεμονωμένων κειμένων, θα τον βοηθήσουν στην πρόσληψη νέων ποιητικών κειμένων, μειώνοντας την

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[1] Για τον Ph,Lejeune, τα λογοτεχνικά είδη [...] είναι σε κάθε εποχή, ένα είδος σιωπηρού κώδικα, μέσω του οποίου, και χάρη στον οποίο τα έργα του παρελθόντος και τα νέα έργα μπορεί να προσληφθούν και να κατηγοριοποιηθούν από τους αναγνώστες τους. Τα λογοτεχνικά κείμενα παράγονται και, στη συνέχεια, προσλαμβάνονται σε σχέση με μοντέλα, με «ορίζοντες των προσδοκιών», με μία ολόκληρη μεταβλητή γεωγραφία· ικανοποιούν την προσδοκία αυτή ή την παραβιάζουν και την αναγκάζουν να οδηγηθεί στην ανανέωση (Lejeune,1975, σ.311).

με όλες τις μορφές επικοινωνίας, τα πλέον ανθιστάμενα στις εύκολες προσεγγίσεις. Εδώ ακριβώς έγκειται και ο ρόλος των λογοτεχνικών ειδών: να επιτρέψουν στον μαθητή-αναγνώστη να αντλήσει από ειδολογικούς κανόνες, οι οποίοι λειτουργώντας ως συμβάσεις που διευκολύνουν την κωδικοποίηση και αποκωδικοποίηση της ειδολογικής συγγένειας μεμονωμένων κειμένων, θα τον βοηθήσουν στην πρόσληψη νέων ποιητικών κειμένων, μειώνοντας την αβεβαιότητά του απέναντι στο άγνωστο. Επιπλέον, καθώς τα είδη δεν είναι ένα σύνολο κανόνων που οφείλουν να ακολουθήσουν οι συγγραφείς ή οι αναγνώστες, αλλά ένα σύνολο συμβάσεων ανοιχτών στη μεταβολή, η προσέγγιση της λογοτεχνίας μέσω των ειδών, καθώς συντελεί στη διαλεύκανση συγκλίσεων και αποκλίσεων, βοηθά τους μαθητές ώστε να αναδειχθεί ο ιδιαίτερος χαρακτήρας ενός συνόλου κειμένων, αλλά και η μοναδικότητα ενός κειμένου, όταν αυτό αποκλίνει από τους ειδολογικούς κανόνες.

Η ανάγνωση λυρικών ποιημάτων μέσα από ειδολογικά δίκτυα κειμένων είναι το αντικείμενο μελέτης στις σελίδες που ακολουθούν. Στόχος, αφού πραγματοποιηθεί μία επισκόπηση της σχετικής με τα λογοτεχνικά είδη και τη λυρική ποίηση θεωρίας, είναι να προταθούν τρόποι με τους οποίους ο εκπαιδευτικός θα δημιουργήσει τις προϋποθέσεις εκείνες ώστε ο μαθητής να κατανοήσει ότι τα λυρικά ποιήματα χτίζουν γέφυρες που τα διασυνδέουν, ότι συναντιούνται αλλά και αποκλίνουν το ένα από το άλλο, εγγραφόμενα εντέλει σε μία κοινή λογοτεχνική ιστορία που θα εμπλουτίσει την ποιητική τους 'βιβλιοθήκη'.

2. Θεωρία των ειδών και ειδολογικές δικτυώσεις

Σύμφωνα με την C.Tauveron, στο βιβλίο της Lire la littérature à l'école, πρέπει να οικοδομηθεί ένας λογοτεχνικός πολιτισμός από τις πρώτες τάξεις του δημοτικού σχολείου και πρέπει να δώσουμε στα παιδιά κείμενα ανθιστάμενα στην εύκολη ερμηνεία και ανοιχτά σε ποικίλες σημασιοδοτήσεις, για να τα νοηματοδοτήσουν. Για να επιτευχθεί αυτό, προτείνει τη δημιουργία «δικτύων» κειμένων και αναγνώσεων γύρω από ένα λογοτεχνικό είδος ή συγγραφέα, γύρω από σύμβολα, μύθους και θρύλους ή γύρω από τύπους χαρακτήρων – διαδικασία στην οποία ο μαθητής παίζει καθοριστικό ρόλο και η οποία συνεπάγεται, εκτός από την ανάγνωση διαφόρων βιβλίων που σχετίζονται μεταξύ τους, την οικοδόμηση δεσμών μεταξύ αυτών των αναγνώσεων.[2] Με τον τρόπο αυτό, ο μαθητής απομακρύνεται από το κείμενο (το

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[2] Η C. Tauveron προσφέρει πληθώρα δυνατοτήτων, οι οποίες μπορεί να συνδυαστούν: «δίκτυα για να ανακαλύψουμε ή να δομήσουμε τη βάση κοινών πολιτισμικών τόπων» γύρω από το είδος, τα σύμβολα, μύθους και θρύλους ή χαρακτήρες-τύπους· «δίκτυα για τον εντοπισμό της μοναδικότητας» του συγγραφέα, μίας αναδιατύπωσης ή μίας διαδικασίας γραφής· «δίκτυα υπερκειμενικά» με βάση τις έννοιες της προσαρμογής, της παραλλαγής, της επανεγγραφής ή της παρωδίας· «δίκτυα διακειμενικά», όπου διάφορα κείμενα μπορεί να

κείμενο-πυρήνα) για να μεταβεί σε άλλα (εξ ου και ο όρος δίκτυο κειμένων) που, με τον ένα ή τον άλλο τρόπο, παρουσιάζουν παρόμοια λογοτεχνικά χαρακτηριστικά. Η διαδικασία αυτή εμπλουτίζει τις λογοτεχνικές αναφορές των μαθητών, υπό την έννοια ότι «[...] συμβάλλει στην κατασκευή και τη δόμηση μιας κουλτούρας που με τη σειρά της θα τροφοδοτήσει τη σύνδεση» (Tauveron, 2002, σ.145).

Καθώς το κέντρο εστίασης τίθεται στην προκειμένη περίπτωση στα ειδολογικά δίκτυα αναγνώσεων, κρίνεται απαραίτητη μία σύντομη αναφορά στο ρόλο των λογοτεχνικών ειδών όσον αφορά την αναγνωστική προσέγγιση της λογοτεχνίας στο σχολείο.

Τα είδη θεωρούνται από πολλούς απλά εργαλεία συστηματοποίησης και ταξινόμησης της λογοτεχνίας, γεγονός που ενέχει τον κίνδυνο να κυριαρχήσει η πεποίθηση ότι η λογοτεχνία συνίσταται από στατικές οντότητες και κατηγορίες.[3] Στην αντίπερα όχθη κινούνται θεωρητικοί οι οποίοι συμμερίζονται την άποψη ότι κάθε λογοτεχνικό έργο μπορεί και να «αποκλίνει από οποιοδήποτε συγκεκριμένο σύνολο χαρακτηριστικών που μπορεί να αποδοθεί στο είδος του» (Snyder, 1991, σ.1)[4] και αντιτίθενται σε μία προσέγγιση των ειδών ως άκαμπτων ταξινομικών πεδίων που ορίζονται από ένα συγκεκριμένο αριθμό αναλλοίωτων κειμενικών γνωρισμάτων.[5] Αντιλαμβάνονται τα είδη ως μεταβαλλόμενη κανονιστική κατασκευή, εδραζόμενη σε κοινωνικά (και όχι αποκλειστικά κειμενικά) πλαίσια, που έχει τη δυνατότητα της μεταβολής, της εξέλιξης και του εκσυγχρονισμού· ως «μία δυναμική έννοια που δημιουργείται μέσω της

φωτίσουν το ένα το άλλο· «δίκτυα γύρω από έναν συγγραφέα» που επιτρέπουν τη σε βάθος γνώση του σύμπαντός του· «δίκτυα ειδολογικά» για να τονίσουμε τα χαρακτηριστικά των τύπων κειμένου ή «δίκτυα γύρω από μια τεχνική γραφής», όπως η παρακράτηση πληροφοριών (Tauveron, 2002, σσ.207-282).

[3]Θεωρητικοί όπως ο B. Croce (Croce, 1978, σσ.36-37) ή ο J. Derrida (Derrida, 1992, σσ.224-225)έχουν αντιταχθεί σε αυτό.

[4]Κινούμενος σε παρόμοιο μήκος κύματος ο Tz. Todorov γράφει πως «κάθε έργο τροποποιεί το σύνολο των δυνατοτήτων (των δυνατών έργων), κάθε καινούριο παράδειγμα μεταβάλλει το είδος» (Todorov, 1991, σ.11).

[5]Οι περισσότεροι μελετητές πλέον έχουν απομακρυνθεί από τη θεώρηση του είδους ως σταθερού ή απόλυτα προσδιορισμένου, υπογραμμίζοντας ότι το είδος είναι πάντα σε εξέλιξη. Να αναφέρουμε ενδεικτικά τον K.Canvatπου γράφει ότι «τα είδη ορίζουν περιοχές συγκεκριμένων κανονικοτήτων λόγου μέσα στις οποίες τα λογοτεχνικά κείμενα μπορούν να εγγραφούν, ή να παίξουν (με την ανάμιξη των ειδών ή την παρωδία, τους κ.λπ.) ή μπορούν ακόμη και να αποκλίνουν θεσπίζοντας ένα ξεχωριστό σύμφωνο» (Canvat, 1992, σ. 42).

[6]Η σύγχρονη ειδολογική θεωρία εστιάζει το ενδιαφέρον της στην εξέταση των δυναμικών σχέσεων μεταξύ λογοτεχνικών κειμένων και ιστορικά τοποθετημένων κοινωνικών πρακτικών και δομών, επιμένοντας στην ανάδειξη των μετασχηματισμών των ειδών σε συγκεκριμένα ιστορικά πλαίσια. Να αναφέρουμε, εντελώς

αλληλεπίδρασης συγγραφέων, αναγνωστών, προηγούμενων κειμένων και πλαισίων» (Devitt, 2000, σ.699). Επιπλέον, αντιλαμβάνονται τα είδη ως σημασιολογικές κατασκευές, που παράγονται από την κειμενική εμπειρία συγγραφέων και αναγνωστών. Αν και συνιστούν αφηρημένες κατηγορίες, η ύπαρξή τους δεν εξαρτάται αποκλειστικά και μόνο από εσωτερικές αρχές, από τους αντικειμενικούς δείκτες του κειμένου –γεγονός που μας οδηγεί να λαμβάνουμε υπόψη κατά την προσέγγιση των ειδών τόσο το πλαίσιο παραγωγής όσο και το πλαίσιο πρόσληψης των κειμένων. Παρόμοιες απόψεις συνιστούν και τη δική μας θεωρητική αφετηρία.

Όσον αφορά το είδος ως κατηγορία πρόσληψης, πρέπει να αποδεχθούμε ότι, όταν κάνουμε λόγο για είδη, αναγνωρίζουμε συνήθως στα κείμενα, εκτός από τις όποιες μεταβολές, μία σειρά από κανονικότητες, από σταθερές που δημιουργούν στους αναγνώστες αυτό που ο H. R. Jauss ορίζει ως «ορίζοντα προσδοκίας»: το νέο κείμενο ανακαλεί στον αναγνώστη τον ορίζοντα των προσδοκιών και των «κανόνων του παιχνιδιού» που του είναι γνωστοί από παλαιότερα κείμενα, τα οποία ως τέτοια μπορεί να ποικίλλουν, να επεκτείνονται, να διορθώνονται, αλλά και να μετασχηματίζονται ή απλώς να αναπαράγονται. Η μεταβολή, η επέκταση και η διόρθωση καθορίζουν το πλάτος μίας ειδολογικής δομής· ένα σπάσιμο της σύμβασης αφενός και η απλή αναπαραγωγή αφετέρου καθορίζει τα όριά της (Jauss, 1982, σσ. 88-89). Για να το θέσουμε διαφορετικά, οποιαδήποτε παραβίαση, οποιαδήποτε απόκλιση από έναν κανόνα, πρέπει στην πραγματικότητα να μπορεί να αναφέρεται σε ένα μοντέλο για τη μέτρηση αυτής της απόκλισης. Το μοντέλο δεν μπορεί να διαγραφεί, διαφορετικά δεν θα υπάρχει σημείο αναφοράς.[7] Από αυτή την άποψη, τα είδη είναι πιο παραγωγικά όσον αφορά τη δημιουργία, την ανάγνωση και την ερμηνεία της λογοτεχνίας· συνιστούν, όπως λέει ο A.Fowler, εργαλεία όχι ταξινόμησης,

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ενδεικτικά, πως, σύμφωνα με τον R,Cohen, τα είδη είναι ιστορικά κατασκευασμένα και εξελισσόμενα ως αναπόσπαστο μέρος των μεταβαλλόμενων κοινωνικών προσδοκιών που γίνονται αντιληπτά από κάθε άτομο. Έτσι, όχι μόνο τα είδη αλλάζουν, αλλά και αυτό που μετρά ως παράδειγμα ενός είδους είναι ιστορικά καθορισμένο· το πώς οι αναγνώστες κάνουν χρήση των ιδεολογικών προσδοκιών αλλάζει, με το κάθε κείμενο να βοηθάει να μεταμορφωθεί το τοπίο των γενικών προσδοκιών (Cohen, 1986).

[7]Ορισμένοι στράφηκαν σε όσα γράφει ο L. Wittgenstein για τις «οικογενειακές ομοιότητες» για να περιγράψουν τις σχέσεις μεταξύ λογοτεχνικών έργων, εμμένοντας στην παραδοσιακή ανάδειξη της βιολογικής αναλογίας. Ως προς αυτό, θα συμφωνήσω με την W. C. Dimock, η οποία υποστηρίζει ότι αυτή η αναλογία με τις «οικογένειες» μάς θυμίζει ότι το είδος δεν είναι απλώς μία θεωρία ταξινόμησης, αλλά μάλλον μία θεωρία διασύνδεσης. Ο συγγενής δεν έχει απαραιτήτως μια γενεαλογική σχέση, αλλά και ένα απομακρυσμένο φάσμα συγγενειών, που έχει μικρότερη σχέση με την κοινή καταγωγή από ό,τι με μία επαναληπτική δομή συγκρίσιμων χαρακτηριστικών, που προέρχονται από περιβάλλοντα παρόμοια αλλά διασκορπισμένα (Dimock, 2006, σ.86).

αλλά σημασίας (Fowler, 1982, σ. 22), διασφαλίζοντας μία βασική λειτουργία προσανατολισμού της ανάγνωσης (Genette, 1982, σ. 12).

Όσον αφορά, ειδικότερα, την ανάγνωση και την ερμηνεία της λογοτεχνίας, αυτό που ενδιαφέρει είναι τόσο το συγγραφικό όσο και το αναγνωστικό καθεστώς ειδολογικότητας, που επιτρέπει την εστίαση στις επιλογές του συγγραφέα και στις επιλογές του αναγνώστη (Schaeffer, 1989, σ. 151).[8] Από την πλευρά του αναγνώστη, το σύστημα αναγνωστικής ειδολογικότητας θεωρείται ερμηνεία του κειμένου που σχετίζεται με τον γενικό ορίζοντα προσδοκίας και όχι με μία απλή ταξινόμηση. Ο αναγνώστης αναγνωρίζει τα σημεία που απορρέουν από την ειδολογική γνώση που μοιράζεται με τον συγγραφέα και τους δίνει ένα νόημα που δεν είναι αναγκαστικά αυτό που αναμενόταν. Μπορούμε, λοιπόν, να υποθέσουμε ότι η προκαταρκτική ειδολογική αντίληψη που έχει ο αναγνώστης για ένα συγκεκριμένο κείμενο συνιστά ουσιαστική προϋπόθεση για τη νοηματοδότηση του κειμένου. Από τη στιγμή που κάποιος αρχίζει να διαβάζει, ανακύπτει μια συγκεκριμένη υπόθεση σχετικά με το είδος, που διαμορφώνεται, εξελίσσεται και αναδιαμορφώνεται, καθώς προχωρά η ανάγνωση. Το σημαντικό είναι δε ότι

Η αναγνώριση του ειδολογικού ανήκειν ενός κειμένου είναι απαραίτητη τόσο πριν (αφού μέσω του παρακειμένου τους τα κείμενα 'καθοδηγούν' τις αναγνωστικές προσδοκίες) όσο και κατά τη διάρκεια της ανάγνωσης, με τον αναγνώστη να κάνει υποθέσεις, να προβλέπει, να προσδοκά και να υιοθετεί μία στάση σε σχέση με το κείμενο, χρησιμοποιώντας ειδολογικά πρότυπα και σταθερές, τα οποία το κείμενο μπορεί να επιβεβαιώσει ή να

στο πλαίσιο της συγκεκριμένης διαδικασίας, ενώ εντοπίζουμε τις συγγένειες που φέρει το έργο με άλλα που χρησιμοποιούν τη γλώσσα με τον ίδιο τρόπο, ανακαλύπτουμε ταυτόχρονα και τον μοναδικό χαρακτήρα του συγκεκριμένου έργου.

Η ανάγνωση κειμένων που σχετίζονται μεταξύ τους ειδολογικά, η οικοδόμηση δεσμών μεταξύ αυτών των αναγνώσεων και η κατανόηση της σημασίας των συνδέσεων μεταξύ των κειμένων

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[8] Ο J.-M. Schaeffer θέτει στο προσκήνιο την έννοια της ειδολογικότητας, που ορίζεται ως ένα σύνολο επανεπενδύσεων (περισσότερο ή λιγότερο μετασχηματιστικών) αυτής της ίδιας κειμενικής συνιστώσας, για να αποδομηθεί η εικόνα του «ιδανικού κειμένου» που προϋποτίθεται έτσι ώστε να δημιουργηθούν κειμενικές τάξεις (Schaeffer, 1989, σ. 186). Στο πλαίσιο μίας παρόμοιας θεώρησης, το είδος συνιστά μία κατηγορία αναδρομικής ταξινόμησης που εξαρτάται από την οπτική που υιοθετεί ο θεωρητικός που το συγκροτεί, ενώ η ειδολογικότητα, που έχει δυναμική διάσταση και επιτρέπει να καταδειχθεί ότι τα κείμενα χαρακτηρίζονται από πολλαπλότητα ειδολογικών χαρακτηριστικών, ορίζεται ως κειμενικό στοιχείο.

είναι μία δεξιότητα που μπορεί να ποικίλλει σημαντικά από το ένα άτομο στο άλλο, αλλά και να καλλιεργηθεί. Ειδικότερα, είναι σημαντικό ο εκπαιδευτικός, να βοηθήσει τους μαθητές να δημιουργήσουν δίκτυα που θα έχουν νόημα και για τους ίδιους, να τους ωθήσει να ανακαλύψουν διάφορα λογοτεχνικά είδη και να διερευνήσουν τους κώδικες, τους κανόνες αλλά και τις ανατροπές τους. Η αναγνώριση του ειδολογικού ανήκειν ενός κειμένου είναι απαραίτητη τόσο πριν (αφού μέσω του παρακειμένου τους τα κείμενα 'καθοδηγούν' τις αναγνωστικές προσδοκίες) όσο και κατά τη διάρκεια της ανάγνωσης, με τον αναγνώστη να κάνει υποθέσεις, να προβλέπει, να προσδοκά και να υιοθετεί μία στάση σε σχέση με το κείμενο, χρησιμοποιώντας ειδολογικά πρότυπα και σταθερές, τα οποία το κείμενο μπορεί να επιβεβαιώσει ή να ανατρέψει. Οι γνώσεις για τα είδη παρέχουν εργαλεία για την παρακολούθηση της συμμόρφωσης με το εμφανιζόμενο είδος ή για τον εντοπισμό των τυχόν αποκλίσεων και την καταστρατήγηση των κανόνων, αλλά και για την ανάμιξη ειδολογικών χαρακτηριστικών.

