DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

„'Variety is the spice of life': Teaching about non-standard English varieties through Young Adult literature"

verfasst von / submitted by

Victoria Rodewald

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of

Magistra der Philosophie (Mag. phil.)

Wien, 2018 / Vienna, 2018

Acknowledgments

First and foremost, I would like to express my gratitude to my supervisor Univ.-Prof. Mag. Dr. Susanne Reichl for her valuable time, her clear guidance, and her motivating feedback while writing this diploma thesis.

Moreover, I owe special thanks to my family who supported and encouraged me in every phase of my studies.

Table of contents

1 Introduction

The global spread of English has resulted in a variety of different standard forms, varieties, and dialects of English. Consequently, considering these pluralization processes of English, it is vital that both English language teachers and learners "need to learn not (a variety of) English, but about Englishes" (Jenkins, *Perspectives* 173). As current foreign language teaching is first and foremost focused on the learners' development of the construct of communicative competence (BMBWF, "*Bildungs- und Lehraufgabe" in Lehrplan der Allgemeinbildenden Höheren Schule*), Bachman's model of language competence suggests a "sensitivity to differences in dialect or variety" which is encompassed by the concept of 'sociolinguistic competence' (95).

To provide room for learners to improve their sociolinguistic competence and to demonstrate that the use of English is not exclusively linked to the group of native speakers, this diploma thesis aims to showcase that working with Young Adult (YA) literature using non-standard varieties of English, in particular Judith Cofer's *Call Me María* and Stephen Kelman's *Pigeon English*, can be seen as a valid tool to bring awareness to the plurilinguistic realities and legitimacies of English. Additionally, this diploma thesis aims to provide new insights into the didactic implementation of YA literature incorporating forms of World Englishes (WEs). In this respect, I want to stress that, although used paronomastically in the title of this thesis, the suggested teaching strategies in this work are not inspired by the highly problematic agenda of exoticizing non-standard English varieties for entertainment purposes. On the contrary, this work is intended to answer the following research questions:

- How can YA novels using non-standard forms of English support the development of the learner's sociolinguistic competence?
- In light of the global pluricentricity of the English languages worldwide, what sociolinguistic skills need to be fostered in current ELT practices?

Thus, the first section of this diploma thesis serves to discuss the development of WEs and its relation to standard English through a brief thematization of the global spread of English. Shifting the perspective to the status of English in contemporary society, the globalized and globalizing role of English is then critically examined regarding its influence, power, and diversity of speakers. These insights are then used to elaborate on

the role of WEs literature and its relevance for the learners' advancements of their sociolinguistic skills in today's ELT setting.

The second section provides a literary analysis of the two novels selected depicting the protagonist's immigration experiences. Thereby I focus not only on the effect of the representations of the characters' environments on geographical and social levels, but more importantly, I also investigate the relevance of the inclusion of non-standard forms of English in the works. Following the literary analyses, the third part of this thesis aims to discuss compelling arguments for the inclusion of YA literature in an ELT setting.

After presenting general theoretical frameworks for the nature of reading processes, the last section of this diploma thesis discusses three suitable approaches for teaching the selected YA novels. Simultaneously, the characterizations of these techniques of teaching literature are accompanied by the exemplary design of tasks fostering the learners' sociocultural competencies.

2 World Englishes and its relation to standard English

2.1 Descriptions and models of the global status of English

Every language has its history, real or imagined – or, perhaps, real *and* imagined. (Brutt-Griffler 1)

First and foremost, one should acknowledge that, in general, "[h]istoriography is of necessity a simplifying and idealizing process" and thus, the documentation of history inevitably involves the interpretation of past events, which is again guided by contemporary theories of the human sciences (Mesthrie 381). Consequently, it can be said that the traditional historiography of the English language and its development mainly focused on the depiction of an "unilinear progress of the standard variety" (Mesthrie 381). This concentration was highly motivated by reasons of practicality and by the fact that mainly standard forms of language could be found in written formats (Mesthrie 381). Nevertheless, it is essential to point out that this monolingual approach to English language historiography is an "oversimplification" neglecting the complex characteristics of the English language which has been used in an array of different contact situations from its beginnings (Mesthrie 382).

The consideration of the diversity of the history of English has been encapsulated by the *World Englishes* (WEs) paradigm which supports and demands the inclusion of non-mother tongue varieties of English as an object of study in the academic discourse (Brutt-Griffler 182). According to the researchers Tope Ominiyi and Mukul Saxena, the framework of WEs must be recognized as an ideological "rejection of and departure from the 'non-native Englishes' tag which has native English as reference point" and hence calls for the legitimation of the multitude of English-speaking communities and regions worldwide (4). Therefore, this thesis makes use of 'World Englishes' as a terminological concept encompassing "all varieties (of English) except the L1 varieties of places like the UK and USA" (Mesthrie and Bhatt 12). Statistically speaking, the WEs paradigm is underpinned by the fact that non-native speakers constitute the majority of English speakers globally (Omoniyi and Saxena 4; Jenkins, *Englishes* 4). The discourse of and around WEs proposes the view that, through the course of history, English has morphed from being a medium of communication used by mother-tongue speakers only to being a linguistic device available for an additional great variety of non-mother tongue communicators (Brutt-Griffler 182). Moreover, researchers under the World Englishes umbrella, like Brutt-Griffler, understand that this increase of English speakers has not resulted in flawed forms of language learning (182).

Therefore, this thesis adopts Mufwene's arguments on language evolution as a development which does not imply "progress of any kind from a less satisfactory state to a more satisfactory one" (11). Mufwene explains that "[e]volution has no goal, certainly not to repair any putative deficiencies in a language" (Mufwene 11). In addition, the discussion of the spread of English outlined in this section does not support past language historiographies insinuating "a teleological and normative view of language development in which the language process gives rise to language as a final product, its whole development leading to that point", which is also a tendency criticized by Janina Brutt-Griffler (3). Brutt-Griffler also clarifies that the English language system was not "born" in England, but rather that it was imported to contemporary England by Anglo-Saxon migrants (1). Furthermore, she argues that the phrase 'English spread' must be understood as a transitive verb, meaning that "the British (and Americans) *spread* English" (Brutt-Griffler 107). Along with English, a great variety of European languages such as French, Spanish, Portuguese or German have been transported to different

regions worldwide through travels motivated by exploration and colonization in the last 500 years (Mesthrie 388).

The historical processes of colonization heavily impacted the coming about of WEs featuring systematic language changes of diverse varieties (Brutt-Griffler 14). For example, English was used as a lingua franca in West Africa between British traders, local traders, and mediators which later developed into second-language varieties of English including pidgin and creole languages (Jenkins, *Englishes* 7-8). The development of these English pidgin and creole forms benefitted from the infrequent communication between European and African interlocutors characterized by specific socio-economic subject matters (Mufwene 7; 204). In relation to language attitudes, the unequal power relationship between colonizers and colonized attributed as quintessential for colonialism in Colonial Africa between European and African interlocutors gave room for claims of European superiority on linguistic, cultural, and personal levels since the indigenous population was contrastingly rendered as the 'uncivilized' Other (Jenkins, *Englishes* 56).