3. Η λυρική ποίηση ως είδος

Τι εννοούμε με τον όρο «λυρική ποίηση»; ιδιαίτερα από τη στιγμή που το λυρικό έχει συνδεθεί, σε πολλές περιπτώσεις, άρρηκτα με την ίδια την ποίηση. Στην εισαγωγή του στο λυρικό είδος, ο S.Brewster γράφει ότι «το λυρικό [ως μορφή] έχει αποδειχθεί προβληματική περίπτωση για τη θεωρία του είδους. Μερικές φορές αντιμετωπίζεται ως μία διαχρονική, καθολική αισθητική διάθεση, ενώ σε άλλες χαρακτηρίζεται ως ειδολογική κατηγορία σαφώς καθορισμένη από το αντικείμενο, τα μορφικά χαρακτηριστικά και τους σκοπούς της» (Brewster, 2009, σ. 2). Ειδικότερα, θεωρητικοί εξακολουθούν να διαφωνούν για το αν πρόκειται για είδος ή τρόπο,[9] καθώς και για το τι ακριβώς συνθέτει τη «λυρική» ποίηση και τι την προσδιορίζει σε σχέση με άλλα ποιητικά είδη, κυρίως επειδή περιλαμβάνει ένα ευρύ φάσμα διαφορετικών μορφών (όπως σονέτα, ωδές, μπαλάντες και ελεγείες), γεγονός που καθιστά δύσκολη την απομόνωση των γενικών χαρακτηριστικών. Όσον αφορά δε τη σύγχρονη ειδολογική θεωρία, που, όπως έχει ήδη αναφερθεί, χαρακτηρίζεται από μία δυναμική αντίληψη για το είδος, το λυρικό δεν ορίζεται ως μήτρα αναφαίρετων χαρακτηριστικών, αλλά μάλλον ως λογοτεχνικό (μακρο)είδος ή ως «πρωτότυπο» που είναι υπεύθυνο για τη νοητική 'αποθήκευση' της ιδέας του λυρικού και, στη συνέχεια, την επικοινωνιακή χρήση της ιδέας αυτής ως ιστορικά και πολιτισμικά

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[9]Για μελετητές όπως ο D. Albright, η επιδίωξη της λυρικής ποίησης να μιμείται την «παθιασμένη ασυνέπεια της μουσικής» την καθιστά όνομα όχι ενός είδους, αλλά ενός τρόπου· υπ' αυτή την έννοια μπορούμε να ανακαλύψουμε λυρισμό σε όλα τα κείμενα, ακόμη και στα ρεαλιστικά μυθιστορήματα (Albright, 1985, σσ. viii, 1,67).

ευέλικτου γνωσιακού πλαισίου τόσο για ποιητές όσο και για αναγνώστες. Πρόκειται για ένα φαινόμενο πολλαπλών παραμέτρων και συνίσταται από ένα πλήθος χαρακτηριστικών που εφαρμόζονται περισσότερο ή λιγότερο σε μεμονωμένες περιπτώσεις και επιτρέπουν στο λυρικό να γίνεται αντιληπτό ως πεδίο με «ασαφή» ή «διαπερατά» άκρα και ως ομάδα κειμένων που, παρά την ετερογένειά τους, συνδέονται μεταξύ τους με μία περισσότερο ή λιγότερο έντονη οικογενειακή ομοιότητα. Ο προκύπτων υψηλότερος ή χαμηλότερος βαθμός «λυρικότητας» εξαρτάται από τον αριθμό και τη φύση των χαρακτηριστικών γνωρισμάτων που τα μεμονωμένα κείμενα μοιράζονται με το γενικό πρωτότυπο (Wolf, 2005, σ. 36).

Σε μία προσπάθεια να συμπυκνωθούν οι θεμελιώδεις ιδιότητες του λυρικού, αφετηρία συνιστούν καταρχάς όσα γράφει ο J. Culler στο έργο του Theory of the Lyric (2015). Πρώτον, ένα λυρικό ποίημα αποτελεί από μόνο του ένα γεγονός· δεν αποτελεί ποτέ αναπαράσταση ενός γεγονότος. Στο σημείο αυτό αξίζει να αναφερθεί ότι ο S.Brewster υποστηρίζει ότι παρά τη μεταβαλλόμενη κατανόηση του όρου από την αρχαιότητα έως το παρόν, το λυρικό επίμονα «περιλαμβάνει μία (ρητορική) παράσταση και κάποια σχέση με έναν άλλο, καθώς είναι πάντα μία προσφώνηση σε έναν εραστή, φίλο, απόντα ή νεκρό άλλο, σε έναν απροσδιόριστο αλλά υπονοούμενο συνομιλητή —σε κάποια μορφή ακροατηρίου» (Brewster, 2009, σ. 12). Επισημαίνει δε ότι αυτό συνεπάγεται μία πολύ διαφορετική αισθητική εμπειρία από αυτή που συνδέεται με το απομονωμένο άτομο, που μιλάει ή τραγουδά μόνο του» (Brewster, 2009, σ. 2)· υπ' αυτή την έννοια το λυρικό έχει χαρακτήρα κατεξοχήν παραστασιακό. Δεύτερον, σύμφωνα πάντοτε με τον J. Culler, τα λυρικά ποιήματα χρησιμοποιούν δεικτικά για να δημιουργήσουν ένα απροσδιόριστο παρόν· το «εδώ, αυτό, τώρα» που συμβαίνει και πάλι κάθε φορά που το ποίημα επαναδημιουργείται, όταν το διαβάζουμε. Τρίτον, η λυρική ποίηση αναπτύσσει σύνθετες δομές έκφρασης, ειδικά όσον αφορά στην τριγωνική διάσταση της αποστροφής, που ταυτόχρονα φαίνεται να χαιρετίζει έναν αναγνώστη, ενώ κατευθύνεται σε μια απούσα οντότητα. Τέταρτον, η λυρική ποίηση αφήνεται στην υπερβολή. Πέμπτον, η λυρική ποίηση λειτουργεί ως μία εναλλακτική άρθρωση της επιθυμίας, συνιστώντας μία αμοιβαία σχέση με έναν ανθιστάμενο άλλο, όπως η Φύση ή η απρόσιτη αγαπημένη. Τέλος, η λυρική ποίηση είναι μουσική, χρησιμοποιώντας τεχνικές όπως επανάληψη, μέτρο, ομοιοκαταληξία, για να παραπέμψει στον τελετουργικό χαρακτήρα της ποίησης.[10]

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[10]Η λυρική ποίηση θεωρείται ένας τύπος ποίησης αντιπροσωπευτικός της μουσικής αρχιτεκτονικής· διατηρεί δομικές ή ουσιαστικές αποδείξεις της μελωδικής της προέλευσης και αυτός ο παράγοντας χρησιμεύει ως κατηγορηματική αρχή του ποιητικού λυρισμού (Johnson, 1993, σ.715).

Εστιάζοντας σε κάποιες από τις ιδιότητες αυτές, να επισημάνω ότι οι περισσότεροι μελετητές από τον δέκατο ένατο αιώνα και εξής συμφωνούν ως προς το ότι ο κύριος σκοπός της λυρικής ποίησης είναι η έκφραση των προσωπικών συναισθημάτων και της υποκειμενικότητας: «λυρικό είναι το είδος της προσωπικής έκφρασης» (Jackson & Prins, 2014, σ. 2)·[11] ως λυρικό ορίζεται ένα σύντομο ποίημα με έναν μόνο ομιλητή, ο οποίος εκφράζει μία κατάσταση σκέψης ή μία διαδικασία αντίληψης, σκέψης και συναισθήματος (Abrams, 1993, σσ. 108-109). Και πάλι, όμως, τα πράγματα δεν είναι απλά γιατί δεν υπάρχει ομοφωνία ως προς το εάν ο ομιλητής είναι ένα 'πρόσωπο' ή μία 'φωνή'. Για άλλους, ομιλητής του λυρικού είναι ο ίδιος ο ποιητής ή ακόμα και ένας φανταστικός άνθρωπος, ενώ για τους θιασώτες της Νέας Κριτικής, το «εγώ» του ποιήματος είναι ένας 'ομιλητής' σε έναν δραματικό μονόλογο. Από την άλλη πλευρά, τα λυρικά ποιήματα εκφράζουν μία συγκεκριμένη υποκειμενικότητα που δεν αποδίδεται απαραίτητα σε έναν συγκεκριμένο χαρακτήρα, αλλά συνιστά μία 'φωνή' μέσα στο ποίημα· όπως παρατηρεί ο R.Greene, το λυρικό τείνει ή φιλοδοξεί να αντικαταστήσει το ζωντανό, θνητό, παρόν σώμα ενός ατόμου που είναι παρόν σε ένα μέρος κάποια στιγμή (το σώμα του ποιητή ή το σώμα του αναγνώστη ή το σώμα κάποιου στον οποίο απευθύνεται [το λυρικό εγώ]) με κάτι άλλο (εντυπώσεις ή εγγραφές), μέσα από μία ποικιλία μορφών και τρόπων που στοχεύουν σε ποικίλους στόχους συναισθηματικού χαρακτήρα (αναμνηστήρια αναφορά, εκστατική χαρά, απογοήτευση, ευχαριστία, σκέψη κ.ο.κ.) (Greene, 1999, σ.225 στο Burt, 2016, σ.438). Επιπλέον, αν και πολλοί μελετητές θεωρούν πως το λυρικό είναι ένας λόγος του εαυτού προς τον εαυτό, πως δεν έχει «κανένα ακροατή πέρα από τον ίδιο τον ποιητή, κανένα αληθινό εσύ» (Waters, 2003, σ. 3), και ο αποδέκτης της 'ρητορικής' του διαδραματίζει επίσης σημαντικό ρόλο,[12] με κάποιους μελετητές να θεωρούν πως τα λυρικά ποιήματα απευθύνονται σε ένα πραγματικό πρόσωπο και άλλους σε ένα φανταστικό ακροατήριο ή στον αναγνώστη. Σε κάθε περίπτωση, σύμφωνα με τον S. Brewster, ο λυρικός λόγος «ασχολείται πρωτίστως με τις συνθήκες και τη φύση της απεύθυνσης » (Brewster, 2009, σ. 2) –σε τέτοιο βαθμό που ο J.Culler θεωρεί πως αυτή η απεύθυνση σε ένα απόν «εσύ» (που ονομάζεται αποστροφή), μία παρέκκλιση από ό,τι θεωρείται πραγματικός ή κανονικός αποδέκτης» (Culler, 1981, σ.69), αποτελεί τόσο κεντρικό

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[11]Να αναφέρω εντελώς ενδεικτικά τον G.W.F.riedrich Hegel ο οποίος, στην Αισθητική του, αντιμετωπίζει τη λυρική ποίηση ως έκφραση της προσωπικής υποκειμενικότητας, το υπόβαθρο της σκέψης της και των κινήσεων της εσώτερης ζωής της» που παραπέμπει σε ένα καθολικό συναίσθημα, «στα αληθινά συναισθήματα της ανθρώπινης φύσης» (Hegel, 1997, II, σσ. 570-571).

[12]Ο J. Culler φθάνει στο σημείο να υποστηρίξει ότι η λυρική φωνή δεν είναι τόσο μία φωνή από μόνη της, όσο μία πρόσκληση για τον αναγνώστη να γίνει αυτή η φωνή (Culler, 2014, σ. 164).

κομμάτι της λυρικής παράδοσης, ώστε «κάποιος μπορεί να δικαιολογηθεί [...] όταν επιδιώκει να ταυτίσει την αποστροφή με το ίδιο το λυρικό» (ídem, σ. 137).[13]

4. Προτάσεις σχετικά με τη διδασκαλία του λυρικού είδους στη Δευτεροβάθμια Εκπαίδευση

Προκειμένου να αποκατασταθεί η ποίηση σε μία πιο κεντρική θέση στις αναγνωστικές προτιμήσεις των μαθητών, καλό θα είναι αφενός να τους ωθούμε να ασχοληθούν με ποιήματα η θεματική των οποίων έχει άμεση σημασία γι' αυτούς, αφετέρου να τους ενθαρρύνουμε να συνδέουν τα ποιήματα με τη ζωή τους. Η έκφραση των συναισθημάτων, ιδιαίτερα του ερωτικού συναισθήματος, είναι αφενός ένα από τα βασικά χαρακτηριστικά της λυρικής ποίησης, αφετέρου ένας από τους βασικούς προβληματισμούς και μία από τις σημαντικότερες ανησυχίες των εφήβων που προσπαθούν να βρουν απαντήσεις σχετικά με το τι νιώθουν, πώς μπορούν να το εκφράσουν, πώς μπορούν να το καταλάβουν·[14] όπως λέει και ο J. Culler «η ερωτική ποίηση μπορεί εύκολα να θεωρηθεί το κατεξοχήν παράδειγμα της λυρικής παράδοσης» (Culler, 2015, σ.207). Κατά συνέπεια, η ερωτική λυρική ποίηση είναι ένα ποιητικό είδος που μπορεί να συνδεθεί με τη ζωή των μαθητών, έτσι ώστε να συνειδητοποιήσουν ότι η λογοτεχνία δεν είναι απλώς αντικείμενο μελέτης, αλλά είναι παρούσα στον δικό τους κόσμο. Με αφετηρία αυτή τη σκέψη, σε συνδυασμό με το γεγονός ότι στα Κείμενα Νεοελληνικής Λογοτεχνίας τόσο της Α' όσο και της Β' Λυκείου περιλαμβάνονται πολλά δείγματα λυρικής ποίησης,[15] προτείνεται στη συνέχεια ένα διδακτικό σενάριο προσέγγισης του λυρικού είδους, με στόχο να ανακαλύψουν οι μαθητές λυρικά ποιήματα διαφορετικών περιόδων, που εκφράζουν τόσο ποικίλες εκφάνσεις του ερωτικού συναισθήματος όσο και παραλλαγές της

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[13]Για τον S. Brewster, το λυρικό εμφανίζεται στην αλληλεπίδραση του αναγνώστη με το ποίημα. Ανεξαρτήτως του βαθμού στον οποίο ένα συγκεκριμένο ποίημα κάνει χρήση του κειμενικού εγώ, ο λυρικός τρόπος λειτουργεί μέσω της (συναισθηματικής) συναλλαγής με τον αναγνώστη. Το λυρικό ως διαδικασία στην οποία κάποιος αποτείνεται σε κάποιον άλλο, πάντα προϋποθέτει συναλλαγή και «επειδή είναι υποχρεωμένο να απευθυνθεί σε κάποιον», είναι «ενδο-υποκειμενικό» και διαλογικό (Brewster, 2009, σ.12).

[14] Για το θέμα αυτό βλ., εντελώς, ενδεικτικά, Collins, Welsh, &Furman, 2009 και Florsheim, 2003.

[15] Ανάμεσα σε αυτά περιλαμβάνονται ποιήματα ποιητών όπως οι: Ι. Βηλαράς, Κ. Παλαμάς, Κ. Χατζόπουλος, Λ. Πορφύρας, Α. Μελαχρινός, Ρ.Φιλύρας,, Ν. Λαπαθιώτης, Κ. Καρυωτάκης, Τ. Άγρας, Μ.Πολυδούρη, Γ.Φ. Βαφόπουλος, Γ. Σαραντάρης, Γ.Ρίτσος, Μελισσάνθη, Ο. Ελύτης, Ν. Βρεττάκος και Φ.Πετράρχης. Είναι προφανές πως τα ποιήματα από τα Κείμενα Νεοελληνικής Λογοτεχνίας μπορούν να προσφέρουν μία εικόνα για τον λυρισμό, όπως διαμορφώνεται κυρίως στις πρώτες δεκαετίες του 20ου αιώνα. Για τα Κείμενα Νεοελληνικής Λογοτεχνίας τόσο της Α' όσο και της Β' Λυκείου βλ. τους σχετικούς υπερσυνδέσμους: http://ebooks.edu.gr/modules/document/file.php/DSGL-A111/http://ebooks.edu.gr/courses/DSB106/document/4e5baffeixf5/4e5bb00aeeit/4e695494bdir.pdf

ρητορικής της αγάπης, και να προβληματιστούν σχετικά με τον ρόλο του περιβάλλοντος χώρου (φύση–αστικό τοπίο) στην έκφραση του ερωτικού λυρισμού.[16]

Για να ξεκινήσουμε την προσέγγιση των λυρικών ποιημάτων, προκαλούμε συζήτηση με τους μαθητές σχετικά με το πόσο εύκολο είναι να μιλήσουμε στους άλλους σχετικά με τα συναισθήματά μας. Αν θεωρούμε ότι είναι εύκολο, για ποιον λόγο συμβαίνει; Αν θεωρούμε ότι είναι δύσκολο, τι είναι αυτό που μας αποτρέπει από την έκφραση των συναισθημάτων; Γιατί; Στη συνέχεια, μπορούμε να συζητήσουμε σχετικά με τους τρόπους ή με τα μέσα με τα οποία κάνουμε γνωστά στους άλλους τα συναισθήματά μας –λ.χ. με μηνύματα, από τα μέσα κοινωνικής δικτύωσης, κ.ο.κ. Μήπως κάποιοι από τους μαθητές έχουν γράψει και ποιήματα για τον λόγο αυτό; Αν ναι, σε τι νομίζουν ότι διαφέρει η συγγραφή ενός ποιήματος από τους υπόλοιπους τρόπους έκφρασης συναισθημάτων;

Προκειμένου να αποκατασταθεί η ποίηση σε μία πιο κεντρική θέση στις αναγνωστικές προτιμήσεις των μαθητών, καλό θα είναι αφενός να τους ωθούμε να ασχοληθούν με ποιήματα η θεματική των οποίων έχει άμεση σημασία γι' αυτούς, αφετέρου να τους ενθαρρύνουμε να συνδέουν τα ποιήματα με τη ζωή τους.

Αφού συζητηθεί με τους μαθητές τι ενδεχομένως γνωρίζουν σχετικά με τη λέξη «λυρικό», μπορούμε να προτείνουμε να κάνουν οι ίδιοι αναζήτηση της σημασίας του λυρικού μέσω συμβατικών και ηλεκτρονικών λεξικών ή λεξικών λογοτεχνικών όρων π.χ. το Λεξικό Λογοτεχνικών Όρων για τη Δευτεροβάθμια Εκπαίδευση,[17] και διευκρινίζουμε ότι θα ταξιδέψουμε μέσα στους αιώνες για να μελετήσουμε ένα από τα πλέον συνήθη ποιητικά θέματα: την έκφραση του ερωτικού συναισθήματος. Αυτό το ταξίδι θα μας επιτρέψει να δούμε από κοντά τους τρόπους με τους οποίους 'μιλούν' οι ποιητές για τον έρωτα σε διαφορετικές εποχές, τον σκοπό για τον οποίο γράφονται παρόμοια ποιήματα, και, με τον τρόπο αυτό, να γνωρίσουμε καλύτερα τα κύρια χαρακτηριστικά της λυρικής ποίησης.

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[16]Για μία ενδιαφέρουσα διδακτική πρόταση σχετικά με τη λυρική ποίηση, βλ. Γεωργιάδου, 2012.