Without doubt, languages were instrumentalized as a tool for colonial power, consequently having far-reaching effects on the world after colonialism (Ramanathan 2). Chow describes the process of language acquisition in a colonial context as a scenario "in which one group of people is required to adopt and adjust to another group's language for purposes of social regimentation and mobility *without the reverse also occurring*", which can be seen as the pattern reflecting quintessential inequality among colonizing and colonized individuals (28). In this respect, Chow also stresses that contemporary language hierarchies are deeply linked to their colonial histories which still support the dominance of 'colonial languages' such as English and French "to exercise functions of mental subordination, social stratification, and cultural stigmatization" (24).

In connection to colonialism, this thesis uses the understanding of 'postcolonialism' as a perspective to discuss "historically situated forms of representation, reading practices and values which range across both *past* and *present*" (McLeod 5). Furthermore, the postcolonial lens is used to contest "the colonial ways of knowing" and to "aim to oppose colonial representation and values" (McLeod 32;34). In general, the postcolonial analysis of the connection between language and power is traditionally concerned with

the "existential, and political confrontation between colonizer and colonized, typically through a coerced bilingualism at the expense of indigenous languages" (Chow 16). Unsurprisingly, the Englishes acquired by the indigenous population were labeled as 'broken' forms of English, and in like manner, similar language attitudes persevere in contemporary discourse when it comes to opinions formed on non-native speaker accents while communicating in English (Jenkins, *Englishes* 57). Even after European colonization ended a considerably long time ago, non-Anglo speakers of English are agued to face an inferiorly complex resulting from their presumedly flawed forms of their Englishes spoken (Jenkins, *Englishes* 58). Chow considers that the inferiority complex and the idea of a phonocentric obsession may even entail "tormenting feelings of hyper self-consciousness, self-revulsion, self-pity, and self-hatred" of affected speakers (19). This evaluation of speaking styles can be understood within an unrealistic realm of what is referred to as a "pursuit of linguistic purity" (Chow 19). Likewise, Blommaert's examination of internet courses provided to train in US-American accents yielded similar results in terms of language attitudes. Blommaert concludes that the pronunciation classes under analysis constitute enticing niche-market services for specific target groups such as Indian customers who aspire to work in call centers who wish to diminish their traces of a "strong foreign accent" (Blommaert 257). Vice versa, Mufwene argues that the speakers belonging to the linguistic landscape of Africa still attribute languages of European descent a "foreign status" because of the connotations evoked, which represent foreign elitism and appropriation (169).

However, the discussion about the development of WEs must include historically evident active roles of colonized speakers, acknowledging their agency and ultimately recognizing the that the product of WEs represents a product "*by* them" (Brutt-Griffler 108). Turning to the current reconceptualization of the postcolonial language acquisition, Chow stresses that postcolonial language acquisition also features language learning processes which can be identified as an asset for the speakers in the role of the formerly colonized, precisely because of its external nature of imposition (16). Albeit the fact that these speakers need to acquire the colonizing language to survive, which involves feelings of humiliation and anger, this process also enables them to grasp the relativity of languaging with an external linguistic system (Chow 16). This circumstance is compared to the use of a prosthetic device, as the systems chosen

may be characterized as "impermanent, detachable, and (ex)changable (Chow 16). Most importantly, with this change of perspective, there is the opportunity to reinterpret "the burden of negativity that tends to attach itself tenaciously to languaging as a post-colonial experience" (Chow 16). This potential in the postcolonial argument is also captured by Adam and Tiffin, who present that the postcolonial discourse concerns itself with the individual subordination to European colonial power in the past and simultaneously, with the resistance to the system, its ideologies, and its identity-shaping legacies visible in the present (vii).

2.2   Current global uses of English

Continuing Adam's and Tiffin's argument of resistance, one may shift the focus to the usage and status of English in contemporary society, in which Graddol's work *English Next* (2006) can be situated. In the work, Graddol reviews the key results revealed by his notable analysis *The Future of English?* (1997) and states that the previous "relationship between English and globalisation was a complex one: economic globalisation encouraged the spread of English but the spread of English also encouraged globalization" (*English* 9). According to the linguist, this peculiar relationship is still highly relevant today as it accelerates both English usage and the deeper interconnectedness of the world (*English* 22). Furthermore, among communications technology, globalization constitutes one process considered highly characteristic for contemporary life (Graddol, *English* 21), which is why Omoniyi and Saxena even speak of globalization as "the master signifier of our times" (xvi). The current expansion of the English language also coincides with the contemporary diversification of speakers, patterns, forms, structures, and purposes of the English language system, because the contexts in which English is chosen to be the medium for communication have broadened as well. As exemplified by Green and Meyer (1), forms of English are communicated

> not just in schools, businesses, or social interactions but in chat rooms on the internet as well as through social media such as Twitter, which draw users of English from around the world with many different linguistic backgrounds and varying levels of fluency in English.

With special attention to education, the multitude of educational settings where English is acquired and utilized has led to the disputed, yet extensively referenced, categorization of English teaching settings in native (ENL), second (ESL), or foreign (EFL)

language learning contexts (Kirkpatrick 27). Nevertheless, a closer look at the classification reveals potential problems. Kirkpatrick critiques an overall tendency to take ENL as the superior reference point to which forms of ESL and EFL need to be approximated (28). One problem of this assumption is the fact that ENL must not be conceptualized as a single, unified model of standard (Kirkpatrick 28). Another shortcoming of the distinction between the three settings is that through the past and present spread of English around the world, the precise classification of EFL environments is challenged by contemporary developments, as the importance of English advances in areas like China or parts of Scandinavia (Kirkpatrick 28). Comparatively recent trends in the English language thus explain why EFL contexts have been further diversified; so that since the middle of the 1990s, the term referring to the use of English as a Lingua Franca (ELF) or English as an International Language (EIL) has been incorporated into the academic discourse as well (Jenkins, *Englishes* 4).

Quite naturally, the intertwined relationship between the English language system and ongoing globalization processes fostering the dominance of English has not been accepted uncritically. In his article 'The Linguistic Imperialism of Neoliberal Empire' (2008), Phillipson first and foremost stresses that English may not be understood as a neutral medium of communication which is specific to geographical regions of the United Kingdom and the United States (3;7). Characteristic for Phillipson's concept of linguistic imperialism is that the English language system is interpreted as an ideological tool of the respective political powers to spread mindsets, values, and attitudes (3-4). A closer look at Phillipson's method to investigate the global status of English reveals that the spread of English can be understood as a "*process*" focusing on the techniques employed to ensure that the English language is increased (4). This development involves the transportation of "underlying structures, ideologies, and uses" through the expansion of English into the world, which is interpreted as a "*project*" (Phillipson 4). More specifically, the spread of English serves a "normative goal" which foresees that English is intended to develop into the predominant linguistic system chosen for purposes of both international and intranational communication in a steadily rising number of territories in the world (Phillipson 4). Adopting Bourdieu's equalization of globalization with Americanization, it is argued that the Anglo-American cultural hegemony influences the linguistic power in Europe with the lexical developments in the

tech sector and the emergence and expansion of English-based medialects (Phillipson 25-26).

Viewing the English language spread as an educational project as suggested by Phillipson, the inclusion of other theories provided Bourdieu on the organization of society may serve as a solid additional framework to analyze the current global status and impetus of acquiring English. According to Bourdieu, the chances of an individual's social mobility and advancement in modern society are dictated by the factors of economic wealth, different forms of cultural capital and the internalization of specific prefigured sets of behaviors favored by the status quo, which is referred to as 'habitus' (Heim, Lenger and Schumacher 255). In connection with English language teaching, Jacqueline Widin applies Bourdieu's argumentation by identifying the expansion of English as a project which "is a site of struggle where particular players, according to capital (cultural, linguistic, social and economic) they accumulate and the habitus they bring to the project field, employ strategies to dominate and legitimate certain ways of behaving in the project" (186). As a consequence, the acquisition of English is promoted to be a form of obtaining symbolic linguistic capital, which can be seen as a "virtual currency" granting agency in the interaction with today's world order (Flynn 228).

Phillipson also highlights that with the expansion of English and its consecutive worth on the global market, native speakers of English arguably are put into favored and advantageous positions in today's world order (28). For non-native speakers, globalization hence also brings about the already mentioned commodification of English as a valuable resource to invest in, which licenses the participation in its contemporary community (Phillipson 4). Nevertheless, the globalization of English represents an idealistic aim and not a de-facto reality, which is compared to Anderson's prominent notion of 'imagined communities' (Phillipson 4). According to Phillipson, the imagination and simulation of a global community linked through English result in individuals choosing English, "the neoimperial language", as it is perceived to represent the default linguist asset to support their agenda (34). In line with this argument, Ryan's (2006) work also discusses the connection between learner motivation and the idea of obtaining the status of membership in the global community of English speakers.

To further illustrate the individual's participation in a pre-existing society of values and ideas, Phillipson again links his argumentation to the Bourdieusian theory explaining the power relation between controlling and controlled groups by the concept of 'symbolic power' (29). For Bourdieu, the strength of symbolic power lies in the active consent and conviction of the controlled group which believes in the legitimacy of the controlling group exercising hegemony (Thompson 23). Examples for the acceptance of Anglo-American hegemony can be represented by the decision to use English for the publication of research, for commerce, in higher education, mass entertainment and EU projects in Europe (Phillipson 29). The settings mentioned suggest that English, as the medium of communication of the dominant group, can be seen as a form of entrance ticket for today's world market and society. Phillipson argues that the acceptance of this ideology requires an internalization process in the minds of the participating speakers to be documented as well (36).

As a result, the underlying issue of gate-keeping mechanisms that arise in the selective participation developments in contemporary society must be addressed as well. For example, the publication of knowledge in academia may be characterized by the circumstance that English versions of research are favorably distributed compared to identical work carried out in local languages of the researcher (Phillipson 32). Mair also interprets "[t]he fact that intellectual insights are much more visible if they are presented in the English language and in the Roman alphabetic script is in itself a commentary on language and power in the contemporary world" (66). Thus, an unequally distributed access to information may be detected due to the hierarchy of languages used to communicate knowledge, which enables Phillipson to claim that "[t]he entire internationalization process is skewed in favor of native speakers of English and their cultures" (32).

As the strong line of argumentation suggests, Phillipson's controversial contribution has not remained to be unchallenged in the sociolinguistic discourse. For example, Kirkpatrick asserts that the force of a dominant group does not influence the acquisition, but rather that speakers are driven by rationality and pragmatism (36). Hence, it appears to be inadequate to claim that English is instrumentalized as the sole agent of Anglo-American ideas (Kirkpatrick 36). One major counter-argument can be seen in that the expansion of the respective language provides opportunities for the creation

of new language varieties to suit the local speakers' cultural needs (Kirkpatrick 36). Researchers such as Omoniyi and Saxena partially share Phillipson's view when they emphasize that globalization must be seen as a process in which one proportion of the world's languages are privileged, which is also closely linked to the concepts of power and capital developed by Bourdieu (7). However, Omoniyi and Saxena further reject the ideas that the discussion of globalization processes solely revolves around the English language system, as for them, globalization is somewhat described best as a "competition between and for resources including language resources" (8).

Considering globalization's potential to give room for the creation of new linguistic structures through the global interconnectivity of interlocutors and their individualized regional uses (Kirkpatrick 36), claims about the imperialistic nature of globalization must be put into perspective. Ultimately, one may suggest that the conventional role of monolingual, standard forms of English is contested by new agents and new varieties of Englishes which are partly regulated by international media institutions and commercial authorities.

2.3   Language standards and the ownership of Englishes

Answering the question of what constitutes standard varieties of English can be characterized as a rather complex and highly debatable task (Jenkins, *Englishes* 35). However, as language spread contact may cause new English varieties to develop, it also seems of prime importance to address the contrasting principles immanent to language standards in general. According to Widdowson, the concept of standard as such demands steadiness in linguist structures, yet "language is of its nature unstable. It is essentially protean in nature, adapting its shape to suit changing circumstances. It would otherwise lose its vitality and its communicative and communal value" (381).

A universal understanding of standardization also implies the common association to normalization which certainly features a problematic potential. According to the Oxford English Dictionary, a 'standard' can be understood as an entity "[a]n authoritative or recognized exemplar of correctness, perfection, or some definite degree of any quality" or as "[a] rule, principle, or means of judgement or estimation; a criterion, measure". Jenkins also acknowledges that a "[s]tandard language is the term used for that variety

of a language which is considered to be the norm" and thus is "held up as the optimum for educational purposes as used as a yardstick against which other varieties of the languages are measured" (*Englishes*, 33). Hence Mufwene observes that an important element of the discussion about Englishes and their classification intrinsically lies in the element of "norm-setting" (106). As elaborated on by Kachru, the traditional and controversial distinction between speakers of new Englishes has been done by the criterion of nativity (572).