[17] Το Λεξικό Λογοτεχνικών Όρων για τη Δευτεροβάθμια Εκπαίδευση είναι διαθέσιμο στο digitalschool.gr. Στόχος της αναζήτησης αυτής είναι να ανακαλύψουν οι μαθητές ότι η λυρική ποίηση ασχολείται με θέματα που είναι στενά συνδεδεμένα με την έκφραση προσωπικών συναισθημάτων και καταστάσεων που χαρακτηρίζονται από πάθος, πόνο, βάσανα (έρωτας, νοσταλγία, μοναξιά, αγωνία θανάτου ή αγωνία για την ανθρώπινη μοίρα, επίγνωση του αναπόδραστου του περάσματος του χρόνου, πόνος, απόσυρση από τον κόσμο, που είναι συχνά εχθρικός, και ανακάλυψη του πραγματικού στην ίδια την ψυχή, θάνατος ως λύση όλων των συγκρούσεων),

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Η έννοια του λογοτεχνικού είδους, σύμφωνα με τον K. Canvat «αναφέρεται ταυτόχρονα σε αυτά τα κειμενικά συστατικά που είναι οι υλικές, πραγματολογικές και δομικές ιδιότητες του κειμένου, το σύνολο των αισθητικών και μορφικών συμβάσεών του, ο υπερκειμενικός και διακειμενικός χώρος όπου παίζουν οι μηχανισμοί μίμησης και παραβιάσεων» (Canvat, 1992, σ. 42). Ο Δημήτρης Αγγελάτος, από την πλευρά του, αναφέρει πως τα στοιχεία της ειδολογικής κωδικοποίησης αφορούν σε βασικές παραμέτρους οργάνωσης των λογοτεχνικών κειμένων, τη θεματική (θεματικοί άξονες και «βαθείες» πυρηνικές δομές), τη μορφική (λεξιλόγιο, προσωδία ή/και ρυθμός, ρητορικοί τρόποι και σχήματα λόγου, τεχνικές αφήγησης), την επικοινωνιακή (συγγραφικές προθέσεις, στρατηγικές απεύθυνσης στο αναγνωστικό κοινό, απόβλεψη του «μηνύματος») και την αισθητική (οι αισθητικές, γενικότερα, αρχές που κατευθύνουν τα συγγραφικά εγχειρήματα). Συμπληρώνει δε πως οι όροι του *διαλόγου* κειμένου και ειδών είναι διαβαθμισμένοι στις απαιτήσεις της εκπαίδευσης –δευτεροβάθμιας ή τριτοβάθμιας (Αγγελάτος, 2008, σ.85).

Με αφετηρία αφενός τις συγκεκριμένες παρατηρήσεις, αφετέρου την πεποίθηση πως ένας κίνδυνος που ενέχει μία προσέγγιση λογοτεχνικών κειμένων υλοποιούμενη μέσα από μία ειδολογική προοπτική είναι να ασχοληθούμε αποκλειστικά με την τεχνική και να ξεχάσουμε ότι η ποίηση προκαλεί πάνω από όλα αισθητική απόλαυση, οι δραστηριότητες που προτείνονται στη συνέχεια εστιάζουν σε όσα από τα χαρακτηριστικά του είδους προσφέρονται τόσο σε προσωπικές συνδέσεις, όσο και σε μία διερευνητική προσέγγιση του κατά πόσο η ποίηση συνιστά όντως απόλαυση της ανάγνωσης, της ακοής, της γραφής.[18] Ειδικότερα, οι δραστηριότητες, οι οποίες, όπως προαναφέρθηκε, κινούνται κατά κύριο λόγο γύρω από τη θεματική και τη ρητορική της αγάπης, τη σχέση φύσης και εσωτερικότητας, καθώς και τη μουσικότητα των ποιημάτων, συνιστούν μία πρό(σ)κληση στον μαθητή-αναγνώστη να βιώσει τη σχέση του με τους άλλους, τον κόσμο και τον εαυτό του, χάρη στις μνήμες ή/ και τις εμπειρίες που ανακαλούν λέξεις και στίχοι. Το σημαντικό είναι να δοθεί στους μαθητές η δυνατότητα να ανταποκριθούν στα ποιήματα σε προσωπικό επίπεδο και να στοχαστούν πάνω σε αυτά, σημειώνοντας τις εντυπώσεις τους από τα σημεία που αποδίδουν συναίσθημα και συγκίνηση, αντί να αναλύουν με μηχανιστικό τρόπο μορφικά χαρακτηριστικά.

Πριν από κάθε ανάγνωση, ο αναγνώστης υλοποιεί, ανάμεσα σε άλλες ενέργειες προετοιμασίας της ανάγνωσης, αυτό που ο J.-L. Dufays κατονομάζει ως ειδολογική προ-πλαισίωση του

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[18] Ο Α. Ν. Ακριτόπουλος, στη μελέτη του «*Ο ρόλος της ειδολογικής θεωρίας στην ερμηνεία και διδασκαλία της λογοτεχνίας*», διατυπώνει την άποψη πως πορευόμαστε από την ποιητική στη διδασκαλία των λογοτεχνικών ειδών δια μέσου της εμπειρίας, των βιωμάτων (Ακριτόπουλος, 2002, σ.125).

κειμένου. Θεμελιωμένη στη βάση πληροφοριών που συνιστούν παρακειμενικές συμβάσεις, η ειδολογική προ-πλαισίωση συνίσταται στη διατύπωση υποθέσεων σχετικά με το είδος τού εν λόγω έργου και στη συναγωγή συμπερασμάτων σχετικά με το περιεχόμενό του (Dufays, 2010, σ.121). Δεν είναι στην πραγματικότητα κάτι άλλο από την υιοθέτηση μίας στάσης ανάγνωσης σε σχέση με έναν οικείο ορίζοντα αναμονής που έχει συσταθεί από έργα που ο αναγνώστης έχει διαβάσει στο παρελθόν. Ανάμεσα σε αυτές τις παρακειμενικές συμβάσεις, περιλαμβάνεται και το εξώφυλλο, όπως και το οπισθόφυλλο των βιβλίων, τα οποία αναλαμβάνουν αναφορικές λειτουργίες μέσα από τα εικονογραφικά στοιχεία τους. Δεδομένου, λοιπόν, ότι ορισμένες εικονογραφικές στρατηγικές καθιστούν δυνατό να υποθέσουμε την ύπαρξη επαναλαμβανόμενων αναπαραστάσεων οι οποίες λειτουργούν ως ενδείκτες ειδολογικότητας, μπορούμε να ξεκινήσουμε τη διαδικασία, προτείνοντας στους μαθητές να παρατηρήσουν τα εξώφυλλα και οπισθόφυλλα ποιητικών συλλογών όπως, λ.χ., *Μαρία Πολυδούρη: Τα Ποιήματα* (εκδ. Εστία). Να παρατηρήσουν δηλαδή τη φωτογραφία της ποιήτριας στο εξώφυλλο και να συζητήσουν σχετικά με τις προσδοκίες που τους γεννούν όσα γράφονται στο οπισθόφυλλο.[19] Επιπλέον, να συζητήσουν σχετικά με τις προσδοκίες που τους γεννούν τίτλοι άλλων εκδόσεων του έργου της Μ.Πολυδούρη, όπως: *Οι τρίλλιες που σβήνουν ή Μόνο γιατί μ' αγάπησες*.

Στη συνέχεια, αφορμώμενοι από τίτλους ποιημάτων της Μ.Πολυδούρη (λ.χ. Κ' ήταν μια νύχτα, Με της σιωπής τα κρίνα, Κοντά σου, Για δες αγάπη μου, Είμαι το λουλούδι, Θάρθης αργά, Βαριά καρδιά, Σε μια δέσμη από τριαντάφυλλα, Όχι, δεν έχω δάκρια, Πάθος, Γιατί μ' αγάπησες, Αχ, η καρδιά μου, Έλα γλυκέ) συζητάμε με τους μαθητές σχετικά με το ποιον ορίζοντα αναμονής τούς ανοίγουν οι συγκεκριμένοι τίτλοι. Πώς ερμηνεύουν τους τίτλους; Θεωρούν πως κάποιοι ανάμεσα σε αυτούς είναι πιο σαφείς, ενώ κάποιοι άλλοι έχουν μεγαλύτερη δυσκολία 'αποκρυπτογράφησης'; Με την ευκαιρία αυτή, βοηθάμε τους μαθητές να εμβαθύνουν στην έννοια του υπονοούμενου, του συμβολικού, αυτού που δεν λέγεται άμεσα, αλλά που μπορούμε να υποθέσουμε.

Προτείνουμε στους μαθητές να εργαστούν σε ομάδες και να διαβάσουν τα συγκεκριμένα ποιήματα της Μ.Πολυδούρη με στόχο να προσδιορίσουν κάποια χαρακτηριστικά που τους κάνουν εντύπωση και θεωρούν πως αναδεικνύουν τον ιδιαίτερο χαρακτήρα κάθε ποιήματος. Στη συνέχεια, τα στοιχεία αυτά συζητούνται στην ολομέλεια της τάξης, έτσι ώστε να αναδειχθούν τα κοινά τους σημεία και καταγράφονται στα σημειωματάρια ανάγνωσης που

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[19]Αντιγράφουμε εντελώς ενδεικτικά: «Η Μαρία Πολυδούρη έχει από καιρό περάσει στην περιοχή του λογοτεχνικού μύθου: είναι το σύμβολο της πρόωρα χαμένης ομορφιάς και του μοιραίου έρωτα, της σπαταλημένης νεότητας και της αυθεντικής ποιητικής κατάθεσης.»

διατηρούν. Λέμε ότι αφού η Μ.Πολυδούρη θεωρείται εκπρόσωπος της λυρικής ποίησης, τα χαρακτηριστικά αυτά τους βοηθούν να διαμορφώσουν τον δικό τους αρχικό ορισμό της λυρικής ποίησης, τον οποίο θα εμπλουτίζουν σταδιακά ενόσω ανακαλύπτουν λυρικά ποιήματα διαφορετικών περιόδων –ποιήματα που θα τους βοηθήσουν να εξοικειωθούν με τις ποικίλες αποχρώσεις του ερωτικού συναισθήματος και τους ποικίλους τρόπους με τους οποίους αυτό αποδίδεται.

Με αφετηρία τη σκέψη ότι η λυρική ποίηση εκφράζει έντονη προσωπική συγκίνηση με έναν τρόπο που συχνά θυμίζει τραγούδι, λέμε στους μαθητές ότι το επίθετο λυρικό σχηματίζεται από τη λέξη «λύρα», που δηλώνει ένα μουσικό όργανο, καθώς και ότι η έννοια της λέξης «λυρικό» αρχικά χρησιμοποιήθηκε για ό,τι μπορούσε να τραγουδηθεί, ενώ από τον δέκατο ένατο αιώνα κ.ε. χρησιμοποιείται για να χαρακτηρίσει την έκφραση των συναισθημάτων.[20] Αναφέρουμε τη ρήση του ποιητή L.Senghor, σύμφωνα με τον οποίο ο ποιητικός λυρισμός δεν υλοποιείται πλήρως «παρά μόνο αν γίνει τραγούδι· λέξη και μουσική ταυτόχρονα» και προτείνουμε να ακούσουμε μελοποιημένα λυρικά ποιήματα, όπως το Κέλομαί σε Γογγύλα της Σαπφούς, το Σ' αγαπώ της Μυρτιώτισσας ή το Νυχτερινό του Ν.Λαπαθιώτη για να συζητήσουμε σχετικά με την άποψη αυτή.

Επιπλέον, οι μαθητές πρέπει να έχουν την ευκαιρία να ακούσουν τα ποιήματα να απαγγέλλονται, καθώς μια καλή δραματική ανάγνωση ενισχύει τη νοηματοδότηση του ποιήματος.[21]Μοιραζόμαστε, λοιπόν, με τους μαθητές την ιδέα ότι, στην πλειονότητά τους, τα ποιήματα αποδίδουν, ένα ή περισσότερα, συναισθήματα, τα οποία μπορούν να μεταδοθούν, εκτός των άλλων, και διαμέσου της φωνής αυτού που απαγγέλλει το ποίημα. Θέτουμε την ερώτηση εάν θεωρούμε ότι το λυρικό ποίημα είναι σκόπιμο να διαβάζεται δυνατά και λέμε ότι υπάρχουν πολλές ιδέες για παιχνίδια απαγγελίας, έτσι ώστε να αποφασίσουμε εάν η απαγγελία είναι όντως σημαντική. Αναφέροντας, ενδεικτικά, μερικές από αυτές, προτείνουμε σε πολλούς μαθητές να απαγγείλουν το ίδιο ποίημα. Στη συνέχεια, ο καθένας θα προσπαθήσει να εξηγήσει τι τον έκανε να αισθανθεί ο τρόπος που το διάβασε, ή τι ήθελε να αισθανθούν οι υπόλοιποι. Μπορούμε, επίσης, να προτείνουμε στους μαθητές να διαβάσουν το ποίημα μεταβάλλοντας τον ρυθμό της ανάγνωσής τους, τονίζοντας ιδιαίτερα κάποιες λέξεις ή

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[20]Στο σημείο αυτό μπορούμε να μιλήσουμε και για τον μύθο του Ορφέα και, με στόχο να καταδειχθεί και μέσω της εικόνας ότι η έννοια της λέξης «λυρικό» αρχικά χρησιμοποιήθηκε για ό,τι μπορούσε να τραγουδηθεί, να δείξουμε την τοιχογραφία *Lyric poetry* του H.O. Walker ή πίνακες όπως *Ορφέας και Ευρυδίκη* του J.B.C.Corot, *Ορφέας και Ευρυδίκη* του L. Ducis, *Ορφέας* του Κ.Παρθένη, *Ορφέας, κουρασμένος τραγουδιστής* του Τ. ντε Κίρικο, στους οποίους εμφανίζεται πάντοτε ο Ορφέας με τη συνοδεία λύρας.

[21] Για το θέμα αυτό βλ και Αθανασοπούλου, 2018, σσ.165-174.

επενδύοντάς τις με ένα ιδιαίτερο συναισθηματικό χρώμα (χαρά, λύπη, κ.ο.κ.), γεγονός που προσφέρει ποικιλία αναγνώσεων και, κατά συνέπεια, νοηματοδοτήσεων. Το επόμενο βήμα για τους μαθητές είναι να δικαιολογήσουν τις επιλογές λέξεων ή συναισθηματικού χρώματος, να συζητήσουν σχετικά με το αν ένιωθαν πώς κάτι στους στίχους τούς αναγκάζει να επιταχύνουν ή να επιβραδύνουν την απαγγελία (έτσι ώστε να αρχίσουν να αισθάνονται την έννοια και τη σημασία του ρυθμού), να συγκρίνουν τις ποικίλες αναγνώσεις και να συζητήσουν σχετικά με το ποια ταιριάζει περισσότερο στο ποίημα και γιατί.[22]

Στην περίπτωση της λυρικής ποίησης, η εστίαση του ενδιαφέροντος στην απαγγελία διευκολύνει τη διάκριση μεταξύ της γλώσσας που χρησιμοποιείται ως αναπαράσταση του εαυτού και του κόσμου, και της γλώσσας που χρησιμοποιείται για τη δημιουργία ενεργειών ως εκδοχών μιας ιδιαίτερης σχέσης που η ψυχή μπορεί να έχει με τον κόσμο και με τους άλλους – με άλλα λόγια, να αντιληφθούν πως ένα λυρικό ποίημα αποτελεί το ίδιο ένα γεγονός, δεν αποτελεί ποτέ αναπαράσταση ενός γεγονότος. Επιπλέον, η απαγγελία της ποίησης προσελκύει την προσοχή των μαθητών σε κυρίαρχα στοιχεία της λυρικής ποίησης όπως στις επιφωνηματικές εκφράσεις, στην επανάληψη της ίδιας λέξης ή της ίδιας έκφρασης στην αρχή διαδοχικών στίχων και στα ηχητικά πρότυπα του ποιήματος, βοηθώντας τους να αντιληφθούν τη σημασία της λειτουργίας τόσο στοιχείων που δημιουργούν την αίσθηση του ρυθμού (επαναλήψεις, παρηχήσεις, κ.ο.κ.) όσο και των σημείων στίξης σε ένα συγκεκριμένο ποίημα – π.χ. τα θαυμαστικά στο Ποίημα ερωτικό του Τέλλου Άγρα εντείνουν τη συναισθηματική κατάσταση που αποτυπώνεται·[23] μπορεί να υπάρξει παρόμοια αίσθηση χωρίς τα θαυμαστικά;[24]

Δεδομένου ότι στόχος της λυρικής ποίησης είναι να προκαλέσει συγκίνηση μέσα από την έντονη έκφραση των συναισθημάτων, χαρακτηρίζεται τόσο από τη χρήση του 'εγώ' όσο και του 'εσύ' (αποστροφές) για να υπαγορεύσει τη συμμετοχή του αποδέκτη, συζητάμε στη συνέχεια σχετικά με τις έννοιες του ομιλούντος λυρικού υποκειμένου και του αποδέκτη · με άλλα λόγια, σχετικά με το «ποιος μιλάει σε ποιον;». Διαβάζουμε ποιήματα και προσπαθούμε

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[22]Για το θέμα αυτό βλ. και Παπαρούση, 2019.

[23][…] Μες στο αγέρινο, που φεύγει, δειλινό,/ το πορτραίτο της στον ήλιο πώς χλωμαίνει! / Σύρε! Στη ζωήν ακόμη ν' αγρυπνώ / – έτσι μούμελλεν, αγάπη σταυρωμένη! […] Ξέβγαλαν τη Μέρα πεθαμένη./ Μας εχώρισαν, χλωμούλα μου ερωμένη!

[24]Δεδομένου ότι στόχος της λυρικής ποίησης είναι να προκαλέσει συγκίνηση χρησιμοποιεί με έντονο τρόπο σημεία στίξης (όπως θαυμαστικά και ερωτηματικά), καθώς και επαναλήψεις, υπερβολές, κλιμακώσεις, επιφωνήματα, παρεκβάσεις και ερωτήσεις που μαρτυρούν τη συναισθηματική κατάσταση του ομιλητή· παίζει με τον ρυθμό και τη μουσικότητα του κειμένου μέσω της ομοιοκαταληξίας ή της παρήχησης.

να μπούμε στη θέση του λυρικού υποκειμένου: «Ποιος μπορεί να είναι; Πώς τον φανταζόμαστε; Ποιες λέξεις από το ποίημα μάς βοηθούν να μιλήσουμε γι' αυτόν;». Στη συνέχεια, αναζητούμε τον αποδέκτη. Ο τίτλος φανερώνει σε ποιον απευθύνεται το λυρικό υποκείμενο; Ζητάμε από τους μαθητές να εντοπίσουν γραμματικές και άλλες ενδείξεις που τον προσδιορίζουν.

Επιπλέον, ζητάμε από τους μαθητές να εντοπίσουν τι 'λένε' τα ποιήματα σχετικά με τους 'χαρακτήρες' και μέσα από έναν θεατρικό αυτοσχεδιασμό να αποδώσουν την κατάσταση και τη φύση της σχέσης λυρικού υποκειμένου και αποδέκτη ή να πραγματοποιήσουν το 'πορτρέτο' ενός από τους χαρακτήρες μέσα, λ.χ., από τη δραματική τεχνική του «μονόλογου στον τοίχο».[25]

Σε μία επόμενη φάση, θέτουμε στο επίκεντρο του προβληματισμού μας το ερώτημα: «οι λέξεις καταφέρνουν να εκφράσουν την αγάπη και με ποιον τρόπο;». Στόχος μας είναι να αντιληφθούν οι μαθητές ότι τα συναισθήματα αγάπης είναι περίπλοκα επειδή είναι δυνατόν να ενδύονται με άπειρο αριθμό αποχρώσεων και να προβληματιστούν σχετικά με τους ποικίλους τρόπους με τους οποίους μπορούν να εκφράζονται τα συναισθήματα. Ειδικότερα, ότι οι λέξεις επιτρέπουν να μιλήσουμε για τον εαυτό, όχι μόνο μέσα από το τι σημαίνουν, αλλά και μέσα από τη διαδικασία της ποιητικής γραφής –λ.χ. ανάλογα με το ποιος είναι ο αποδέκτης (εαυτός, αντικείμενο της επιθυμίας, αναγνώστες) ή τη συναισθηματική κατάσταση (ερωτική ευφορία, απουσία του αγαπημένου προσώπου, ανεκπλήρωτος έρωτας κ.ο.κ.).