Kachru's severely criticized (Jenkins, *Englishes* 20; Bruthiaux; 2003 Park and Wee 2009; Schmitz 2014), yet highly influential (Park and Wee 390) 'Concentric Circles' model of the spread and use of English provides significant insights into the status of the development and acceptance of norms and standards in relation to areas in which Englishes are spoken. The distinct terminology used in the framework featuring an 'Inner', 'Expanding' and 'Outer Circle' serves to depict different facets involved in the spread of English such as the speakers' "motivations, strategies and agencies" as well as "the *depth* in terms of social penetration of the English language to expand its functional range in various domains, including those of administration, education, political discourses, literary creativity, and media" (568). Conventionally, native-speakers primarily found in the Inner Circle are understood to be members of norm-providing speech communities and speakers of outer-circle societies are depicted to be dependent on transported models of English from these Inner Circle (Kachru 572). However, Kachru questions the depiction of Englishes in the Inner Circle as the sole realm of norm-providing linguistic structures for written and oral communication for other areas worldwide in this context, because he asserts that in fact endocentric varieties, forms of Englishes used locally and regionally, function as modes for orientation (573). Mufwene also argues that the setting of norms is not necessarily developed and carried out by native speakers of a language, but rather endonormatively by speakers of a speech community "who speak a language on a regular basis", and, who consequently communicate "in a manner they consider normal to themselves" (Mufwene 106). In other words, normative elements in languages come about through individual speaking practices of interlocutors which are then shared by a greater range of speakers in a community (Mufwene 112). In accordance with the agency factor of local speakers, the expansion of English on a global scale inevitably resulted in a great number of adaption

processes of the English language system (Kachru 568). For the spread of English to outer-circle regions, Kachru argues that the imperial language of English was subjected to hybridizations with respective local languages to fit communicative purposes dependent on cultural, ideological and discursive elements of the target environment (568). These changes in language may not be regarded as specific to the English language system, as he notes that the expanding developments of other languages such as French in other regions of the world somewhat occurred in the same manner (Kachru 569).

A further insightful means for the conversation about standards and norm-setting revolving around the usage of Englishes and the intertwined aspect of claiming property over such linguistic structures. In this respect, Chow characterizes that substantial issues about "the relationship among language, property ownership, and sense of belonging" must be addressed and analyzed. For Widdowson, the communication via standard English is not indicative of conversational functions only, as he asserts that the mastery of any standard English is in close connection with the membership of this speaking community (381). Vice versa, this also entails the exclusion of then peripheral individuals not capable of performing such standard forms, or marginalized speakers insisting on non-standard structures (Widdowson 381). Another crucial point of this discussion is that when considering the general element of the power of languages, the question of which speech community or culture can obtain the power to claim the ownership of English is also implied (Widdowson 382). Chow provokingly raises the question whether such ownership may be acquired by factors of "belonging, descent, or posterity", which might only be "a privilege that is exclusive to native speakers?" (18).

To answer this question, one may turn to Widdowson when he refers to the circumstance that through the global spread of English, the standard English medium connoting to forms used in Kachru's inner-circle regions serves an international form of communication transgressing national speech communities and their cultures (379;382). Therefore, the notion that standard English is situated in the sole possession of "a group of people living in an offshore European island, or even of larger

groups living in continent elsewhere" is invalidated (Widdowson 382). Widdowson critically points out that "no nation can have custody over it. To grant such custody of the language, is necessarily to arrest its development and so undermine its international status" (385). In fact, every individual speaker's capacity to utilize the language to their advantage can be equated with the mastery or genuine proficiency of a language and their ensuing ownership of the language (Widdowson 384). A second look at Widdowson's idea of proficiency and the mastery of a language suggests a somewhat postcolonial element to it, because he further specifies that a speaker's development of a proficiency involves resistance. In order to personalize a language system, one also has to diverge from the preexisting system to some degree (Widdowson 384). These ideas touching upon the factor of agency also bear a resemblance to Chow's 'prosthetic' understanding of the experience of the postcolonial language acquisition, as a language system may be used flexibly by the learner (16).

Given the arguments proposed in this section, one can conclude with the current state of mind regarding global Englishes, standardization and the connections to their speakers. Thereby Kachru notes the global increase in identities and purposes of Englishes and rightfully suggests that the discussion around the ownership of English must be relativized and thus examined according to its different, contextualized use worldwide (577). Ultimately, one can summarize the highly contextualized and diverse global use of Englishes as multi-normal settings, or in other words, a world defined by "pluracentricism, multiculturalism, and multicanonicity" (Kachru 573; 577).

2.4   The pedagogic status of non-standard varieties in ELT

Without doubt, the knowledge about the global spread and relevance of English and the range of sociolinguistic issues generate numerous points to be considered when teaching English in an EFL context such as Austria. In relation to these developments, Dürmuller (240-241) summarized the problem of identifying the learners' interests and needs and its impact on lesson planning by the following uncertainties:

- What is English today, especially to non-native speakers?
- Who does English belong to?
- Which of the many varieties of English should be the target of second language acquisition?
- Should EFL learners be encouraged to imitate an L1 accent?

−Should identification with a certain L1 variety be a goal of EFL learning?
−Thus, what is going to be the standard for English instruction? Could that be a variety that has no native speakers?
−Which of the numerous authors writing in English should students read and study?
−Which parts of English-speaking culture, civilization, lifestyle should they know about?

Addressing some of the questions posed by Dürmüller, Matsuda and Friedrich suggest that the advantages of exposing learners of English to one single variety seem quite clear, because "[i]t is indeed an attractive idea to have a set of static rules that we can teach and be assured that our students will be successful in all future encounters with other English users" (18). As a consequence of a rather homogenous input of language, they infer that "[t]he adoption of such a variety, in theory, would mainstream the materials, simplify the assessment and allow teachers to overpass the recognition of the messy reality of multiple Englishes found in the world" (18). However, this reductive notion of English language instruction is confronted with heterogeneous realities and contexts of the usage of English. Graddol acknowledges that the informalization and democratization of "the English-speaking world" challenge the adhering to the idea of a standard linguistic system (*English* 115). This claim is supported by the increasing numbers of communicators of native and non-native forms of English. According to Leonardi, English in its many variations is utilized by "more than 1 billion non-native English speakers" (341) worldwide alone, which is number referred to in 2010, prior to the wide-spread, instant connection of speakers via online social networks. Comparing the multifaceted realities of English worldwide, it is crucial to address that the inclusion of non-native, non-standard forms of English in language teaching contexts still can be identified as "a highly debatable and controversial issue within the ELT world", which, for example, results in the circumstance that many of the devised materials are based on standard forms of English produced by native speakers (Leonardi 359).

When looking at Europe and the status of English in the educational landscape, it appears safe to say that English has developed into the primary foreign language taught and learned (Graddol, *English* 92). In contrast to the traditionally ascribed context of EFL, Jenkins, among others, more realistically identifies speakers of Englishes in Europe through the English as a Lingua Franca (ELF) paradigm which, for the most part,

involves the communication of non-native speakers with non-native speakers (*Perspectives*, 164). With the common understanding that education, in general, is intended to prepare learners for their future participation in society (BMBWF, "Allgemeines Bildungsziel" in *Lehrplan der Allgemeinbildenden Höheren Schule*), the high probability of using English as a means of communication with non-native speakers substantiates the claim to provide students with multiple variants of non-native forms of English. This argument is also illustrated in the Austrian upper-secondary curriculum for teaching foreign languages, as it demands that teaching a foreign language may also include the exposure to non-native varieties of the language (BMBWF, "Soziolinguistische Kompetenz" in *Lehrplan der Allgemeinbildenden Höheren Schule*).

Although a great number of argumentations opposing the exclusive ownership of English to native speakers have been posed by various scholars in the field of sociolinguistics and teacher education, Jenkins asserts that views on the exclusive rights to English of speakers of the Inner Circle maintain to be voiced; "often expressed with more subtlety than it was in the past" (*Perspectives* 171). In terms of further actions made to create a shift in ELT, Jenkins also acknowledges the cutback of "the 'nativespeakerist' element in some teaching materials" (*Perspectives* 169). Today, official, top-down European language teaching objectives reflect plurilinguistic ideas. Being criticized for its original form of publication (Hynninen 2014), recent changes made in the *Common European Framework of Reference* (*CEFR*) included the reformulation of learner descriptors. As stated in the newly devised publication of 2018, terminological alternations "are also proposed to certain descriptors that refer to linguistic accommodation (or not) by 'native speakers', because this term has become controversial since the CEFR was published" (50).

2.5 World Englishes: a pluricentric approach to support sociolinguistic competences

Still, the question remains in what way ELT can adapt to the sociolinguistic complexities of global Englishes on grass-root levels. As pointed out by Lopriore, "[i]t is not without conflict or tension as to which English to teach, which variety is more 'correct' or appropriate and which approach to use in a multilingual, multicultural class where English is usually taught by non-native teachers" (69).

In contrast to Phillipson, Matsuda and Friedrich express a more moderate view when they stress that the decision to base one's practices of language teaching on one the two dominant varieties mentioned must not be understood as problematic per se (22). For the researchers, the decision to expose learners to these forms of English is based on the circumstance that British and American standard English are well-respected and highly legitimized codes of communication in a high number of settings, referred to as "'established' varieties" (22). To counteract the reaffirmation of linguistic imperialism in the teaching practices of English, teachers need to address the selection of their variety predominantly featured in their teaching materials in the way that it represents "simply one variety of English among many that exist in the world and that other Englishes that the students will encounter in the future may look or sound quite different" (Matsuda and Friedrich 22). The advantages of adopting this approach for ELT purposes cannot only be identified in the awareness of the multilingual reality of English as a global and globalizing language of learners, but also in the practicality of implementation (Matsuya and Friedrich 21). Also, this approach must not necessarily support the influence and impact of varieties in Kachru's Inner Circle (Matsuya and Friedrich 22). Although most of the English classroom discourse presumably will be communicated by one of these two varieties, it is advised to integrate and present additional varieties of English to learners regularly, so that it develops into "common classroom practice" (Matsuya and Friedrich 21).

The idea of this 'common classroom practice' highlighting the different functions of English varieties further gains relevance when revisiting Bachman's model of 'sociolinguistic competence'. A learner's sociolinguistic skillset is characterized by the knowledge of "the conventions of language use that are determined by the features of the specific language use context" and the ability to "perform language functions in ways that are appropriate to that context" (94). This knowledge is complemented by the learner's awareness of the multiple effects of dialects and varieties on the "membership in a speech community" (Bachman 96). Furthermore, learners can distinguish between "differences in register" and their respective appropriateness in diverse communicative settings referred to as "discourse domains" (Bachman 94). Ultimately, it is essential for learners to realize that these contexts "will determine the register of language use" (Bachman 96).

The frequent inclusion of different forms of WEs is also reflected in one of the key concepts proposed by the updated CEFR, namely the learner's plurilingual competence (28). Language teaching practices fostering the development of any linguistic system, not only English, are required to enable the learner to "express oneself in one language (or dialect, or variety) and understand a person speaking another" (28). Furthermore, it is stated that students should develop the capacities to "call upon the knowledge of a number of languages (or dialects, or varieties) to make sense of a text" (CEFR 28). Ultimately, recognizing the global status of English which resulted in different forms of English worldwide and which will most likely continue to do so, ELT should also lead learners to the skill to "recognise words from a common international store in a new guise" (CEFR 28).

Considering the pluricentric notion of foreign language teaching envisioned by the CEFR, the adoption of ideas posed in the WEs paradigm to ELT contexts entail the important practice of "[a]wareness raising" in the classroom, which is seen as a device to combat general homogenous and reductive perceptions of language systems (Jenkins, *Perspectives* 173). Matsuda compares the adoption of the principles encompassing the WEs framework to "putting on a new pair of glasses" perfecting the contemporary mental picture of uses of English worldwide (727). More specifically, it is defined as "a different way of looking at the language, which is more inclusive, pluralistic, and accepting than the traditional, monolithic view of English in which there is one correct, standard way of using English that all speakers must strive for" (Matsuda 727). This view is also shared by Tooker, who sees English as "a common language of communication in the postindustrial world" owned by both native and non-native speakers in the world (113). Moreover, accepting the plurality of Englishes is identified as preliminary to solving "the already complicated linguistic hierarchy of native English speakers over non-native speakers" (Tooker 113).

One can continue to claim that, although the realization of English as a system comprising a complex set of varieties "may initially be overwhelming" for both learners and teachers, long-term consequences of this approach lie in an optimized comprehension for the international nature of English (Matsuda 727). When looking at the benefits of the pluricentric approach for language teaching, drawing attention to the many forms

and shapes of Englishes used globally "enable[s] each learner's and speaker's English to reflect his or her own sociolinguistic reality", which is contrasted against the language context of "a usually distant native speaker" (Jenkins, *Perspectives* 173). The demand to incorporate non-native forms of English is additionally fortified when turning to the Austrian curriculum (BMBWF, "Didaktische Grundsätze" in *Lehrplan der Allgemeinbildenden Höheren Schule*). In the curriculum, the close connection between the realities of the non-native English speakers exposed to and the circumstances of non-native speakers learning English in the classroom reflects the objective for the inclusion of content resonating with the learners' 'life realities' (BMBWF, "Allgemeine Didaktische Grundsätze" in *Lehrplan der Allgemeinbildenden Höheren Schule*). In addition, given the intertwined relationship between languages and cultures, the confrontation with different forms of English inevitably also functions as a valuable means to make room for intercultural learning experiences (BMBWF, "Allgemeine Didaktische Grundsätze" in *Lehrplan der Allgemeinbildenden Höheren Schule*).