Καταρχάς, συζητάμε με τους μαθητές σχετικά με διαφορετικές, συχνά αντιφατικές, ερωτικές καταστάσεις: για τον κεραυνοβόλο έρωτα, για την πρώτη ερωτική συνάντηση, για την εξομολόγηση του πάθους ή την περιγραφή του αγαπημένου προσώπου, για την απουσία του αγαπημένου προσώπου, για την προδοσία και το τέλος της αγάπης. Με ποιες λέξεις ή εκφράσεις θα μπορούσαν να τις αποδώσουν για να μεταφέρουν τα συναισθήματά τους σε αυτούς στους οποίους απευθύνονται; Συγκεντρώνουμε λέξεις ή εκφράσεις που σχετίζονται με τα συναισθήματα και εκφράζουν συναισθήματα (το λεξιλόγιο του πάθους, της θλίψης, του χωρισμού, κ.ο.κ). Συζητάμε για τις ανταποκρίσεις μας σε αυτές: τι ανακαλούν; πώς μας κάνουν να αισθανόμαστε; Επιπλέον, προτείνουμε στους μαθητές να προσπαθήσουν να αποδώσουν ένα συναίσθημα χωρίς να το δηλώσουν –λ.χ. μέσα από την περιγραφή ενός αντικειμένου –για

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[25]Για να υλοποιηθεί ο «μονόλογος στον τοίχο», δραματική τεχνική που στοχεύει στην επεξεργασία και το χτίσιμο του ρόλου, ένας μαθητής πηγαίνει σε έναν τοίχο της τάξης και αρθρώνει με τη μορφή μονολόγου τις προσωπικές σκέψεις ενός χαρακτήρα.

να αρχίσουν να αντιλαμβάνονται ότι η ποίηση είναι η τέχνη της υποδήλωσης. Θα μπορέσουν οι συμμαθητές τους να αναγνωρίσουν το συναίσθημα;

Προτείνουμε στους μαθητές μία σειρά από λυρικά ποιήματα που αναφέρονται στις ερωτικές καταστάσεις για τις οποίες έχουμε ήδη συζητήσει και τους ζητάμε να τα προσεγγίσουν, έχοντας ως σημεία προβληματισμού τα εξής[26]: Το λυρικό υποκείμενο αναφέρεται στα συναισθήματά του, δηλαδή σε μια συναισθηματική κατάσταση με διάρκεια στον χρόνο(αγάπη, μίσος), ή σε μία προσωρινή συγκινησιακή κατάσταση που συνδέεται με ένα συγκεκριμένο γεγονός (αίσθημα χαράς, λύπης); Τα συναισθήματα είναι κάτι αφηρημένο. Με ποιον τρόπο μας κάνει ο ποιητής να τα νιώσουμε; Αποδίδοντας, λ.χ., τα σωματικά συμπτώματα της επιθυμίας,[27] τις ακραίες φυσικές εκδηλώσεις του πάθους που κάνουν το άτομο να χάνει τον έλεγχο του εαυτού και του λόγου,[28] ή μένοντας σε μία καθαρά διανοητική ανάλυση της αγάπης; Μπορεί η ποιητική γραφή να εξιδανικεύσει το αίσθημα της απουσίας, του χωρισμού, της έλλειψης και με ποιον τρόπο; Πώς αποδίδεται το αντικείμενο της ερωτικής επιθυμίας; ως κάτι ιδεατό, απρόσιτο και απόκοσμο ή, αντίθετα, ως κάτι καθημερινό, συμβατό με τη βιωμένη εμπειρία; με τη βοήθεια στοιχείων από τον φυσικό κόσμο;[29] Κάνουν την εμφάνισή τους λέξεις ή εκφραστικοί τρόποι που δεσπόζουν (λ.χ., επαναλήψεις λέξεων, παρηχήσεις, αντιθέσεις, επιφωνηματικές εκφράσεις, επανάληψη της ίδιας λέξης ή της ίδιας έκφρασης στην αρχή διαδοχικών στίχων); Υπάρχουν κάποια κλισέ στην απόδοση του ερωτικού συναισθήματος (λ.χ. προσφώνηση προς τον προσωποποιημένο Έρωτα, λέξεις ή εκφράσεις με επιτελεστικό χαρακτήρα, εικόνες που αποτυπώνουν το πέρασμα του χρόνου σε αντιδιαστολή με τη μονιμότητα των συναισθημάτων κ.ο.κ.).

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[26]Να αναφέρω ενδεικτικά: ποιήματα αρχαίων λυρικών ποιητών (Σαπφώ, Αρχίλοχος), τα *Εκατόλογα της αγάπης*, σονέτα του Πετράρχη και του Σαίξπηρ, ποιήματα του Ι.Βηλαρά και ρομαντικών ποιητών του δέκατου ένατου αιώνα (Ελλήνων και ξένων), λυρικά ποιήματα του Κ.Παλαμά, ποιήματα ποιητών από τα κινήματα του Συμβολισμού και του νεο-Συμβολισμού, λυρικά ποιήματαποιητών του εικοστού αιώνα (λ.χ., R.M.Rilke, P.Eluard, A.Breton, F.G.Lorca, P.Neruda, Τ.Λειβαδίτη), ποιήματα όπως το *Σονέτο* του Ντ. Χριστιανόπουλου κ.ο.κ.

[27]Όπως συμβαίνει με τη Σαπφώ, η οποία στο ποίημα *θεός μου φαίνεται...* αποτυπώνει με τον πλέον έντονο τρόπο τη σωματική αγωνία του ερωτικού πόθου.

[28]Τα δεινά του ερωτικού πάθους αποδίδονται σε πολλές περιπτώσεις μέσω ενός εσκεμμένα διαταραγμένου ρυθμού, μέσα από αντιθετικές εικόνες ή περίπου 'εμμονικές' επαναλήψεις λέξεων ή στίχων.

[29]Ο Πετράρχης είναι από τους πρώτους ποιητές που καταφεύγει με συστηματικό τρόπο στη φύση για να σκιαγραφήσει την αγαπημένη του.

Οι εικόνες του εξωτερικού κόσμου, επομένως και του χώρου και ιδιαίτερα της φύσης, που συνήθως επιβάλλεται ως καταφύγιο και σύμμαχος, συνιστούν προβολές των εσωτερικών διαθέσεων· να σημειωθεί δε πως από τον δέκατο όγδοο αιώνα και ιδιαίτερα κατά το πρώτο μισό του δέκατου ένατου αιώνα ο περιβάλλων χώρος συνδέεται μεταφορικά με την ταυτότητα του λυρικού υποκειμένου. Το θέμα αυτό συνιστά επομένως συχνό λυρικό χαρακτηριστικό. Δεδομένου ότι η ταυτότητα του λυρικού υποκειμένου θεμελιώνεται στην ιδέα του διαχωρισμού μεταξύ υποκειμένου και αντικειμένου, μας ενδιαφέρει οι μαθητές να αντιληφθούν ότι οι εικόνες της εξωτερικής πραγματικότητας είναι προβολές εσωτερικών διαθέσεων και συνιστούν την ουσία του υποκειμένου· με άλλα λόγια, ότι ο χώρος είναι μεταφορικά συνδεδεμένος με την ταυτότητα του λυρικού υποκειμένου και ότι η περιγραφή και, γενικότερα, η δημιουργία ποιητικών εικόνων εξαρτάται από την υποκειμενική αντίληψη του Εγώ.

Για να υλοποιήσουμε τον συγκεκριμένο στόχο, δείχνουμε καταρχάς φωτογραφίες και ιμπρεσιονιστικούς πίνακες που αποτυπώνουν φυσικά τοπία, λ.χ. πίνακες του V. Van Gogh ή του C. Pissarro, και συζητάμε για τα ιδιαίτερα χαρακτηριστικά τους. Διαβάζουμε στη συνέχεια ποιήματα όπως, εντελώς ενδεικτικά, το Φθινόπωρο του Λαμαρτίνου, το Μούχρωμα του Λ. Μαβίλη, Τα πρωτοβρόχια, Ο ήλιος και ο αέρας του Γ. Δροσίνη, η Άνοιξη («Έτσι τους βλέπω εγώ τους κήπους») και η Μυγδαλιά του Κ.Γ. Καρυωτάκη, με στόχο να εντοπίσουν οι μαθητές την αναλογία ανάμεσα στη γλώσσα της ποίησης και την εικαστική γλώσσα· όπως, δηλαδή, οι ζωγράφοι αποτυπώνουν εντυπώσεις της στιγμής για να προσεγγίσει ο θεατής την 'αλήθεια' της εσωτερικότητας του ζωγράφου, έτσι και ο λυρικός ποιητής αυτό που επιθυμεί είναι μεταδώσει τα δικά του αισθήματα και εντυπώσεις και όχι μιαν αντικειμενική περιγραφή του περιβάλλοντος χώρου.

Προκειμένου να αντιληφθούν οι μαθητές την εξέλιξη του λυρικού είδους, προτείνουμε να διαβάσουν εκτός από λυρικά ποιήματα στα οποία η φύση συνιστά μεταφορά του εσωτερικού κόσμου του λυρικού υποκειμένου και ποιήματα της σύγχρονης εποχής στα οποία ο περιβάλλων χώρος, συνήθως το αστικό τοπίο, συνιστά μεταφορά μιας ασταθούς ή απολεσθείσας ταυτότητας,[30]λ.χ., ποιήματα του Μ. Σαχτούρη, στα οποία το αστικό τοπίο

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[30] Για να μπορέσουν οι μαθητές να φτάσουν σε παρόμοια συμπεράσματα δεν αρκεί προφανώς η προσέγγιση των ποιημάτων, αλλά και η παροχή από τον εκπαιδευτικό υλικού που θα τους βοηθήσει να έρθουν σε επαφή με τον σύγχρονο προβληματισμό σχετικά με θέματα ταυτότητας.

αποτυπώνει τον υπαρξιακό τρόμο, και να συζητήσουν την άποψη του ίδιου του Σαχτούρη ότι η ποίησή του είναι ιδιότυπα λυρική. Συμφωνούν ή διαφωνούν και γιατί με την άποψη αυτή;

Ολοκληρώνοντας, συζητάμε σχετικά με το αν αλλάζει ο τρόπος απόδοσης συναισθημάτων και προσωπικών καταστάσεων μέσα στους αιώνες. Αν ναι, τι αλλάζει και τι παραμένει ίδιο; Τι με αγγίζει ως αναγνώστη; Τι δεν με αγγίζει και για ποιον λόγο; Τι θα άλλαζα για να ταιριάξει ο τρόπος απόδοσης των ερωτικών συναισθημάτων με το σήμερα; Οι μαθητές μπορούν να σχολιάσουν ένα ποίημα ή ένα απόσπασμα από ποίημα στο οποίο θεωρούν ότι ο ποιητής πέτυχε ή απέτυχε να εκφράσει το ερωτικό του συναίσθημα με τρόπο που να τους αγγίξει.

Επιπλέον, μπορούμε να προτείνουμε στους μαθητές να εργαστούν σε ομάδες για να διερευνήσουν τις κατασκευές του έμφυλου υποκειμένου στη λυρική ποίηση ανά τους αιώνες ή πώς οι γυναίκες δημιουργοί 'παίζουν' με τις έμφυλες συμβάσεις του λυρικού είδους, με στόχο να αναδιαπραγματευτούν στοιχεία όπως η σχέση του ποιητή με τη μούσα.[31] Οι μαθητές μπορούν, επίσης, να διερευνήσουν ανατρεπτικές εκφάνσεις της λυρικής Μούσας στην ελληνική ποίηση του 20ου αιώνα ή να ασχοληθούν με συγκεκριμένα υπο-είδη της λυρικής ποίησης, όπως η μπαλάντα.[32]

Το τελευταίο βήμα για τους μαθητές είναι αφενός να τελειοποιήσουν τον αρχικό ορισμό της λυρικής ποίησης, αφετέρου να γράψουν τα δικά τους λυρικά ποιήματα. Οι μαθητές αναζητούν ορισμούς της λυρικής ποίησης και τους αναφέρουν στην τάξη. Τα αποτελέσματα της αναζήτησής τους συγκρίνονται με τον δικό τους αρχικό ορισμό και αφού διαβάσουν εκ νέου κάποια από τα ποιήματα με τα οποία έχουν ασχοληθεί για να τα προσεγγίσουν σε σχέση με τον ορισμό, καταλήγουν στον προσδιορισμό των χαρακτηριστικών της λυρικής ποίησης που τους φαίνονται ουσιώδη. Όσον αφορά τη συγγραφή ποιημάτων, μπορούν να ξεκινήσουν με μία εικόνα ή συναίσθημα στο μυαλό τους και στη συνέχεια να προσπαθήσουν να γράψουν μερικούς στίχους σχετικά με αυτές τις εικόνες ή το συναίσθημα. Εναλλακτικά, μπορούν να ανατρέξουν στα ποιήματα με τα οποία έχουν ήδη ασχοληθεί ως πηγή έμπνευσης και να χρησιμοποιήσουν τις προσωπικές τους ανταποκρίσεις σε αυτά, για να δημιουργήσουν ιδέες για τις δικές τους δημιουργίες ή να τους προτείνουμε να γράψουν σε ένα 'εσύ': σε ποιον θα έγραφαν; Σε κάποιο αγαπημένο πρόσωπο; Στον εαυτό τους; Σε κάποιο φανταστικό πρόσωπο;

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[31] Για επικλήσεις στη μούσα από ποιήτριες βλ.,ενδεικτικά, Μ. Πολυδούρη, Εμένα τα τραγούδια μου ήταν μόνο για κείνον… ή Α. Αχμάτοβα, Η μούσα.

[32] Για τις μεταμορφώσεις της Μούσας της ποίησης στον 20ό αιώνα βλ. το πολύ ενδιαφέρον μελέτημα της Κ. Κωστίου, Οι μεταμορφώσεις της μούσας στον 20ό αιώνα (2011 [2015]).

Μπορούν να αναγνωρίσουν συγκεκριμένες τεχνικές που ήταν αποτελεσματικές στα μοντέλα και να τις χρησιμοποιήσουν στα δικά τους ποιήματα. Μπορούν, επίσης, να επιλέξουν να γράψουν μια συνέχεια σε ένα ποίημα που έχουν διαβάσει ή να ξαναγράψουν το ποίημα από άλλη οπτική. Σημαντικό είναι να ωθήσουμε τους μαθητές να σκεφτούν τα εξής: Με ποιον στόχο γράφω ένα παρόμοιο ποίημα; Πώς δείχνω στους άλλους ότι ένα ποίημα είναι λυρικό; Με ποιους τρόπους θα γεννήσω στον αναγνώστη έντονα συναισθήματα όταν το διαβάζει; Πώς θα του δημιουργήσω την αίσθηση της μουσικότητας;

5. Επιλογικές παρατηρήσεις

Σε μία διαδικασία ειδολογικής λογοτεχνικής ανάγνωσης μία ποικιλία λογοτεχνικών κειμένων, λ.χ. λυρικών ποιημάτων, όπως αυτά με τα οποία θα ασχοληθήκαμε, προσφέρουν την ευκαιρία στους μαθητές να κάνουν συνδέσεις διαμέσου και μεταξύ των κειμένων, καθώς και διαμέσου της πρότερης γνώσης και των εμπειριών τους, γεγονός που μπορεί να αποδειχθεί ιδιαίτερα σημαντικό για ποικίλους λόγους. Πρόκειται, καταρχάς, για μία μορφή συνάντησης και διασύνδεσης κειμένων που είναι διαμορφωτική για τον αναγνώστη, αφού η διαδικασία ανακάλυψης ενός σύμπαντος κειμένων με τα οποία αυτός αλληλεπιδρά, κάνοντας συνδέσεις ανάμεσά τους, τον βοηθά να εντοπίζει στοιχεία τα οποία, λόγω της επανάληψής τους από κείμενο σε κείμενο και της ενσωμάτωσής τους σε ένα σημασιοδοτικό σύνολο, είναι πιθανό να καταστούν γι' αυτόν ένα χαρακτηριστικό του είδους· τον βοηθά να μάθει να προβαίνει σε επαναξιολογήσεις και επαναδιαπραγματεύσεις στην περίπτωση που εντοπίζει στοιχεία διαφοροποίησης και καινοτομίας. Εν ολίγοις, τα κείμενα διαλέγονται το ένα με το άλλο στο πλαίσιο ενός συνόλου που διασυνδέεται με ποικίλους τρόπους (σε επίπεδο μορφής, περιεχομένου, λογοτεχνικών συμβάσεων κ.ο.κ.) και ο αναγνώστης, συνειδητοποιώντας το, ανακαλύπτει ότι το λογοτεχνικό κείμενο δεν είναι ποτέ απομονωμένο· ανακαλύπτει ότι ένα κείμενο μπορεί να είναι ταυτόχρονα αυτοτελές και εγγεγραμμένο εντός ενός πλαισίου που το υπερβαίνει, αλλά και το οποίο το κείμενο μπορεί και να επαναπροσδιορίσει. Κατά συνέπεια, ανακαλύπτει ότι η σημασία κατασκευάζεται, ότι δεν ενοικεί στο κείμενο, αλλά παράγεται από τον αναγνώστη σε σχέση όχι μόνο με το εν λόγω κείμενο, αλλά και με το σύνθετο δίκτυο κειμένων με τα οποία παρουσιάζει αναλογίες.[33] Επιπλέον, η διαδικασία αυτή είναι σημαντική

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[33]Για το θέμα αυτό έχουν γραφεί πολλά τόσο από θεωρητικούς της πρόσληψης και από μελετητές της θεωρίας της διακειμενικότητας, όσο και από θεωρητικούς των ειδών –βλ., ενδεικτικά, Allen, 2000. Dufays, 2010. Iser, 1978. Rosenblatt, 1978. Stempel, 1979.

τόσο «για την ανάπτυξη της λογοτεχνικής κουλτούρας των παιδιών, δηλαδή του σταδιακού εμπλουτισμού της 'βιβλιοθήκης' τους, η οποία με τη σειρά της θα τροφοδοτήσει τη διασύνδεση κειμένων» (Παπαρούση, 2018, σ.245), όσο και για την κατανόηση του γεγονότος ότι η λογοτεχνία είναι ένα πολυσύνθετο αποτέλεσμα ποικίλων ιδεολογικών και κοινωνικο-πολιτισμικών διεργασιών.

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Race and Nation in Ella McFadyen's *Pegmen Tales*

Raza y nación en *Pegmen Tales* de Ella McFadyen

Raça i nació en *Pegmen Tales* d'Ella McFadyen

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Abstract

In Ella McFadyen's 1940's Pegmen Tales the reader witnesses an Australian wishfulness read in the triumphant adventures of the small – of domestic objects brought to life through the imagination of children. In McFadyen's highly didactic tales, clothes pegs stolen and deliberately misused come to embody an understated national ethos with biblical pretensions. The Peg family sail the world in their "Ark", spreading antipodean wonder, cheer and ingenuity everywhere they go. The Pegs themselves – as home-made toys – represent the imaginative ingenuity of Australian children. These are toys any child could make, and so may be read as a social leveller. The dream bringing them to life is that of decent, healthy children and the Pegs (as post-war family, sans father, strive to set themselves and the world good standards).

Every anthropomorphism is deservedly read as comment on the human race or some department or aspect of it, and in this case it is Australian class, race and national pretensions which are promoted through the vehicle of mainly exemplary characters who, in their travels – for the sake of plot – negotiate a series of mildly ethical crises, and always come out smiling.

This paper proceeds by considering the issues raised above in relation a small number of episodes from the tales: these dealing with the invasion of rogue mice, the creation of the Pegmen, with Pongo (from the Congo) and the Australian Aborigines, with the Peg's expedition to Antarctica and with the metamorphosis of swagmen into grey kangaroos.

Keywords: Ella McFadyen, race, nation, colonialism.

Resum

En l'obra de 1940, *Pegmen Tales*, d'Ella McFadyen el lector és testimoni d'un miratge australià a les aventures triomfants d'allò menut – d'objectes domèstics que cobren vida a través de la imaginació dels infants. Als contes, altament didàctics, de McFadyen les pinces de la roba furtades i deliberadament maltractades prenen cos i declaren un ethos nacional amb pretensions bíbliques. La família Pinça navega pel mon al seu "Ark", tot propagant un pensament antípoda, alegre i ingenu allà on van. Les Pinces mateixes – com a joguets fets a casa – representen la ingenuïtat imaginativa dels infants australians. Aquests són joguets que qualsevol infant pot construir, i així pot ser llegit com un anivellador social. El somni de fer-los cobrar vida pertany als decents i sans xiquets i les Pinces (com a famílies de postguerra sense pare, que pugnen per adequar-se als bons estàndards mundials).

Tot antropomorfisme és merescudament llegit com un comentari de la raça humana o alguna secció o aspecte seu, i en aquest cas són les pretensions nacionals, de classe i raça les que són promogudes a través del vehicle, principalment, de personatges exemplars que, als seus viatges – necessaris per a la trama – gestionen una sèrie de crisis suaument ètiques, de les quals sempre se n'ixen somrient.

Aquest article es desenvolupa tot considerant els aspectes contemplats adés en relació a un curt nombre d'episodis d'aquests contes: els que tenen a veure amb la invasió dels ratolins renegats, la creació dels Pegmen (homes-pinça), amb Pongo (del Congo) i els aborígens australians, amb l'expedició de les Pinces a la Antàrtida i amb la metamorfosi dels homes fanfarrons en cangurs grisos.

Paraules clau: Ella McFadyen, raça, nació, colonialisme.

Resumen

En la obra de 1940, *Pegmen Tales*, de Ella McFadyen el lector es testigo de un espejismo australiano en las aventuras triunfales de lo pequeño – de objetos domésticos que cobran vida a través de la imaginación de los niños y niñas. En los cuentos, altamente didácticos, de McFadyen las pinzas de la ropa robadas y deliberadamente maltratadas, toman cuerpo y declaran un ethos nacional con pretensiones bíblicas. La familia Pinza navega por el mundo en su "Ark" propagando un pensamiento antípoda, alegre e ingenuo allá donde van. Las Pinzas mismas – como juguetes hechos en casa – representan la ingenuidad imaginativa de la infancia australiana. Estos son juguetes que cualquier niño o niña puede construir, y así puede ser leído como un nivelador social. El sueño de hacerles cobrar vida pertenece a los decentes y sanos niños y las Pinzas (como familias de posguerra sin padre que pugnan por adecuarse a los buenos estándares mundiales).

Todo antropomorfismo es merecidamente leído como un comentario de la raza humana o alguna sección o aspecto suyo, en este caso son las pretensiones nacionales de clase y raza las que se promueven a través del vehículo, principalmente, de personajes ejemplares que, en sus viajes – necesarios para la trama – gestionan una serie de crisis suavemente éticas, de las que siempre salen sonrientes.

Este artículo procede considerando los aspectos contemplados anteriormente en relación a un pequeño número de episodios de estos cuentos: los relacionados con la invasión de los ratones renegados, la creación de los Pegmen (hombres-pinza), con Pongo (del Congo) y los aborígenes australianos, con la expedición de las Pinzas a la Antártida y con la metamorfosis de los hombres fanfarrones en canguros grises.

Paraules clau: Ella McFadyen, raza, nación, colonialismo.

1. Race and Nation in Ella McFadyen's Pegmen Tales

Ella McFadyen i was, from the 1940's through to the 1970's, a writer of extraordinary popularity among Australian children. McFadyen was most famous for her Pegmen series of stories, penned in the forties and fifties, enjoying exposure, first in The Courier Mail in Brisbane, then in book form and on ABC radio. The 'pegmen' (and women) are a family, created through the imagination of children out of those everyday items with which washing is hung on the clothes

line. Brought to life to save themselves from a flooding river, their adventures take them seafaring to far corners of the world.

Motive for this article is the fact that four decades and more after her death, McFadyen has been largely forgotten, and, despite the obvious quality of her imagination and writing, is not the subject of contemporary scholarly interest. McFadyen's work is however interestingly representative of the Australian psyche of the 40's and 50's, and of attitudes to childhood in Australia, as they were evolving at that time.

Commencing in 1946, The Pegmen phenomenon (comparable with and contemporaneous with Al Capp's Shmoo in the United States) represents an immediate post-war artefact and, as such, reflects the racism and fears and hopes of the time. Frequently evident in the text is the condescension of a now threatened imperial and colonial mindset, for dark skinned foreigners and for Aboriginals alike. And yet, along with the undeniable racism, there is deep respect and sympathy for autochonous Australia, its people, its fauna and flora.

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Ella McFadyen was a tough old Sydneysider. The walking club she patronized, 'The Boomerang Walking Club', insisted its young members be able to walk twenty miles through the bush in a day and get home under their own steam. It was by means of such tough love, inside and outside of her storyworld, McFadyen engendered a deep affection for the bush and for Australia, perhaps consonant with the efforts of her contemporary Jindyworabak poets. McFadyen claimed a heaven without gumtrees was unimaginable. A fierce early defender of Australian culture from American influences (and Disneyfication in particular), McFadyen undeniably deserves recognition for her efforts in developing and dignifying an Australian literature children could love.

In Ella McFadyen's 1940's *Pegmen Tales* the reader witnesses an Australian wishfulness read in the triumphant adventures of the small – of domestic objects brought to life through the imagination of children. In these highly didactic tales, clothes pegs stolen and deliberately misused come to embody an understated national ethos with biblical pretensions. The Peg family sail the world in their "Ark", spreading antipodean wonder, cheer and ingenuity everywhere they go. The Pegs themselves – as home-made toys – represent the imaginative ingenuity of Australian children. These are toys any child could make, and so may be read as a social leveller. The dream bringing them to life is that of decent, healthy children and the Pegs (as post-war family, *sans* father, strive to set themselves and the world good standards).

In Ella McFadyen's 1940's Pegmen Tales the reader witnesses an Australian wishfulness read in the triumphant adventures of the small – of domestic objects brought to life through the imagination of children

Every anthropomorphism is deservedly read as comment on the human race or some department or aspect of it, and in this case it is Australian class, race and national pretensions which are promoted through the vehicle of mainly exemplary characters who, in their travels – for the sake of plot – negotiate a series of mildly ethical crises, and always come out smiling.

This paper proceeds by considering the issues raised above in relation a small number of episodes from the tales: these dealing with the invasion of rogue mice, the creation of the Pegmen, with Pongo (from the Congo) and the Australian Aborigines, with the Peg's expedition to Antarctica and with the metamorphosis of swagmen into grey kangaroos.

2. Rogue mice at Wanderoo

Fear of foreign invasion loomed large in the minds of post-war Australians. The specific Japanese threat of the Pacific war was succeeded by vaguer cold war concerns (as per the "domino effect"), heightened in Australia's case with the collapse of the British Empire in the east. These developments need to be read against a more general and long-term fear of the "yellow peril". The racially motivated "white Australia" immigration policy (instituted at the time of Federation in 1901, of the Australian colonies (1901), through the "Immigration Restriction Act", is one that will enjoy bipartisan political support well into the sixties. The specific purpose of that policy was to exclude potential Asian migrants. So there will be, at the time of writing, a receptive audience for the idea of foreign evils and the need to defend against them.

In the chapter "Night at Wanderoo" we see the decadence of rodents presented as the archetypal characters expecting a free lunch. In the "Mouse Polka":

My mother said
   When I was born:
"Go and frisk
   In the farmer's corn.
Farmers labour
   The livelong day
So jolly young mice
   Can eat and play."

"Frolic and frisk,
   And lift your feet,
And then let's sup
   On the farmer's wheat."

                     (p.167)

It is in the context of such dangerous attitudes the narrator is able to confide in us that: "I don't hold with those mouse cartoons; they only encourage the mice, and they're a sight too cheeky without encouragement" (169). Early days for Disney, it is interesting to note that at this time the idea of a cartoon mouse protagonist was able to be challenged as inappropriate, as providing a poor role model in terms of responsible citizenship.

In the depiction of the mice at Wanderoo Station, we see class distinction anthropomorphized in a way that might be characteristic of the description of a like distinction in another culture (for instance in Chinese or in Malay culture). The mice in the piece are the inhabitants of the ticket-selling window in the station-master's office at Wanderoo siding. They live in the pigeon holes for the tickets and have conveniently sorted themselves into classes as per ticket classifications: "Up among the first class tickets lived mice who seemed to be of a more refined type" (170). The "seemed to be" is here suggestive of the opacity of customs of another culture. The mice lower down are of a more homely sort:

> …in the much-used pigeon holes , where the edges were rather grimy because so many second-class tickets were needed that the woodwork got rubbed with reaching for them in a hurry – these mice, I say, were of a coarser sort. In one of them a mouse was sitting in his shirt sleeves, a pipe in his mouth, and his feet up on the table. Next door to him a mother mouse was busy with a tub, washing out small mouse-garments of a very doubtful colour and hanging them to dry on a sagging string line. The name of this pigeon hole was "Nibbler's Rest". A place near it had the simple name of "The 'Ole".
> (p.170)

The empathy expressed for the underdog here is somewhat undermined in the following paragraph by the station-master's candid admission that the mice are "bringing down the tone. Getting the station a bad name" (p.170). Tabkin, the station-master's female cat is clearly not up to the job of mouse management. However the Peg family have brought with them a ready-made solution in the form of Blackie – a cat disappointed in love – whom the Pegs have picked up in their travels and who has already shown his mettle in dispersing the polka-dancing rodents just met. Tabkin is already impressed with this vigorous feline and Blackie adds matrimonial hopes to vocational interests when he takes Tabkin's paw in hand and offers humbly to share with her the quarters he has just been offered: "Maybe if I'm a lucky cat, it will very soon be your house, so if you don't mind, please, station-master, I think you might make it big enough for two" (p.173).

The gender roles are interesting here in terms of the marital decision-making process. Tabkin is a little shy, so Blackie eases the way for the forthcoming nuptials with: "She doesn't have to say if she likes me; she'd let me know soon enough if she didn't" (p.173). This sentimental business is however soon interrupted by the arrival of an unscheduled mouse train with which Blackie and the Pegs and the station-master must immediately deal. The narrator unites with them against the foreign menace, and we now see evaporated any empathy there had been for these inferior and threatening others. These mice are not the cheerful coolies and restauranteurs of Dixon Street (in Sydney's Chinatown) – this is your definitive dangerous foreign hoard. Here's how they appear to the station-master:

> It wasn't the strangeness of the gaily coloured engine and trucks, nor of the guard's van, picked out in blue and yellow at the rear, although these were unfamiliar to the station-master, who knew all the trains that passed through regularly as well as he knew the buttons on his coat. What caused him to stare with a gaze of fixed horror was that out of the cab of the engine, and out of the first truck, and out of the guard's van at the end, looked a crowd of faces. They were evil faces, each one wearing a scowl – the faces of the biggest, boldest, most desperate-looking mice that you ever saw in your worst dreams. (p.174)

And of course the station-master knows instinctively what it is that they're up to – he knows that their plan is to seize the station and steal the tickets, to rob the cash, blow up the safe, "raid the siding and carry off the wheat" (p.174).

How can the marauders be stopped?

The point is made that these reckless invaders know no decorum – whereas "all respectable drivers of trains know that they simply must pull up if the signals are set against them… those reckless mice took no more notice of the signals than if they had not existed" (p.174). The result is that soon "the whole length of the train was a parade of enormously overgrown mouse faces, staring and glaring at the dauntless three on the platform" (p.174).

How do the local mice respond to this apparently foreign threat from mice so clearly of a different stripe? "Resident mice from all parts of the goods yard began to gather and offer encouraging squeaks and advice to the raiders" (p.175). Fifth column dangers are real enough and it is clear that with the local mice the allegorical bond of race outweighs anything resembling a patriotic feeling for place. Leadership is called for in such circumstances, or – as the narrator tells us – "it was one of those desperate moments when someone simply has to think quickly and act firmly or all is lost" (175).

Blackie is just the cat for that job and victory over the rogue mice comes when Blackie and the station-master combine their efforts with fire extinguishers to – among other things – blind the driver so that the mouse train plummets off a bridge to a watery grave in the deep gully below, with this poetic conclusion: "Only bubbles floated upwards in the moonlight, like showers of blown thistledown" (175).

The conflation of rodent fears with the fear of foreign others presents as a convincing narrative strategy for an Australian readership of the forties. Each of these phobias would have been credible and heartfelt, less than half a century since the last outbreak of plague in Sydney and only a few years after the Japanese bombing of Darwin. The chapter ends with the wheat saved and a beautiful instance of the framing on which the whole of the allegory depends. Adventure over, Nobby Peg thinks fondly of his bunk on the ark.

> Wish I were in bed now," he thought wearily, his fingers closing over the queerly marked stone in his pocket. And he was.

> He was wide awake but lying snugly tucked up in his bunk, wondering how much of the night's adventures had really happened, or how much of them he had dreamed. (p.176)

One of my aims in this paper is to locate in the text a sense of the Australian – of what "Australian-ness" might mean, by surveying a series of attributes or associations, each applying to the Australian condition. This indirect approach is necessitated by the fact that Australian nationhood is neither promoted nor discussed in the text. Symbolic of this is the fact that the only flag illustrated in the book is the Union Jack.

From "Night at Wanderoo" – or the rogue mouse adventure – we can say that Australian-ness is about maintaining and defending predictable and established order in the face of a barbaric threat "coming down the line" (173), and so a threat from what must be geographically above (i.e. Asia). It also entails defending an ordered way of life in the face of fifth column threats, even in the control room. This seems pertinent to the Cold War context of McCarthyism in the United States, and to the home-grown hysteria inspired by newly elected Tory Prime Minister, Robert Menzies. A sense of national emergency was taken to a fever pitch in Menzies' unsuccessful attempt to ban the Communist Party of Australia by referendum in 1951.

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3. Creation

Aboriginality and eco-consciousness are closely linked themes with occasional prevalence in McFadyen's narratives. I think we can in turn associate these with the Jindyworobakism of the mid-century. The Jindyworobaks were a group of white Australian literati (predominantly poets) who sought to promote indigenous themes in their work, along with a respect for Aboriginal culture, a consciousness of place and of an avowedly Australian literary space. Eco-consciousness is also closely associated with what one might think of as the poetic strain in McFadyen's scene-setting – wherein the author demonstrates a deep respect for the environment in the sense of lived place.

Black people or "the blacks" of McFadyen's text (and the common parlance of the day) are Australian Aboriginals. The Aborigines are in the peg tales, if not necessarily themselves a source of wisdom, certainly a connection with such a source. At the outset (2) McFadyen's narrator tells us that the Black People tell us that the White Cockatoo is the Maker-of-Dreams. Now this is an important function in terms of the narrative structure the author is building. Her story is of a kind of dreamtime and certainly the biblical pretension of the work (or the mock biblical

business) is established early on, in the form of a creation myth for the pegmen – aka the Peg family – and in the fact of their having an ark to sail on to save themselves from the Flood, immediately following their creation.

Like the Hebrew subjects of the Old Testament, the pegs themselves are equipped with reflexive awareness of their position, as befits a race created:

> I guess we're only laundry pegs,
>
> With sticks tacked on for arms and legs.
>
> The children made us for their play,
>
> But since they loved us day by day,
>
> Something in me begins to glow –

This is the at-first wooden voice of Dan Pegman, who next exclaims – "(His voice grew all thrilled and lively now.) "I'm coming to life!"" (p.11). Dan – one notes – is born adult and with a full-blown sense of manly responsibilities. Hearing the roar of the rising flood, he says to his brother, Nobby, "If I had only known in time, I could have built a raft and saved you and mother" (p.11).

There is, in the opening chapters of the book, a Genesian-style interface with the Creator/s. The God of the Old Testament created Adam from dust and Eve from rib, and provided Noah with information, but Peter and Joan – the children who drew on the stolen laundry pegs to bring them to life – actually provide those they create with the Ark that will save them from the Flood. The Flood in this case is the Australian bush-style "flash flood", i.e. the sudden rain that may bring disaster (a drowned man who becomes a ghost [p.7]) but that also brings the dry land back to life and makes the intermittent creeks and rivers run. The Ark comes ready-made in the form of a toy Joan can deploy for the purpose.

From the point of view of the created, early fears that their authors might abandon them to cruel fate are only briefly entertained. There is the thought of a false start – the boys (Dan and Nobby) are not prepared to wake their mother with the gloomy revelation that they've been created just to be drowned. Once woken, it's their mother (Mrs Peg) who inspires them with the confidence that, "The children will help. A little boy as brave as Peter and a girl as kind as Joan would never leave us to drown on Pegmen"s Run" (p.12).

It should be remembered that, from the outset, the Pegs have a charmed life, as demonstrated in the book's opening sentences: "The Pegmen must be the luckiest fellows in the world, to have had so many exciting adventures" (p.1). The characters are the chosen pegs. Facing the calamity

of the Flood, we quickly see that knowing who and how to be goes with being created: "From the first moment that Dan Pegman stepped aboard the Ark he seemed to know all about ships and sailors. It was just as if he had been meant for a sailor from the beginning. One notes that McFadyen's ethical cosmology and creation myth are by no means exclusively Christian. The biblical is mixed with the native mythology and there is a good dose of home-grown animism thrown in, for instance via the talking frog who lets the children know what dolts they were not to have anticipated the Flood of which they had been warned (p.8). The monotheistic touch is delivered (somewhat parodically) via the mysterious character of the White Cockatoo, of whom we are told, "Only the White Cockatoo, who was responsible for making the wonderful dream with which this began, can explain it. And he won't. He just looks wise and says nothing (p.12).

An inscrutable spirit of place is at work here. In fact it is not only the White Cockatoo who knows all, the Flood of the second chapter is foreshadowed in the first by the secret knowledge of the ants and the frogs and the spiders (p.4). One suspects that the White Cockatoo is another name for the Christian God in this piece – or better, it is a means of avoiding any need to bring that kind of character directly into the story. In the syncretic religion here assumed a blind spot of required faith is comfortably furnished by this wise mute bird who won't explain the dream in which the story's dreamt. So this is a creed for literature – for authors – as well as for the land God has written. And so the text in English, intended for the white Australian child, locates in the motif of the dreamtime and in the idea of being dreamt a point of autochthony, beyond which explanation is abandoned.

Beyond the particularity of the syncretism here entailed in reconciling various incompatible systems of belief, one might claim a peculiarly Australian aspect to this creation myth, namely

Beyond the particularity of the syncretism here entailed in reconciling various incompatible systems of belief, one might claim a peculiarly Australian aspect to this creation myth, namely that the pegs are – in Michel De Certeau's terms – a perruque¬ – that is to say these characters are created out of a theft from the everyday.

that the pegs are – in Michel De Certeau's terms – a *perruque* – that is to say these characters are created out of a theft from the everyday. They are the result of Peter's plan to distract Mrs Flannery, the family's washer-woman, so that Joan can sneak in and steal the pegs needed to make the pegmen. All that follows – all the adventures – are the result of deployment of objects other than for the purpose intended. This, one might claim is typical of a colonial (and sometimes postcolonial) undermining of imperial intentions and perhaps allegorical of the Australian (i.e. the white Australian story) – of all the unintended and unofficial adventures of the country that began as a gaol.

The unofficial aspects of the pegs' story are there from the beginning, as in the cheekiness of Peter's song, the butt of which is Mrs Flannery:

> Old Mrs Soapsuds
>
> Came to us to wash,
>
> She heated up the copper
>
> And tumbled in – splosh!
>
> Old Mrs Soapsuds
>
> Was crazy in her head,
>
> She went to hang the washing out
>
> And hung herself instead.

(p.5)

And the unofficial tone continues throughout. Although the temperament of the story is persistently Australia, there is very little of the idea of an Australian national identity in the book. The subjects of the story are merely Britishers of a certain antipodean stripe, but the world is their very British oyster. And the arrangement is a cozy one. It is not merely a straightforward case of official authority being tricked out of its power or possessions. Mrs Flannery is a case in point. She is – credibly enough – complicit with Joan in allowing the boyish theft Peter planned, we might say, as the adventure to enable the creation of the pegs: "There, take those three (pegs) in the basket, deary. Will that do?" she asks Joan (6).

So the created world of Joan and Peter, like the created world of the Pegs is an harmonious one, where the center and the periphery of power accommodate each other with a certain amount of harmless play along the way.