Quite naturally, the degree to which students can be made aware of apparent differences in the use of Englishes according to individualized contexts and speakers is variable to the level of proficiency of respective learners. Jenkins suggests that the presence of different English varieties in language lessons may be a suitable means when teaching beginner-level learners, while addressing causes and steps in the global expansion in the form of discussion may be carried out with advanced learners (*Perspectives* 174). Both strategies mentioned are agued to impact the learner's language learning experience quite positively on a personal level. Considering the discussion on native-speaker standards, ownership of language systems and its consequences for non-native learners, including both non-native and native varieties of English in lesson practices may boost "learners' confidence in their own English varieties" (Jenkins, *Perspectives* 174). Simultaneously, the linguistic capital of standard, native Englishes found in inner-circle regions may be partly invalidated (Jenkins, *Perspectives* 174). Addressing the idealization of native-speakers represents an indispensable step towards understanding that "new varieties of English and English-related languages are valid systems in their own right, and are used by speakers to convey a wide range of linguistic and social meanings" (Manney 168). Lastly, the exposure to numerous varieties of Englishes does not only make learners aware of the diversity of

Englishes around the world but also requires learners to develop essential communicational competencies such as accommodation skills (Jenkins, *Perspectives* 174). The highly-internationalized settings in which English is used to communicate currently demand that, to engage in conversations effectively, learners need to have a command of adjusting their way of speaking to communicate with speakers of different linguistic backgrounds (Jenkins, *Perspectives* 174).

2.6   World Englishes literature in the ELT classroom

What the previous sections have attempted to demonstrate is that today's language classroom practices should be informed and inspired by the global pluricentricity of the English languages system. As a consequence, Manney demands that while learning a language of global caliber such as English, students "should be shown that English language texts come in a variety of shapes and forms, serve multiple purposes, and are all ultimately forms of localized cultural expression" (168-169). In light of the educational context focused on in their work, Bushman and Haas also support the teaching of dialects found in the US, which includes many non-standard forms of English including what they refer to as "Spanish-influenced English" (120). Moreover, regardless of the educational setting, the teaching of varieties of English through literature is argued to "give both teachers and students a better understanding and appreciation of global nature of the English language" considering its global impact (Bushman and Haas 120).

In contrast, Hallett critiques that "[t]he traditional English-language literary canon has been inclusive of mostly white, male, American or British authors, or those who wish to adhere to that style of language" (415). Nevertheless, one can also see an expansion of the body of literature "written in non-canonical Englishes, infusing the cultural, historical, and political background of a speech community into the text" (Hallett 415), which reflects the global appropriation of English by many speakers resulting in numerous varieties. In the following, the non-standard linguistic resources used in literary works must not be viewed as "deviant" but as a product of the continuing enlargement of the readership of English-based literature (Hallett 428).

The themes of deviance and being the subaltern can be firmly attached to the post-colonial lens used for the analysis of literature produced by non-native writers. However, Varughese argues that today's production of WEs literature has surpassed the traditional analytical framework postcolonialism (15). This view is also supported by Elsherif, who claims that "'[w]riting back' [. . .] is no longer the sole comprehensive reason for writing" (53). When reading contemporary literary works representative of WEs, it becomes apparent that authors "are less and less interested in their putative subalternity to a former colonial power and more and more interested in what constitutes (often positively) the identity of the culture from within they write" (Varughese 17). Thus, it is essential to realize that "[t]he voice of World Englishes literature is not one that necessarily laments postcoloniality" (Varughese 17). Adopting this view to the novels chosen for this thesis, the development of hybrid identities expressed through both standard and non-standard modes of English will be part of their discussion in the next section of this thesis.

3   Literary analyses of *Call Me María: A Novel in Letters, Poems and Prose* and *Pigeon English*

3.1   Contexts and synopses

3.1.1   *Call Me María*

Judith Cofer's novel *Call Me María: A Novel in Letters, Poems, and Prose* (2004) portrays the life and migration experience of a 15-year-old Puerto Rican girl named María, who is the protagonist of the novel. Without doubt, the content of Cofer's novel bears similarities to the author's own past and life (Fitts 58). As for the author, Cofer was born in Puerto Rico and because her father started working for the U.S.-Navy, her upbringing involved frequent changes of location between New Jersey and Puerto Rico from the author's infancy onwards (Fitts 59; Morrow 180). According to an interview, the author deciphers the motives for her autobiographically influenced works noting that "[a]s a Puerto Rican immigrant, my key experience was growing up bilingual and bicultural. Therefore I felt a need to share that with others, before I could go on. Perhaps you could call it a rite of passage" (Acosta-Belén and Cofer 85).

As the story begins, María, a Puerto Rican girl at the age of 14, and her father part from her mother to move to a New York City barrio, where María's father starts working

as a building caretaker and María visits an American High School in order to obtain an American academic education. María's mother decides to remain on the island, where she works as an English teacher. The novel mainly focuses on the time frame during María's first year in the "*barrio*" (Cofer, *María* 1), although there are also flashbacks to María's previous life on the island when the protagonist recounts childhood stories about her family life in Puerto Rico. During this year of narration in the novel, María is visited twice by relatives from her former island life, namely by her grandmother in the winter and by her mother in April. The latter visit brings about a rather drastic, further change of María's life as her mother reveals that she finally will not join the family in New York City, and in light of her newly-found appreciation for her co-worker on the island, she is opting for a divorce from María's father. Despite the tumultuous changes in María's environments in terms of geographical, cultural and linguistic spaces, the protagonist eventually succeeds in adjusting to and even embracing her new existence and identity in the mainland of America.

3.1.2 *Pigeon English*

Stephen Kelman's novel *Pigeon English* (2011) depicts the migration and life of Harrison, Harri, Opoku and his Ghanaian family, who recently moved to the South of London. Simultaneously, this experience is intertwined with a murder of a boy in Harrison's neighborhood, which has tremendous effects on the plot of the novel. One can comprehend why Kelman's work has been criticized in terms of its authenticity (Perfect 181). As At the time of publication questions were raised around the appropriateness of the identity of the author, because Kelman is "a white Briton who has never been to Africa" and who is "writing from the point of view of an 11-year-old Ghanaian boy" (Perfect 181). Moreover, doubts were voiced in terms of the linguistic incorporation of Ghanaian vernacular in the story (Perfect 181). Kelman contends that he consolidated these forms of language in order to portray an "accurate" and "truthful" image which had to be conveyed "in a language spoken there" (Lawless 2). However, critical thoughts on the use of Ghanaian English by 'the white' Kelman must be put into perspective, as literature as such constitutes a work of fiction characterized by the employment of endless stylistic possibilities (Reichl, *Cultures* 84). Furthermore, as the previous section has elaborated on in detail, languages cannot be owned by the parameter of nativity only, which also means that non-standard forms of English can be

used by a variety of speakers to fit their, real or fictional, communicative purposes. Lastly, metropolitan areas like the novel's London must be seen as linguistic setting in which the interplay of cultural and linguistic dimensions constitutes a common real-life practice (Reichl, *Culture*s 76).