4. Pongo

The necessary fly in the ointment is Pongo from the Congo, the Ark's Stowaway, who is introduced (in Chapter 4) as an ugly thief (17) of all things delicious and who, by chapter's end is avowing clearly wicked intentions:

> What? Rub and scrub
>
> Aboard this tub,
>
> "Cause Captain says I should
>
> I'm Pongo
>
> From the Congo,

And I don't ever mean to be good.

(p.21)

Pongo is tried for his crimes, found guilty and sentenced by Dan to be hanged at the yard-arm. This impresses Nobby, who had been hoping "all along for a lively sort of ending" (19). At this point female pragmatism, rather than clemency, intervenes. Pongo cannot be hanged today because it's Mrs Peg's washing day. Pursuing a "recommendation to mercy", Pongo is now encouraged to invent extenuating circumstances, and told that what's intended there is "any sort of yarn that will get you off, even if it's pretty thin" (20). Pongo, we learn at this point – if we choose to believe him – is "not really a stowaway" (20). The prisoner tells them he "was aboard all the time": "I'm the wooden monkey that belongs to the Ark" (20).

As is often the case in creation myths, we see that there are two ways of reading Pongo's situation. Yes, he's from the Congo – this is the kind of place a monkey might rhyme from, and that might make him a stowaway; but in another sense he is indigenous to the Ark itself, perhaps has more rights there than do the Pegs. Accordingly, as a first offender he is allowed to work his passage, as a cabin boy and soon finds himself being patted on the head (20).

Saved from the gallows, Pongo goes on to fill the role of foil throughout the tale as the character who is definitively "not a white man". The book ends with Pongo in much the same straits as in Chapter 4; this time the monkey is a prisoner in the Tower of London, whose lamentations earn him threepennyworth of peanuts from the Yeoman of the Beefeater Guards. Meanwhile Dan is knighted by the king and Mrs Peg made a dame. The final illustration for the book: Pongo's tail flying the Union Jack.

If Pongo is the tale's unique and consistent Caliban, then the Australian Aborigines in the story (especially in the chapter titled "Corroboree") receive very different treatment. They're met in idyllic circumstances and on their own turf: "a place in the river where a pretty creek ran down under tall trees" (105). There Nobby encounters "a couple of black boys about his own age" (104). The children are depicted in the following terms: "merry little boys and girls without many clothes on their dark little bodies, but mops of black hair, and smiles that showed their lovely white teeth" (104). Allegorical of the native's thirst for the true religion (which in this case need not be revealed), we learn that, "these black people had seen the Ark on the river, and they were very much interested, and wanted to know more about the wonderful boat that was so much bigger than the canoes they could build for themselves from bark or hollowed-out logs" (104). Nobby goes fishing with the cheerful youngsters and they appreciate each other's company. When Mrs Peg says to Dan, philanthropically, "I would like to do something for those

blacks", Dan gives "the line" on the Aboriginal situation: "I know how you feel mother. The white people have taken their land, and we ought to do something to make up for it" (106). When Nobby asks, "Shouldn't the first white people have bought the land from the blacks", Dan has to explain what happened:

> "No," said Dan. "You see, Nobby, the blacks did not use money. They got what they needed straight from the bush, where money is no use. But you can help the blacks by giving them useful things, like those fishing-hooks. Some of the first white settlers were fair enough, and gave the blacks food and blankets. But you see, the blacks saw no harm in spearing the white men's cattle when they saw the white men shooting kangaroos, which was their tribe's food. So soon there was trouble, and the white men complained that when they gave the blacks food they made a feast and ate it all, instead of saving some for later on." (p.106-7)

Mrs Peg at this point adds that without pantries or ice or refrigerators, the natives would have no way of keeping food, with ants and flies and heat to spoil it. Empathy is there when Mrs Peg admits, "if we had to wander about, building bark huts to camp in, I don't think we could keep house any better than they do. And we shouldn't be half so clever at finding our own food" (107).

The author's empathy is clearly revealed in the "pleasant voices of the blacks" when they reveal a capacity for role reversal, singing in their pidgin English:

> Good feller Nobby,
>   All same brother,
> Him no matter got
>   White missus mother.
> Him no matter got
>   White-feller skin;
> Budgery black heart,
>   Inside in.
>
> (p.107)

For which the following gloss is offered: "they meant that, in spite of having been born a white boy, Nobby was every bit as good as a blackfellow, and had just as kind a heart. When you look at it from their point of view, you will see this was the nicest thing they could say about him, just as if we said of a man: 'He's white right through' "(p.107).

In the corroboree that follows this encounter, there is an impressive cultural exchange, with the Pegs and the blacks joining in each other's dances. Harmony with the natural environment is more than implied, when the frogs and snakes and lizards and flying foxes, likewise all join in (110). The effects of this communion with nature are lasting and in the next chapter we learn that "they all had the time of their lives, and they slept like blue-tongue lizards" (113). Meanwhile Pongo has gone missing. We quickly learn that the wicked and superstitious creature has, for his crimes, had the death-bone pointed at him and so believes he will soon die. To cut a long story short, in the end it's work that saves Pongo from psychological suicide. In an effort to stay awake and thus beat the putative "poison", Pongo scrubs and rubs and hangs all the washing, cleans everyone's shoes – thus proving that every animal in the world has its uses, even a monkey (116). This chapter ends with the egalitarian ethos of the Ark expounded:

> Busy day or holiday,
>   Rising with the lark,
> Every day's a jolly day
>   For us aboard the Ark.
> We spend our days in jollity,
> We're keen upon equality –
>   Of course we're strictly fair!
> No favour and no snobbery,
> But since last night's corroboree
> All tiresome, hard odd-jobbery
>   Is poor old Pongo's share.

<div align="center">(p.116)</div>

In sum, "equality" is at someone's expense. One reads that the blacks are harmless others who keep to their own range and for whom we – the civilized readers of the story – ought to be feel some sense of responsibility. More to be pitied than envied, clearly the blacks are not particularly to be blamed. In the figure of Pongo though we see the more onerous aspect of the white man's burden of empire – the dark thieving miscreant "wog" other whom only work can tame. Converting that character into a talking creature with a tail has great convenience for the imperial doublethink on which white world domination depends. The question of who and what is British is left ambiguously open as the adventures conclude, with that Union Jack waving from Pongo's tail.

The position of Pongo and the idea of reconciliation as applied to the Australian Aborigines in the story reveal a deep ambivalence on the question of race and autochthony: the natives are of the place and so – while their past ill-treatment is understandable – they deserve better; Pongo's status as foreign miscreant is somewhat undermined by the possibility that he was on the Ark from the beginning. Certainly, he is one of God's creatures. Perhaps we get a clearer picture of the race situation in more neutral territory when the Pegs journey to Canada. There Dan explains to his mother:

In sum, "equality" is at someone's expense. One reads that the blacks are harmless others who keep to their own range and for whom we – the civilized readers of the story – ought to be feel some sense of responsibility. More to be pitied than envied, clearly the blacks are not particularly to be blamed.

> The days when Redskins and Palefaces, as they used to call each other, were always fighting and trying to kill each other are done. Now the Indians live on Indian Reserves, lands where the white folk aren't suppose to go without permission. The Indians are quite friendly and only dress up in their feathers and war paint to amuse the tourists, and they sell curios to them, and pass around the Peace Pipe. When an Indian offers to smoke the Peace Pipe with you it means he is quite friendly. (p.159)

A combination of apartheid and trivialisation would appear to be the ideal way of dealing with the Aborigines. In Canada, Nobby makes up a song, as follows:

> Pine–woods dark in summer,
>   Where shadowy Indians go,
> Maples red in autumn,
>   Moose-tracks in the snow,
> And a dash of prairie winter,
>   Forty-five below:
>
> Mighty lakes and rivers,
> Snow peaks white as bone –
> But your strangest wonders
> To the traveller shown,
> Are beavers building cities,
>   With wisdom all their own.

The note to accompany the song lets us know that forty-five below is a temperature Australians will have difficulty imagining. There are some curious mis/mappings of the indigenous and the autochthonous at work here. Indians are shadowy but beavers are wise. Beavers are the progenitors of cities (the strangest wonders); Indians are presumably off following the moose tracks in the snow. It's interesting to consider how these contrasts sit with those noted in the case of Pongo and the Australian natives.

5. Expedition to Antarctica

So – where is Australia and the sense of an Australian nationalism in all of this? Clearly Canadian circumstances are analogous with ours. Canadians are of our family. If their natives are a little different and if their sun shines less brightly this only shows how big and accommodating the British Commonwealth is. As already noted, the nationalism entailed in the adventures is ambiguously British/Australian throughout. However, I would like now to turn to an episode with which to explore the specifically Australian kind of (regional) imperialism practised by the crew of the Ark. In the chapter "Down with Monday Morning", the Peg family use their Ark – in the manner of a "First Fleet" – to help the literally downtrodden pegs of the backyard resettle in Antarctica and begin nation building work there. The First Fleet, of Captain Arthur Philip, brought convicts to Sydney Cove in 1788, to begin the white settlement there, thus providing the originary myth of white Australia and the date (up to the time of writing) of the official national celebration, "Australia Day" (26th January).

The idea of a second Antarctic expedition for the pegs has already been foreshadowed by Nobby's telling Dan that he wishes to revisit the South Pole because he has carelessly left his fountain pen there on their last trip. Of course we soon learn that the seeming omission on Nobby's part is all Pongo's fault, Pongo having "borrowed" the coat it was in at an opportune moment. And now, midnight on Sydney Harbour the Peg family, are ahoy-ed indistinctly by a multitude of pegs just come to life, just finding their voices and afraid of rousing night watchmen or water police. These are the literally downtrodden pegs of the backyard, and after only a little persuasion, Captain Dan will have them all aboard the Ark and help them to resettle in another Great South Land and begin nation building work there. These proletarian pegs are figures sprung from the Depression:

> They were pegs – wooden laundry pegs. They were dusty with tramping a long way, and it seemed quite plain they were runaway pegs. They moved stiffly, too, as if not accustomed to using their legs for walking. It must have been hard for them to get so far. Some of them had the suggestion of a face. Others were quite blank-looking,

> without any expression at all. Each one grasped a tiny bundle, and a sort of vague noise
> ran through their ranks, as though many of them were not yet able to speak, yet all
> had something they were desperately keen to say.   (p.118-119)

When Dan demands that they explain themselves, their *lumpen* position is made quite clear.

> We're just pegs. We've run away. What sort of life does a peg have? Turned out by
> machinery, sold, bundled up in dozens, into a world where it is always Monday
> morning. Why, the very men who tend the machines that make us dislike Monday
> more than any other morning of the week. And it's always Monday for us. A world that
> smells of steam and soapsuds; a world where women are cross because they have a
> heavy wash, and no help, and the copper fire is burning badly, and the clothes are a
> bad colour, and the baby is crying because there is no time to look after it properly.
> And then, just as the woman has her hands in the tub and the woollens all wet, the
> telephone rings, and she runs off, wiping her arms on her apron, and comes back more
> cross than ever because it was someone calling up the wrong number. (p.119)

So we see the chain of alienation in which the prole-pegs are implicated. There is an up-side as well – "a little bit of fun, sitting astride the sheets on windy days and hearing the wet linen under us go flip, flop, wallop!" – but that reverie is short-lived, when the reader is reminded how "holding down sheets on a windy day has been the death of many a good peg" (p.119). Which brings us to a description of how the backyard pegs are literally downtrodden: blown down in the grass, they lie there "getting muddied by worms and prowled over by back-yard cats" (p.119). But still there's a proud sense of whimsy in these characters, one of whom declares something none of the Peg family has yet observed: "…we were once trees. I can just remember a bit about being a tree – a sassafras-tree in a lovely gully. I had starry white flowers all over me, like a wedding veil, in the spring-time, and lyre-birds came and played about my feet" (p.119-120).

This sense of having fallen from a state of grace is quickly converted into an accusing question: "Would you like to spend your days in a laundry, with spiders in the roof, after that?" (p.120). Easily persuaded by this compelling rhetoric, it is not long before the prole-pegs are stowed aboard for the Antarctic voyage. The South Pole provides the prole-pegs with the perfect escape from alienation. As Nobby puts it:

> No one lives there. You can't wash clothes there, because they would freeze as soon
> as they were wet. You know we couldn't even wash our faces when we there. That was
> the one thing about it that Pongo didn't hate. And there really aren't any days of the

week, down there, because there's only one day and one night in the whole year.
(p.121)

Thus the problem of Monday morning is done away with. And so, in the context of a firmly British self-conception, a modest form of Australian imperialism (and an interesting role reversal/wish fulfilment) is performed when the Peg family help the downtrodden pegs establish their own icy place in the sun, albeit in the extreme antipodes. Referred to as "stowaways" (p.123) and "runaway pegs (p.126) and reminding us variously of convicts, of African slaves, and of refugees smuggled to safety, we learn that, heading out of Sydney Harbour, "there were rows and rows of pegs, all lying as still as sardines in a tin, scarcely daring to breathe until the pilot had gone ashore and the good ship Ark felt the lift of the ocean rollers under the prow" (p.121). At that point we are privileged to hear their song of liberation:

> Free, free,
>
> We're putting out to sea.
>
> We feel our manhood stirring,
>
> Though we're packed away below.
>
> Hear us shout our chorus –
>
> All the world's before us.
>
> Ahoy and all that sort of thing,
>
> And yo heave ho!
>
> (p.121)

We soon discover that there was poetry in the peg who could remember being a tree. In a characteristically didactic passage we learn that the prole-pegs will have to learn all about evolution in order to understand how to adapt to their new environment. Antarctica is humanly uninhabited but the runaways are welcomed and assisted by friendly penguins, who, for instance, lend spare feathers to help keep them warm. The nation-making ethos is powerfully present in this icy terra nullius where the Peg family do their best to assist the needy underclass they've rescued and to give them a "fair start" (128). We might read this as the Australian story – i.e. the convict colony story – given a better beginning, even if in more hostile climatic conditions.

We soon discover that there was poetry in the peg who could remember being a tree. In a characteristically didactic passage we learn that the prole-pegs will have to learn all about evolution in order to understand how to adapt to their new environment.

Along the way – via Nobby – we are taught the universal importance of family and belonging: "Just having each other has always seemed to me the most wonderful luck. When I wake up at night sometimes, I think how lonely it must be for other people who don't belong to our family, but are related to perfect strangers and have to go to bed in strange houses." Of course Mrs Peg tells him how silly he is and how "everyone feels that his own home and family is the very centre of the world", and "what a good thing it is that everyone does have that feeling" (129). And so a little empathy is gleaned from the experience of others. We soon see what a good thing these runaway pegs are onto because Antarctica is a great place for mineral exploitation and it turns out to not only be the home of "white coal" but also an effective refrigerator for the ancient vegetables that lie in abundance just below surface of the ice. By virtue of these qualities of the place the nation of "Woodenits" – or so they call themselves – is born. Lumpen and/or proletarian or not, the Woodenits are undoubtedly "white men": they quickly prove themselves possessed of resource, compassion and moral fibre, and may thus be read as models of the colonial type. They are the kind who rise above class disadvantage to make the most of the environment given.

6. Old swaggies don't die

Going to sleep in Canada with a medicine-man's magic stone under his pillow, Nobby's nodding-off wish is for a "long bright day in the warm Australian sunshine" (p.161). Sure enough in the next moment he finds himself with "the good sunshine warm on his back, and smelt the dust that rose from his tramping feet, and on either side ran white paddocks of short-strawed, red Australian wheat" (p.161). It's in this idyll Nobby catches up with the swagman ahead of him on the track ("a faded bluey bundled on his shoulders, a clinking black billycan swinging on a strap below it, and a green fly-veil hanging round his shapeless old sun-faded hat" (p.161). The animal identification resurfaces here in the dream, where we're told that Nobby and the swagman "walk along side by side, cheered by each other's companionship, like friendly animals, not trying to think of anything to talk about" (p.161).

The next chapter, "The Wayfarers", reveals both the swaggie's creed and McFadyen's spiritual cosmology for the bush. The swagman scorns the idea that he should ever give up the wallaby track to settle down:

> Give up sleeping under the sky, with the trees for friends; give up the smell of the dew and the dawn coming fresh over the hill, and the birds beginning a new day? Give up all this to stay still in one place with a roof over my head and walls to shut me in? Never! (163)

When the swagman's sung the "Song of the Bounding "Roo" we learn why it won't be necessary for him to give up the track and the life out of doors. That's because old swagmen don't die, they turn into kangaroos. The point is demonstrated the moment it's made by the passage close by our protagonist, and his sundowner friend, of a fine grey kangaroo, who jerks his head sideways to say, "G'day, Joe. How're you going". Joe reveals that this was his old mate, Bob, with whom he tramped for thirty years: "I guess he'll be just around the next bend, hanging about waiting for me. I'll lie down here and sleep a bit, young fella, and when I wake I'll be a "roo with a fine new pair of feet, and Bob and I will take the track together" (p.165). The song echoes "Waltzing Matilda" (Australia's unofficial national song) from the outset, opening with these lines: "I am waltzing my Matilda/In the bush beyond Manildra,/With my tucker-bag and billy in my pack…" (p.164).

Rhetorically, the impression given here is that of the opposite of an anthropomorphism: What's foregrounded is not the kangaroo taking on the attributes of the human we know as swagman; rather the reader's eyes are on transformation of the free (but troubled) man into the free (unfence-able) animal, that is the symbol of his country. And so the oneiric idyll of the Australian identity – one we need not mention as national – is embodied in the figure of the white man becoming autochthonous through the vehicle of metamorphosis as fauna.

7. Conclusions

Thus I hope it is demonstrated that McFadyen's highly didactic tales, offer child and adult reader alike an unpretentious picture of Australia as British nation under construction on its own terms. The national wishfulness of Australians is read both in the triumphant adventures of the domestic and in the imagination of the young. The biblical (or mock biblical) pretensions of the tale give it a mythic authority. Various extra-continental adventures (Canada, Antarctica) go to show how lucky we Australians are (especially in terms of climate). If Pongo reveals to us the dark side of empire's burden then imperial honours bestowed in London show that – despite humble origins – the service to empire of colonials can indeed be acknowledged at the center.

Settling Antarctica with workless pegs reverses the role in which those yet-to-be Australians found themselves at the time of the First Fleet.

The Pegs – aka Mrs Peg, Nobby and Dan – are paragons of virtue as demonstrated through duty – to empire, to any in distress (even Pongo), to each other, and most of all, of the boys to their mum. In the case of the Antarctic settlement we see that those once downtrodden help those now in this position. Though the point is never laboured, this is a Christian thing to do, just as is rendering assistance to the blacks in Australia. Through covert service to empire, Australians are thus able to aid in the empire's unofficial expansion and so define their sphere of influence. The metamorphosis of swagman into kangaroo completes the mythic cosmology of the cycle of virtuous acts that make Australia a white man's country and provide a lovely bedside yarn. Good night!

Thus I hope it is demonstrated that McFadyen's highly didactic tales, offer child and adult reader alike an unpretentious picture of Australia as British nation under construction on its own terms. The national wishfulness of Australians is read both in the triumphant adventures of the domestic and in the imagination of the young.

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How to cite this paper:

Kelen, C. (2019). Race and Nation in Ella McFadyen's Pegmen Tales. *Journal of Literary Education*, (2), pp. 178-198. doi: 10.7203/JLE.2.13767

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[i] Known also as Cinderella, for her nom de plume over decades as Children's Editor for the Sydney Mail.

Integrating Language and Literature: A Text World Theory Approach

La integración de la lengua y la literatura: un acercamiento a la Text World Theory

La integració de la llengua i la literatura: un acostament a la Text World Theory

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Abstract

In UK schools, there remains a compartmentalisation of English into 'language' and 'literature', evident in the ways that the subject is taught and examined and in the degrees to which teachers perceive themselves as being either a 'language' or a 'literature' teacher. In this paper, we suggest that an approach informed by cognitive linguistics and cognitive stylistics offers a wealth of affordances to the teacher who wishes to integrate aspects of linguistic and literary studies into their teaching. In particular, we argue that the cognitive discourse grammar Text World Theory provides an accessible and useful set of pedagogical principles. In the two case studies we present, teachers drew upon Text World Theory as a model for thinking about grammar teaching, literature teaching, lesson design, classroom talk and their own identity as teachers of English. The data suggests that this approach may have positive benefits for students engaging in high-level linguistic analysis and in the developing of responses to literature, and for teachers who are responsible for designing lessons and student activities.

Key words: stylistics, text World Theory, pedagogy, schools

Resumen

En las escuelas del Reino Unido, sigue existiendo una compartimentación de la asignatura de inglés en "lengua" y "literatura", evidente en las formas en que se enseña y evalúa la materia, así como en el grado en que el profesorado se percibe a sí mismo como docente de "lengua" o "literatura". En este artículo, sugerimos que un enfoque basado en la lingüística y la estilística cognitivas ofrece una gran cantidad de recursos a quienes desean integrar aspectos de los estudios lingüísticos y literarios en su enseñanza. Argumentamos que, en particular, la gramática cognitiva del discurso Text World Theory proporciona un conjunto accesible y útil de principios pedagógicos, y presentamos dos estudios de casos de investigación en colaboración con docentes que se basaron en la Text World Theory como modelo para pensar sobre la enseñanza de la gramática, la enseñanza de la literatura, el diseño de lecciones o charlas en el aula y su propia identidad como profesores de inglés. Los datos

sugieren que este enfoque puede tener beneficios positivos para estudiantes que participan en el análisis lingüístico de alto nivel y en el desarrollo de respuestas a la literatura, y así como para docentes que piensan en el diseño de las lecciones y actividades.

Palabras clave: estilística, Text World Theory, pedagogía, escuelas

Resum

A les escoles del Regne Unit, continua existint una compartimentació de l'assignatura d'anglés en "llengua" i "literatura", evident en les formes en què s'ensenya i s'avalua la matèria, així com en el grau en què el professorat es percep a si mateix com a docent de "llengua" o "literatura". En aquest article, suggerim que un enfocament basat en la lingüística i l'estilística cognitives ofereix una gran quantitat de recursos a aquelles persones que volen integrar aspectes dels estudis lingüístics i literaris en el seu ensenyament. Argumentem que, en particular, la gramàtica cognitiva del discurs *Text World Theory* proporciona un conjunt accessible i útil de principis pedagògics, i presentem dos estudis de casos d'investigació en col·laboració amb docents que es van basar en la Text *World Theory* com a model per pensar sobre l'ensenyament de la gramàtica, l'ensenyament de la literatura, el disseny de lliçons o xerrades a l'aula i la seua pròpia identitat com a professors d'anglès. Les dades suggereixen que aquest enfocament pot tenir beneficis positius per a estudiants que participen en l'anàlisi lingüística d'alt nivell i en el desenvolupament de respostes a la literatura, així com per a docents que pensen en el disseny de lliçons i activitats.

Paraules clau: estilística, *Text World Theory*, pedagogia, escoles

1. Introduction

In schools and universities in the UK, language and literature have often been regarded as discrete subjects and areas of expertise. We see such a polarisation as highly problematic, and argue that teachers can draw on stylistics as a way of perceiving literature and can use tools from linguistics as a way of bringing linguistic and literary studies together in the classroom. The argument for the use of stylistics in schools is in line with a growing movement amongst educators and academic researchers which emphasises the cognitive, social and functional nature of language, as well as valuing the importance of reader-response in studying literature (e.g. Cushing, 2018a, 2018b; Giovanelli, 2016; Myhill, Jones & Watson, 2012). In this paper, we present and discuss data from research undertaken in UK schools that explores the pedagogical value of the cognitive stylistic framework Text World Theory (Gavins, 2007; Werth, 1999). In doing so, we draw attention to two distinctive but interrelated concerns. First, we argue that stylistics and Text World Theory offer a focused and principled way for teachers to think about the nature of literary response, and a model from which decisions about classroom activities can be made. Second, we suggest that stylistics and Text World Theory offer a wealth of affordances to engage students in meaningful, contextualised language work and to help them bridge the language-literature divide. This study builds on and develops recent work which has explored

the teachers' potential for drawing on stylistics and Text World Theory in schools (Cushing, 2018a, 2018b; Giovanelli, 2010; 2016; 2017).

This paper is structured in the following way. In section 2, we give a brief overview of the history of and discourses associated with language and literature work in UK schools. In sections 3 and 4, we position Text World Theory as a framework within cognitive linguistics generally and cognitive stylistics more specifically, introducing and outlining its operational parameters and previous pedagogical applications. In sections 5 and 6, we present two case studies taken from research we have undertaken separately using Text World Theory with teachers in classrooms. We place these together since we believe that they clearly demonstrate how Text World Theory could enhance students' reading and critical skills and could support teachers in designing lesson activities. Finally, some brief discussion and conclusions are presented in section 7. Overall, the main argument of the paper is that stylistics - specifically Text World Theory - offers an accessible and innovative framework that has real benefits for teachers and students, both as a pedagogical grammar and a model of literary reader-response theory.

2. Language, literature and teachers

The perceived separation of language and literature is embodied throughout schools and universities in the UK in various forms. For example, in separate GCSE qualifications, the greater proportion of literature than language graduates entering the teaching profession (see Blake & Shortis, 2010 for statistics), and the way that university departments are often organised into English language and English literature. We take this to be a problematic and reductive understanding of what English studies can and should be.

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Literature has traditionally held a privileged position in English teaching in UK schools, often viewed as a valuable form of 'cultural capital' (Bourdieu, 1986; Gibbons, 2017; Mathieson, 1975; Shayer, 2013). Perhaps the most explicit and well-known record of this view is found in the Newbolt Report (Board of Education, 1921), where access to the literary canon is presented as a stepping stone to increased intellect, national pride and national cultural identity. Almost 100 years later, the same kind of rhetoric was to be peddled out again, resonating in Michael Gove's discourse on 'tradition' and the championing of exclusively canonical British literature at the heart of the English curriculum (e.g.

Gove 2010; see Mansworth 2016 for a critique). The division between 'language' and 'literature' can be further perpetuated by the fact that the majority of secondary English teachers entering the profession have largely studied English literature as undergraduates, and therefore, may have covered very little (if any) language or integrated work (e.g. Blake & Shortis 2010; Cajkler & Hislam, 2002). The issue of teacher knowledge and preparedness has been a historical problem that has diluted the success of various government initiatives in the past that have attempted to develop language-focused pedagogies in schools (see Giovanelli, 2014, pp. 9-24 for some discussion). In addition, the changing face of initial teacher education in the UK has shifted from university-led to a more school-based system. As a consequence, there is a danger that language work for beginning teachers, historically patchy (Bluett, Cockcroft, Harris, Hodgson and Snapper, 2004), might increase, or even worse, might become non-existent. It may well be that this remains the case for some time, despite the Carter Review (DfE, 2015) which recommends that universities consider introducing bridge modules that connect undergraduate content with that which beginning teachers would be expected to know in order to teach aspects of the secondary curriculum, presumably including some significant linguistic content.

Given this low subject knowledge and inadequate teacher training in linguistics in the UK, it is perhaps not surprising that many English teachers shy away from and feel anxious about integrating what might be seen as 'language' work into the literature classroom. However, these anxieties are often rooted in deep misunderstanding of what 'language work' might be and how this might be developed alongside literary study. Many teachers associate language work with correctness, standards and rules (e.g. Cushing, 2019 forthcoming), with grammar teaching in particular often seen as 'dull' and 'threatening' (Watson, 2012; 2015). In contrast, influential work by Myhill, Jones and Watson (2012) demonstrates that contextualised grammar teaching can have a positive benefit on both student outcomes and their metalinguistic understanding. This kind of pedagogical grammar, which has many parallels with stylistics, has long been a feature of schools in other countries. For example: in Australia in the form of genre theory (see Christie, 2010; Rose & Martin, 2012); in the USA in the form of rhetorical grammar (see Hancock & Kolln, 2010), and in Spain, with work on metalinguistic knowledge and writing (Fontich, 2016) - see also Locke (2010) for a range of international perspectives on grammar teaching. Whilst there is no research comparing contextualised grammar pedagogies across different countries, the *principles* of these pedagogies remain consistent and resonate with the pedagogy we argue for in this paper.

3. Cognitive stylistics as a tool for teaching

The study of language and literature are brought together in the discipline of stylistics, a field that focuses on how texts are produced, received and evaluated, and draws on the most current and relevant insights from linguistics. One sub-field, cognitive stylistics, draws on cognitive linguistics to examine the relationship between texts and literary production and interpretation.

Stylisticians aim to overcome a perceived inherent problem in impressionistic responses to literature by ensuring their analyses are 'rigorous, replicable and retrievable' (Simpson, 2014, 4). Since stylisticians work at the interface of linguistics and literary study, they reject many of the ways that English has been carved up into compartmentalised areas of study, and instead aim to see and develop meaningful connections within the subject as a whole (see Giovanelli, 2014). Indeed, stylisticians have always been interested in the value of a pedagogy based on integration rather than separation (see Hall, 2017 for a developed discussion) which has led to considerable work in applied linguistic approaches to literary study (Pope, 1995; Carter, 1996; Stockwell, 2007).

In this paper, we argue that a pedagogy for teaching literature informed by the cognitive stylistic grammar Text World Theory can be useful for teachers, in light of the contextual, theoretical and practical issues that we have outlined in previous sections. The vignettes that follow in sections 5 and 6 provide concrete examples of how we have worked with teachers in the UK using Text World Theory in our own research. We begin, however, with a more general overview of some of the features and merits of a literary pedagogy in the classroom informed by a cognitive linguistic approach.

We believe that one of the benefits of cognitive linguistics, and consequently cognitive stylistics,

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for teaching is that it places equal emphasis on the mental and the experiential, highlighting the status of language as a social phenomenon fundamentally shaped by our human-specific bodies. As Tyler (2012, p. 28) argues, language is always filtered through our 'species-specific neural and anatomical architecture', and therefore, a version of reality is constructed both by our human affordances and our interaction with the social and physical world. Thus, language is viewed not as an autonomous entity that is acquired in a unique manner but, rather, as one of a number of inter-related cognitive functions we use to make sense of

our surroundings and experiences. Language is learnt through situated use, is largely embodied, and draws on spatial perception to provide a structure for cognition and language itself (for more detailed discussion, see Giovanelli, [2014]).

Using principles from cognitive linguistics as a background for classroom practice has proven to be most effective for learners in L2 contexts both within and outside of the UK. For example, Tyler (2012) outlines how L2 learners developed a much better and quicker understanding of modality when the phenomenon was taught using visual representations to model the different types of modal

> **We believe that one of the benefits of cognitive linguistics, and consequently cognitive stylistics, for teaching is that it places equal emphasis on the mental and the experiential, highlighting the status of language as a social phenomenon fundamentally shaped by our human-specific bodies**

force. These findings have been replicated in studies on prepositions (Evans and Tyler, 2004; Tyler, Mueller & Ho, 2010), metaphor (Littlemore & Low, 2006), vocabulary (Boers & Lindstromberg, 2005), and conditionals (Dolgova Jacobsen, 2018). The scope of cognitive linguistics' influence on L2 can also be seen in the literature that has appeared over the last few years: see for example Robinson and Ellis (2008); Littlemore (2009); Tyler (2012); Holme (2009). There has been, however, limited research in applying some of these principles to L1 contexts in the UK (see Giovanelli, 2014 for an exception) despite the emerging potential of cognitive linguistics within pedagogical stylistics (for example, Cushing, 2018a; Giovanelli, 2010, 2014, 2016, 2017; Giovanelli & Mason, 2015).

The integrated approach that we are advocating is one where the teacher uses knowledge about language to inform their own classroom practice, their pedagogical decisions and their planning and resources, rather than explicitly teach linguistic content per se. This distinction is neatly captured in Carter's differentiating of 'teaching linguistics' and 'having linguistics as a foundation for classroom language teaching' (1982, p. 8). In a similar way, Halliday (2002) discusses the distinction between grammatics and grammar whereby the former becomes the study of the latter in the same way that linguistics (the study of the phenomenon) is distinguished from language (the phenomenon) (Halliday, 2002, p. 386). Within a pedagogical context, grammatics becomes an enabling framing schema for teachers to use 'grammar to think with' (Halliday, 2002, p. 416). It offers a contextualised way of informing pedagogical design and allows the teacher to take on the role of researcher in the classroom (Liamkina & Ryshina-Pankova, 2012), drawing on knowledge about language to develop and reflect on their own practice. We

therefore argue for a 'cognitive grammatics' (Giovanelli, 2016) in the form of a cognitive pedagogical stylistics that is geared towards serving learners and teachers in the classroom.
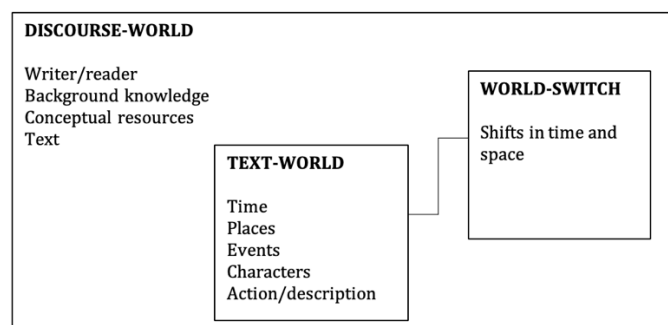
4. Text World Theory

Text World Theory (Werth, 1999; Gavins, 2007) has important implications for literary reader-response research because it foregrounds the creative nature of reading and the active,

Meanings are made through an interaction of text and reader: texts project worlds, and readers construct worlds. As a result, meanings are not fixed but dynamic and situational, created by readers who use their prior experiences and knowledge of the actual world

autonomous role of the reader. In Text World Theory, participants (writers/readers and speakers/listeners) negotiate rich mental representations of language known as text-worlds, based on the shared and private knowledge between them, and triggered by linguistic content. Meanings are made through an interaction of text and reader: texts project worlds, and readers construct worlds. As a result, meanings are not fixed but dynamic and situational, created by readers who use their prior experiences and knowledge of the actual world. Although Text World Theory stresses the importance of participant knowledge and context, the 'principle of text-drivenness' (Werth, 1999, p. 149) posits that it is the text itself that determines the degree of background knowledge participants draw on when engaging in discourse. It is this principle that marks Text World Theory as a model that can account for how readers access contextual information and knowledge in a rigorous and systematic way.

Text World Theory architecture operates on three embedded conceptual levels: the discourse-world, the text-world and world-switches. Text-world theorists make use of diagrams to show the contents and relationships between these levels (Figure 1).

Figure 1. Text World Theory architecture

The discourse-world is the 'situational context surrounding the speech event itself' (Werth, 1999, p. 83), the immediate temporal and spatial surroundings in which language event takes place. This level of Text World Theory is concerned with the complexities of situational uses of language and is the entry point to any text-world analysis. Text-worlds are mental representations of language that are negotiated by participants and created through a combination of linguistic content and background knowledge (Werth, 1999, pp. 180-190). Text-worlds are always embedded within a discourse-world, indicating the importance of how contextual information shapes language use and interpretation. In terms of linguistic content, text-worlds are constructed from world-building elements and function-advancing propositions. World-builders specify the physical, temporal and spatial properties of a text-world, marked through tensed verbs, prepositions, adverbs, noun phrases, pronouns and instances of deixis. Function-advancers (typically verbs) propel narratives forward, creating dynamism and movement within text-worlds. World-switches occur when linguistic content triggers departures from the original text-world, through a shift in time or space and consequently demands that we shift our attention to a new text-world complete with different deictic parameters. World-switches are typically marked by flashbacks/flashforwards, metaphor, negation, imperatives or modalised constructions.

Recent work has seen a growing interest in the application of Text World Theory as a pedagogical tool suitable for use in schools with teachers and young readers. This work has demonstrated how Text World Theory can be actualised by teachers in terms of teaching specific grammatical constructions (Cushing, 2018a), developing meta-reflective skills during reading and drawing on discourse-world knowledge to support literary criticism (Giovanelli, 2016, 2017), tracking world-shifts across literary discourse (Giovanelli, 2010, 2014) and facilitating creative writing (Scott, 2016).

A text-world pedagogy is, therefore, characterised by a number of guiding principles. It emphasises the social, functional and cognitive nature of language, presenting grammar not as a list of abstract rules, but as a series of consciously chosen meaning-making patterns. Such patterns have the capacity to build fictional worlds in the minds of readers, worlds that are fleshed out by the unique background knowledge that a reader brings to a text. Meta-reflective discussion and interpretation of these worlds brings together rigorous linguistic analysis and critical responses to literature.

5. Case studies

In the following sections, we present two case studies that show how we have worked with teachers in the UK to bring Text World Theory into the classroom. In our discussion, we stress the collaborative nature of the research, since our attempts to re-contextualise grammar with a consideration for the local needs of teachers and students meant working closely with teachers in co-designing teaching materials and allowing space and time for personal reflection throughout the process.

5.1. Students

This section explores student engagement with literature as a result of a text-world pedagogy. The data is from a series of lessons taught by Rosie, who was in her fifth year of teaching following a degree in English literature. Rosie identified as a 'literature specialist', and this was an important part of her professional identity, given that she had a strong interest in literature and drama. Her interest in Text World Theory stemmed from attending workshops for teachers in stylistics, and collaborating with us as researchers to produce a series of text-world informed lessons on Marianne Moore's poem *A Jelly-Fish* (Moore, 1959). The poem is show here:

A Jelly-Fish
Visible, invisible,
  a fluctuating charm
an amber-tinctured amethyst
  inhabits it, your arm
approaches and it opens
  and it closes; you had meant
to catch it and it quivers;
  you abandon your intent.

In the poem, world-building elements project a rich text-world, mostly in the form of noun phrases, such as a jelly-*fish*, *fluctuating charm* and *amber-tinctured amethyst*. Function-advancing propositions, mostly in the form of present tense simple verbs, such as *inhabits*, *approaches*, *opens* and *quivers*, add a sense of dynamism to the text-world. Readers are invited to further construct a text-world by drawing on their own discourse-world knowledge of oceans and sea creatures. For example, in my own reading, the jelly-fish floats rather mysteriously against an ocean scene full of life, despite such detail not being explicitly present in the text. Furthermore, the use of the second-person pronoun *you* and the possessive determiner *your* has the effect of immersing the reader into the text-world, blurring the boundary between

discourse-world and text-world. The feeling of 'toggling' and movement across world levels is well-documented in Text World Theory, and commonly referred to as edgework (Segal, 1995). Rosie wished to capitalise on such potential effects of the poem, and we worked collaboratively to design the materials, that led to the following set of activities:

1. Students are shown a copy of the poem without the title. Individual readings of the poem and group discussions as to what kind of text-world is triggered, and why.

2. Teacher reveals the title of poem, generating discussion around how and why text-worlds have changed because of new information.

3. Students sketch the new text-world and write justifications for this. They compare images in groups and explain the world-building process to each other.

4. Whole class discussion of readerly interpretations and the sense of immersion that the poem evokes, with a focus on the second-person pronoun and possessive determiners.

The following sections explore the process of world-building, and the discussions of reader immersion.

5.2 World-building

The title of the poem is a key world-builder, and a neat way of demonstrating the world-building process to students was to only reveal the title after students had discussed what they thought the poem was describing. The responses from students were imaginative and varied: some thought of concrete nouns, such as doors, butterflies and jewels, and some others thought of more abstract concepts, such as hopes and dreams. Some students thought it might be a jelly-fish, but this was not considered as a 'correct' answer by Rosie, in order to resist the idea of literary texts having 'right or wrong' answers.