Still, the novel under analysis must not be seen as a historical post-colonial product, which is composed by an author originating from a former colony and who '*writ*[es] *back to the centre*' (McLeod 25). Considering Kelman's upbringing in a similar multi-cultural community depicted in the novel (King s.p.), the work gives a voice to another story of grave importance. What Pandey understands as a form of intertextuality here, is that the plot of the story told in the novel is loosely based on a real-life event involving a 10-year-old boy named Damilola Taylor, who was stabbed on 27 November 2000 on a stairwell in Peckham by two 12-year-olds, just shortly after his immigration from Nigeria (Pandey 53; Perfect 181;198). The similarities between the two boys can be drawn in the way that Harrison Opoku is depicted to be of Ghanaian offspring in Kelman' s book, while the real-life persona was of Nigerian descent. According to Perfect, both boys represent people from areas in West Africa previously belonging to the British Empire (181). The distinct dissonance between historical facts of Damilola Taylor's death and the murder in the fiction book can be interpreted in the way that the "novel is intended as a reflection on, rather than a straightforward representation of, Taylor's death" (Perfect 182). Furthermore, Kelman's novel aims to demonstrate the impact and repercussions of the novel's major themes of gang violence and crime in contemporary London (Perfect 181).

Kelman's work initially confronts the reader with the description of a crime scene, where one learns from Harri, who not only is the protagonist but also the narrator, that an unnamed boy has been stabbed in his neighborhood. The reader also is told that the victim and the protagonist were only acquaintances, when Harri says that "[m]e and the dead boy were only half friends, I didn't see him very much because he was older and he didn't go to my school" (Kelman 4). Possibly because of their status of 'half friends' and because investigations conducted by police officials are only answered "with silence from a community scared of the repercussions of coming forward" (Perfect 185), the main plot of the story starts to unfold when Harri and his friend Dean

from school decide to solve the murder case. In the following, the reader is introduced to Harri's living circumstances in his neighborhood. He and his mother, a midwife, and his older teenage sister, Lydia, live in a flat in the Copenhagen House, which is part of a complex of three houses (Kelman 5). Harri's other family such as his father, a carpenter, his grandmother and his younger sister Agnes still live in Ghana and are yet to immigrate to the English capital (Kelman 8;9). At Harri's apartment, the protagonist also befriends himself with a pigeon, who he makes his "special pigeon" (Kelman 8) and who is linked to the protagonist at various points in the novel. As the story progresses, Harri can reveal the identity of the boy's murderer as he collects evidence proving the involvement of the neighborhood gang Dell Farm Crew (or DFC). However, Harri and Dean do not report their insights to the police instantly, and the closing of Kelman's novel depicts the abrupt stabbing of the protagonist by the DFC gang.

3.2 Narrative situations and their significance

3.2.1 *Call Me María*

The majority of the novel features instances of first-person narration through the eyes of the protagonist María. The work starts with the narrator talking about her emotional hardships resulting out of the new life in the barrio in the form of a poem. The girl describes her life and notes that the rays of sunshine are a warm welcome in her surroundings, as she tells the reader that "[i]t is a beautiful day even in this barrio, and today I am almost not unhappy" (Cofer, *María* 1). In the first chapter entitled *Call Me María*, it seems that the author also utilizes this passage to introduce different facets of the protagonist to the reader. In the poem composed by the protagonist, María refers to her past, merrier, self during the times spent in Puerto Rico, whom she identifies as the "María Alegre who was born on a tropical island" where she lived with "two parents in a house near the sea until a few months ago" (Cofer, *María* 1-2). While reading these opening lines, it becomes clear that the protagonist feels a strong degree of sadness and loneliness in the midst of her latest way of life in the mainland of America (Cofer, *María* 2). Hence María imagines herself as a bird, which gives her the capacity to rise above her recent and unattractive surroundings in the concrete of New York and to

roam freely, providing the character with a feeling of happiness as she speaks of herself as "María Alegre" (Cofer, *María* 2).[1] Along these lines, the protagonist's choice of words in this poem also alludes the fact that María's persona may characterized as strong and determined, because the protagonist anticipates her successful development into a well-being right from the beginning of the novel by comparing herself to flower which "will break through the concrete and reach for the sun like the first flower of spring" (Cofer, *María* 3).

Reading Cofer's work only enables to access the story through a different lens three times. In the chapters 'Scenes from my Island Past and Part Two, a change of perspective' is given when the narration shifts to the point of view of a third-person limited. One learns that María's past on the island meant that her family lived at the beach, where María's father worked as a facility manager for beachside rental accommodations and her mother was an English teacher about to accept a full-time position at a Catholic school (Cofer, *María* 7;9). The importance of this very stylistic choice becomes evident as it is implied that the life in Puerto Rico has detrimental effects on María's father's health and the consecutive relationship to her mother. When María enters puberty, her father is diagnosed with depression, which deeply affects their family dynamics at this point (Cofer, *María* 13). Cofer furthermore uses these passages to unveil to the reader that María's parents have estranged from themselves when it is told that "[i]t has been a long while since they have danced together" (*María* 11). Reasons for the tension between her parents are mainly identified in the relocation of the family to the mainland of the United States. María's father wants to move back to the city, while her mother intends to continue the family's island life due to her beloved occupation there; yet her mother promises that when María is older, the family will eventually relocate to the States together (Cofer, *María* 11). Additionally, it is revealed that the main reason for her father's condition is his deep yearning for his former, genuine home that has been the metropolitan New York City, the place he resided until his migration to Puerto Rico during his teenage years where he then fell in love with María's mother (Cofer, *María* 8; 13). At a former point in the novel, it is also suggested that María's father has relatives in New York City (7). Quite naturally, the peculiar situation in which

---

[1] The Spanish term 'alegre' may translate to 'happy' or 'cheerful'.

María's family is depicted also impacts María's feelings, which is reflected in the protagonist's epithet María *Triste* during this time.[2] The author further clarifies that the protagonist "had to decide between parents, languages, climates, futures" at this point in the novel (*María* 14).