> **The responses from students were imaginative and varied: some thought of concrete nouns, such as doors, butterflies and jewels, and some others thought of more abstract concepts, such as hopes and dreams**

During these discussions, it was striking to see a high level of student engagement, with students offering reflective comments on the world-building process. Because students were asked to focus on the kinds of images their own minds were conjuring up, they had the opportunity to reflect on the experience of the reading process itself. After this discussion, the title of the poem, was revealed, with Rosie asking students to consciously reflect on their own text-world construction and modification whilst still legitimatising the personal response that the pedagogy encouraged:

| Rosie: | right (.) the poem is missing its title (.) ok and all of those answers you've just given me are valid because they've come from you as a reader (.) ok let's see the title and think when I do this how your text-worlds change as a result (.) ok ready? |

Because new information was gradually added into the discourse, students' responses were geared around their own experiential discourse-world knowledge of oceans and associative memories. For example, Stephen reported his updated text-world in the following way:

| Stephen: | so now my text-world includes a jelly-fish (.) it's sort of transparent but a slight purple glow to it (.) and has tentacles like kind of ribbons swaying behind it (.) I remember I saw one on holiday just like it (.) and it's kind of coming towards me |

Text World Theory handles significant changes to text-world structures as 'world-repair' or 'world-replacement' (Gavins, 2007, pp. 141-142). In these processes, readers update or replace the content of an existing text-world due to new discourse-world information. Text-worlds are rarely static, reflecting the dynamic nature of human communication as participants bring new information into their mental representations.

Stephen's response also highlights the creative nature of reading and the way that linguistic meaning is encyclopedic and experientially based. He clearly does a lot of work in constructing the text-world: him reporting that objects within the text-world are 'sort of transparent' and have a 'slight purple glow to it' is not world-building information explicitly encoded in the text itself; it is information added in via his own discourse-world knowledge relating to lexical domains such as OCEANS and SEA CREATURES. He also recalls personal memories of embodied experiences to help flesh out his own unique text-world, ('remember I saw one on holiday just like it'), foster a meaningful relationship with the text and foreground a personal response that is given 'validity' within the classroom. Similar intertextual comments were highly frequent over the lessons, and proved to be important in helping students to develop personal connections with literary texts. As explained earlier, stylistics and reader-response theories advocate that personal responses are critical part of experiencing literature, often framed as a 'transaction' between text, author and reader (e.g. Rosenblatt, 1978; see also Benton, 1988). Text World Theory advocates a similar position, with the discourse-world acting as a filter for a reader's knowledge, which is then fed into text-world construction.

In the next task, students sketched images to represent their text-worlds and the role that discourse-world knowledge played. The use of images as a teaching tool is well documented (e.g. Benton, 1992; Giovanelli, 2016, 2017), based on the affordances they offer. Images allow

for the material expression of abstract thoughts, and explicitly show the world-building process in what Giovanelli (2014, p. 43) calls an 'embodied learning activity'. Figure 2 is a visual representation of Stephen's text-world:
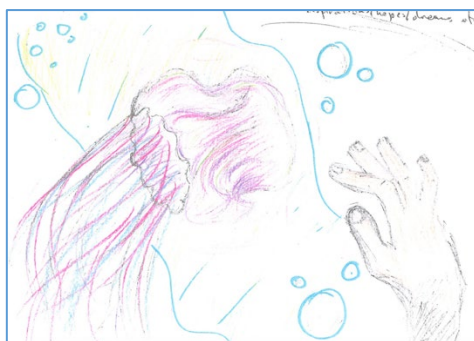
Figure 2. Stephen's visual representation

Stephen's drawing shows a high level of engagement with the text, demonstrating how NP world-builders (*jelly-fish*; *hand*; *amber-tinctured*) fed into the construction of his text-world. The inclusion of his own arm and hand in the drawing reflects the conceptual effect of the second-person *you*, inviting Stephen into the text-world as a participant himself and demonstrating an explicit awareness of how writers manipulate perspective and vantage points in language. Traces of his own discourse-world knowledge of oceans are also present, adding extra-textual detail, such as bubbles and underwater light quality, presumably based on his own experiences of the sea as discussed earlier.

The above discussion has shown that students make explicit connections between text and context, assembling this knowledge together in order to make meaningful connections with a literary experience. Framed through the workings of an applied cognitive linguistic pedagogy, this provides students and teachers with a set of metalinguistic terms and pedagogical principles for discussing how texts construct meanings and conceptual effects in the minds of readers.

5.3 A text-world grammar pedagogy

The metaphor of READING IS TRANSPORTATION is often used to talk about the experiences of being 'lost' or 'immersed' inside a novel (e.g. Gerrig, 1993). Across the verbal and written discussions of *A Jelly-Fish*, students referred to this metaphor to describe the feeling of being physically within the fictional world of the poem. Traces of this are evident in Stephen's verbal and visual response above – the clause 'it's kind of coming towards me' and the inclusion of his own arm and hand in Figure 2 suggest that he feels part of the text-world itself. This kind of feeling was echoed by other students in their verbal and visual responses, and the conceptual phenomenon

of the TRANSPORTATION metaphor triggered an extended discussion across the lessons. For instance, the following exchange between Rosie and Georgie demonstrates students starting to try and account for the conceptual sense of immersion that the poem evoked:

Georgie:	I think (.) it's weird it's like (.) it's like I'm there (.) like I'm in the poem
Rosie:	ok and why do you think that? how do you feel that?
Georgie:	it says your arm (.) and you reach out (.) so it's me doing those things
Rosie:	and so where are you?
Georgie:	I'm there (.) I'm underwater

As another example, Megan reported that she felt the text had a physical hold over her. Using negation ('you can't really choose'; 'there's nothing you can do about it'), she indicated that she was being constrained by the immersive power of the text:

Megan:	it means you can't really choose what happens like your arm approaches it and you can't really imagine anyone else's
Rosie:	so what are you seeing at this point?
Megan:	erm well you're put in the position and you're part of the story there's nothing you can do about it

Following discussions about the felt readerly experience of immersion, the teachers asked students to try and account for this in terms of the grammatical structures of the text. This ensured that students' responses were grounded in not just a 'conceptual effect', but in close textual analysis, in accordance with the principles of cognitive stylistics:

Rosie:	ok so words that make you feel like you are part of the poem are what? and what types of words are they?
Megan:	well this poem talks to me in the second person (.) it uses the word you so it talks to you so that's what the feeling of you in the poem is (.) it's the pronoun that does it I think
Rosie:	any others? any other words which make you feel like you are in there?
Megan:	your arm (.) it's the your (.) a determiner

The insistence that cognitive stylistics places on combining reader-responses with linguistic detail to account for the reading experience offers a powerful pedagogy for the teaching of literary language in schools. The combination of reader-response theories and cognitive linguistics provides a way of accounting for the conceptual experiences of reading, where

students employ the use of metalinguistic terminology as an enabling 'tool' to explain their own ideas.

As mentioned in Section 5.1, participants in a discourse world have the potential to feel they are part of a text-world itself. The second-person pronoun is particularly productive in enabling this since it may point to discourse-world reader and text-world enactor at the same time, a phenomenon known as 'double deixis' (Herman, 1994). Crucially, because the concept of immersion had been discussed first, the students' attention was focused on readerly effects and responses to the poem as opposed to grammatical terminology. We believe this order of approaching texts is useful for avoiding simple 'feature-spotting', where students are asked to extract grammatical features without exploring the meaning. An alternative way to teach the poem would have been for the teacher to first signal out the importance of the second-person pronoun and then discuss the concepts behind it. However, this would have potentially given

Whilst we are not downplaying the importance and value of metalanguage – indeed, this is a requirement of doing stylistics – we argue that the use of metalanguage must be grounded in a wider context of reader-response theories. This, we suggest, deepens the students' understanding of grammar and the nature of reading itself.

emphasis on grammatical meta-language over genuine responses, and would have possibly disrupted what Giovanelli and Mason (2015) call an 'authentic' reading of a text. Instead, the grammatical terminology was introduced only after the students were comfortable with the concept of immersion. Importantly, this was done by the students themselves, with a focus on the connections between the readers' responses and how grammatical choices served to construct meaning. This is representative of what Giovanelli (2014, p. 7-8) calls a 'concept-led' grammar pedagogy, where students are able to explain and account for their literary responses by using supportive and descriptive metalanguage. Whilst we are not downplaying the importance and value of metalanguage – indeed, this is a requirement of doing stylistics – we argue that the use of metalanguage must be grounded in a wider context of reader-response theories. This, we suggest, deepens the students' understanding of grammar and the nature of reading itself.

6. Teachers

The following vignette explores the impact taking a Text World Theory approach to the classroom had on one secondary teacher. The teacher in question was Laura, who had been teaching for 3 years, and at the time of the research was teaching in an 11-18 secondary school

in the south of the UK. Laura had completed an undergraduate degree in English Literature with some limited focus on linguistics and language, and was interested in developing her subject knowledge and expertise.

The researchers and Laura worked with a Year 7 (age 11-12) class developing a text-world pedagogy for the teaching of poetic form, style and point of view in William Carlos Williams' much anthologised poem 'The red wheelbarrow' (Williams, 1923). Full details of the teaching activities can be found in Giovanelli (2016).

6.1. Re-contextualising Text World Theory and working with teachers

A key challenge for the researcher working with a practitioner is to avoid the unhelpful practice of simply handing over ideas, whereby the practitioner remains an outsider divorced from the practice of knowledge creation as simply 'the one who spreads other people's butter' (Geer, 1966, p. 37). Furthermore, the re-contextualisation of any linguistic theory into classroom practice needs careful consideration of how the teacher's expertise in the classroom can be used to transfer rather abstract principles into specific classroom pedagogy and practice. The research principles adhered to the model of researcher and practitioner 'co-construction' (Gravani, 2008) which highlights the role of researchers adopting and validating knowledge in a classroom context and engaging in dissemination in a practical context (Gravani, 2008, p. 657). The researcher's role was to introduce and discuss some of the parameters of the Text World Theory model, to discuss the appropriateness and usefulness of the model for Laura's teaching and to support with any theoretical questions where necessary. As the practitioner and expert, Laura was responsible for developing the teaching resources and lesson delivery. The discussion and analysis that follows is based on field notes and interviews with Laura before and after teaching.

6.2 Responding to the pedagogy

This shared work began with Laura reading the leading reference book in the field (Gavins, 2007) and with discussions over the period of six months, both face to face and via email and Skype. During that time, Laura and the researcher also discussed research that explores the Text World Theory as a foundation for classroom activities (e.g. Giovanelli, 2010), as well as the most significant reader-response theories (e.g. Rosenblatt, 1978). She also examined Giovanelli and Mason's arguments (2015), in particular the notions of manufactured and authentic readings and how teachers may divert attention towards specific aspects of a text and privilege certain interpretations through the process of pre-figuring (Giovanelli and Mason, 2015, p. 46).

Laura was particularly interested in the ways a grammatical framework like Text World Theory can support the teaching of poetry. At the time the research was taking place, GCSE qualifications (taken by 16 year-olds in England) were being reformed and new specifications were being evaluated by teachers in preparation for teaching the following academic year. In Laura's school, the radical changes to the specifications, including an emphasis on canonical literary texts and learning quotations, meant that her department was considering how best to incorporate GCSE texts into the lower school programme of study. Such curriculum reform, and the consequent pressures on teachers, should also be understood in the context of the culture of accountability that exists in secondary schools. As Ball (2003, 216) suggests, 'teachers…[may] find their values challenged or displaced by the terrors of performativity' (216) so that 'teaching to the test' becomes the norm. In the context of literature teaching, this may yield more homogenous and less creative responses from students (Benton, 1999; Dymoke, 2002, 2012). Xerri's (2013) interviews with teachers and students show how a vicious circle can operate in classrooms where teachers feel pressurised into providing 'meanings' of poetry, and students are fearful of developing their own responses. Teachers are viewed as 'gatekeepers to meaning' (2013, p. 135). In this pedagogical model, the quest for a 'right answer' might mean that most responses are often concerned with finding information about a poem rather than engaging in the clumsy and uncertain world of shaping and reshaping meanings through reading, discussion and re-reading.In other words, students can view the reading of literature as an 'efferent' rather than an 'aesthetic' experience (Rosenblatt, 1978, p. 23).

6.3 Using Text World Theory

> It was interesting to observe Laura's thoughts on how working with Text World Theory made her think about teaching poetry, and how the process made her reflect on her identity as a practitioner, particularly as someone from a literature background working in an applied linguistic tradition.

> I was interested in how I could learn about the process of reading, to learn about how I could come to teach it better because I don't know how to teach reading. As a secondary school teacher there's so much that we don't know because we expect them to arrive with the skills [from primary school] and they don't unfortunately so that is what interested me. (personal interview)

Laura's comments here reflect on the usefulness of the Text World Theory model in the context of her own status as a practitioner expected to further support the development of independent reading skills in her students. She construes a text-world informed pedagogy as a process and

further discussion with her highlighted how she valued its central focuses on importance of schematic knowledge in the construction of meaning, and the ways in which she might consider this in her planning and classroom talk. In our discussions, Laura had frequently commented about her anxiety over her approach to the teaching of literary response, particularly with regards to the amount of contextual information she relayed to students. She understood that there was knowledge that students needed to access in order to make sense of poems. At the same time though, she was keen to consider the extent to which a teacher is responsible for introducing this knowledge, and where in the teaching such intervention should occur. For example, Laura's reading and understanding of the types of knowledge the participants would hold in the discourse-world led her to limit the amount of biographical details and notes on imagist poetry she would give to her students so as to allow them to develop their initial responses without being influenced by this information. Later, she included the information into activities together with further details such as an extract from 'Seventy years deep' (Williams 1954), an article in which Williams discussed his influences for 'The red wheelbarrow'. This staging of contextual detail allowed Laura to reflect on her own role as an expert reader with a much richer narrative schema (Mason, 2016) than her students and on the pedagogical implications of this. As Laura noted:

> From a teaching point of view drawing on Text World Theory as a way of thinking about planning helped. Less is more in a way and it's how and when you put it [context] in that's important.

Such an approach also drew attention to the resources that students bring to the classroom, and how a text-world approach helped to reassess the assumption that the teacher was the sole authority and legitimator of meaning in discourse about literary texts:

> It's good to use with a text like Macbeth where we have a lot of knowledge and they have very little, or so we think. So if you gave them an extract, it would be nice to see what they actually made of it rather than…because I would normally just go straight in and assume that they know nothing and actually when I then read their essays back it's me, it's not them.

Laura also commented on how she felt that Text World Theory's layered architecture offered a very useful platform for teaching narrative point of view. The opening line of 'The red wheelbarrow', 'So much depends' is usually understood by readers as representing direct

speech of some kind. Since in Text World Theory terms any direct speech represents a world-switch from an initial text-world, a text-world analysis automatically raises questions about the narrative perspective adopted in both the original world and the world-switch. In her teaching of the poem, Laura was able to draw on this to encourage students to consider perspective in the poem. On the one hand, some students assigned the direct speech to an unnamed character in the fictional world; in this instance, the identifying of an original text-world became a platform for the students to explore a possible backstory, to intervene (Pope, 1995) so as to explore possible gaps, marginalised voices and alternative construals. On the other hand, some students were keen to view the words as the voice of the poet himself and consequently viewed the first line simply as a projecting a text-world that contains the poet-narrator's point of view. These two alternative readings, outlined in Figure 3, allowed Laura to examine some quite complex aspects of point of view and encourage students to explore the hierarchy of perspectives that exist between author, narrator and character.
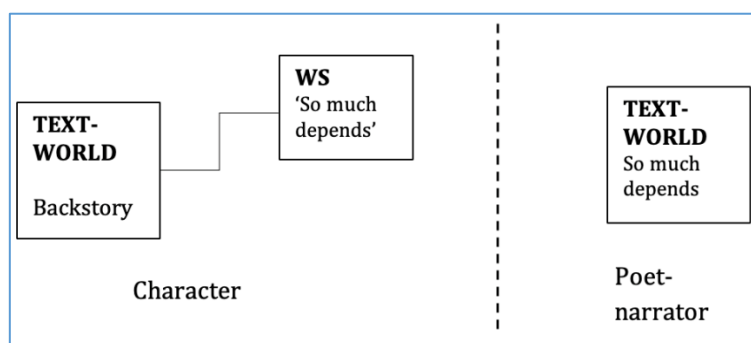
Figure 3. Alternative readings of point of view in 'The red wheelbarrow'

This was particularly useful reflecting on how students' own discourse-world knowledge might have justified assigning point of view: for example, the extent to which students chose to authorise Williams' own story in 'Seventy years deep' to support their decisions. As Laura remarked:

> I think it's valuable in teaching terms like narrator, not to teach just the term but to get them to think along the lines of how viewpoint is controlled and expressed in verse. I don't think they'd get it otherwise as easily, it's too much, it's [Text World Theory] a way in.

6.4 Linguistics and teacher identity

In initial discussions Laura had expressed some fear and anxiety over her ability to work with a linguistic model on the classroom. Yet one of the driving forces for being involved in the research

in the first place was to develop her knowledge of linguistics so as to improve her subject knowledge generally. Over the course of her reading, discussing, planning and teaching, Laura had to keep a record of her feelings related to herself as a teacher and following the teaching, she summarised her thoughts:

> I've never been very good at language. Literature I find easy but language I always found too scientific and too difficult. It never really computed with me. I was initially worried about what I could do. I needed to read the whole thing [Gavins, 2007] to really get a sense of what I was doing. I tried to cheat a little bit because I felt anxious, can I get away with just reading bits but I couldn't make sense of it so I pushed myself to start at the beginning and that initial fear turned into interest when it started to make sense, by chapter 4. And now I have a whole new terminology that I feel comfortable using. When I started to think about using it, I couldn't see how the kids would get it but now I can see how this [Text World Theory] has made me think about my teaching and how I support students. It's moved me on, I wouldn't be able to teach some of these things before this work: it [Text World Theory] has given me a tool to think about how I teach and what's useful. I think the process has really helped me understand and be less worried about grammar.

The professional identity of teachers can be viewed as a complex phenomenon that involves a dynamic, constantly evolving sense of self. This is measured against a previous iteration so as to provide a sense of progression (Clarke, 2008; Beauchamp and Thomas, 2009) that is situational in so far as it is informed by external factors (MacLure, 1993). In this instance, Laura's own sense of identity as an English teacher appears to have undergone considerable change, moving from a fear of language work, to an understanding of the need to approach such work carefully and critically, to an understanding of the value of what and how a pedagogy informed by a contemporary cognitive linguistic framework can offer her as a teacher. Laura's reflections thus provide an example of how Text World Theory can work as a cognitive grammatics.

7. Conclusion

Our research suggests that Text World Theory may offer teachers a usable and innovative way of thinking about how language and the nature of literary response works. Although our work focuses on a UK context – which we believe to be important, given the current dynamics in grammar teaching – we see no reason why the approach could not be adopted and examined in other international settings. Whilst the work in this paper is limited to two case studies, the activities and data provide evidence of meaningful, enabling and contextualised work by young children, underpinned by key principles from stylistics. As such, we suggest that this way of thinking about literature teaching and about the integration of the subject more broadly has implications for English. The text-world pedagogy we have examined in this article supports the following broader set of principles that we believe should underpin integrated work in the classroom:

> **Our research suggests that Text World Theory may offer teachers a usable and innovative way of thinking about how language and the nature of literary response works.**

- A students' first exposure to a text should be geared around the primacy of the reading experience.

- Interpretations and responses to texts should be anchored to the text and make close reference to it.

- Grammar should be taught in context, in relation to authentic texts.

- Students should be given the tools to discuss grammatical structures in reference to their meaning-making capacity and their potential to create effects in the minds of readers.

- Metalanguage should be used, but only as a means of enabling a more systematic analysis.

Finally, this article adds to the rapidly growing interest in using Text World Theory as a pedagogical grammar. It also builds on the wealth of work on using cognitive linguistics in various L2 contexts and applying these principles to the L1 literature classroom. We believe that the findings and ideas from this research are likely to be generalisable to practitioners who are willing to develop their own linguistic subject knowledge, take a broader, more integrated view of English as a subject, and reframe their professional identities as teachers.

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