A further instance of the shift in narration takes place when the first-person narration perspective of Maria's mother in the form of a letter to María is incorporated, in which one gains insight into her mother's thoughts after their separation (Cofer, *María* 23-24). Lastly, three journal entries created by María's Puerto Rican grandmother, are inserted as well to describe her point of view during her experience of visiting María in a rather disconcerting and foreign environment (Cofer, *María* 100-103). In relation to the coming of age story of the novel, María fittingly receives her grandmother's Spanish journal dating back to entries during her grandmother's adolescence (Cofer, *María* 99). Through reading these entries, María is able to enter her grandmother's world and, more importantly, is allowed to see her honest stance on events during the time of her stay in the city alluding to issues underlying culturally dependent viewpoints. For instance, the reader is confronted with the reproduction of María's grandmother's bizarre experience gained through seeing the musical production of *Cats*, in which her grandmother energetically concludes that "it is impossible to be moved by a female cat singing her heart out about her hard life" (Cofer, *María* 101).

3.2.2 *Pigeon English*

The majority of Kelman's *Pigeon English* is told through the first-person narration of the protagonist Harrison Opoku, who shares his views on both living in London after immigrating from Ghana and also on the murder and consecutive investigation of the stabbing of the unnamed boy. In addition to the protagonist's perspective, the reader is also confronted with a second voice represented by Harri's significant pigeon, an "occasional narrator" (Perfect 188), which Kelman formally disconnects from Harri's perspective by using italics. Perfect argues that the incorporation of the pigeon's voice offers the readership reflective and even thought-provoking commentaries, ranging from rephrasing or anticipating points in the plot to general existential questions of

---

[2] The Spanish term 'triste' may translate to 'sad' or 'sorrowful'.

humanity (188). In comparison to the protagonist's persona, who may be characterized by his "naivety and his highly idiosyncratic voice", the pigeon's rhetorical contribution in terms of tone and lexis may function as a counterbalancing tool of narration (Perfect 188).

A closer reading of Kelman's novel also enables the reader to realize that the narrative device in the form of the pigeon may not be classified as a second, different narrator of the novel. Perfect provides the argumentation that the pigeon may be interpreted as "an extension of Harri's consciousness", which can be substantiated via the specific wording and inserting of the pigeon's voice in many passages of the book (189). The pigeon as an extended voice of the main character and as a stylistic means can be understood as "an approximation of what Harrison non-verbally *imagines* 'his' pigeon to be thinking" (Perfect 189-190). In other words, the pigeon communicates ideas essential for the plot that the protagonist is unable to articulate to the readership (Perfect 190). Furthermore, Harri does not identify one single pigeon to be his personal companion as it is claimed by him in the novel; the protagonist seems to refer to 'his' pigeon by seeing several pigeons in the neighborhood throughout the literary work (Perfect 189).

An additional feature of the narrative devices to be analyzed *Pigeon English* is the multimodality of the work. Pandey highlights that the hybrid narrative style of this novel due to the frequent incorporation of dialogues in the text, which give Kelman's work "elements of drama or scriptwriting" (Pandey 54). This instance can be exemplified by the opening scene of the novel, where the reader is introduced to the protagonist and one of his friends from the community discussing the murder scene (Kelman 3). This stylistic insertion of dialoguing components into the book is what prompts Pandey to characterize the novel as a work featuring "hypervisuality", because the plot, "as in a film, is seen and heard rather than merely read and remembered" (54). Moreover, Kelman includes a further medial element by a formally set apart line representing a police barrier tape saying, "POLICE LINE DO NOT CROSS" (Kelman 3). The visualization of additional textual features such as the police barrier or the literal depiction of Harri's and Lydia's footsteps in freshly organized cement on their apartment complex's ramp (Kelman 209) are important stylistic strategies to enrich Kelman's narration (Pandey

62). Despite the fact that a shallow genre classification of *Pigeon English* may generate the opinion that the novel "is a simple, whodunittype of suspense story" with discontinuities and incoherence of its plot, Kelman's narrative may also be distinguished as "episodic" in the sense that readers experience the storyline rather disorganized (Pandey 62). Nevertheless, the episodes incorporated into the novels are sectioned into five parts depicting Harri's life from March to July (Perfect 182).

Pandey stresses that the organization of the novel in terms of months and the corresponding chapters suggest that "readers soon realize that the school-term which forms the time tapestry on which the action unfolds in the novel, is ultimately drawing to an end" and that the consecutive suspense created is a product of "a visual forefronting of month-long installments of time carefully coded and visually spotlighted in the narrative" (Pandey 62). When reading the book, it becomes apparent that Kelman's work features the timeframe of a summer term in school, which is a feeling that is confirmed when the books ends with Harri's last day of school before summer holidays (Pandey 63). However, the protagonist's enthusiasm and anticipation for the experience of the summer holidays ahead, he plans on visiting the zoo (Kelman 259), is ferociously stopped when he is stabbed on the ramp of his apartment complex.

Finally, one can also recognize a thematic pattern in Kelman's work in the decision to begin and end the plot with an action of murder. The novel starts with the aftermath of the killing on an unnamed boy in Harri's housing complex and ends with the murder of the protagonist geographically close to the first scene of crime. Additionally, the opening scene is characterized by the description of the color of the blood from the murder scene, which is a topos picked up at the ending as well. For Perfect, the revisiting of themes and scenarios is indicative of the "strong cyclic quality" of Kelman's novel (183). An additional element of repetition brings about the regular hints of foreshadowing the fate of the protagonist through various stylistic choices. One scene of particular interest constitutes the depiction of the funeral of the killed boy and the connection to the means of transport in the migration process of Harri's family. When attending the funeral, Harri contemplates that "[c]hildren aren't supposed to die, only old people" which leads him to worry "if I was next" (Kelman 37). As for the design of his personal coffin, the protagonist tells that he would prefer a coffin in the shape of an airplane, which is

the exact means of transport the family used to travel and start a new life in London (Kelman 34;42). Hence, this parallelism enables the claim that the airplane served to transport the protagonist to his death. Furthermore, while being worried about the health of his younger sister Agnes, Harri asserts that he would rather die than experience the ending of her life, stating that "I wouldn't mind because I've already lived for a long time" (Kelman 171). Although the numerous allusions to Harri's death reduce the creation of the reader's suspense in the novel rather drastically, Perfect draws attention to the idea that the frequent foreshadowing must be understood in the way that "such movements serve to prefigure its ending" for the reader, conjuring up the notion that for Harri's death seems "inevitable" (Perfect 184).

3.3 Geographical spaces in the experience of immigration

3.3.1 Call Me María

As already mentioned previously, Cofer's work centers around the development of María's identity based on the negotiation of experiences in both tropical Puerto Rico and metropolitan New York City. This opposition of spaces and their different characteristics ensuing must be understood as a constant theme throughout the novel. For instance, the first image of María's modernistic life in the city is connected to dark and dull imagery, because she recounts that she now lives in an underground apartment, where she "can see people's legs up to their knees" (Cofer, *María* 3). The apparent symbolism found in the very location of her apartment also hints at the fact that her family's social status after migrating to America has decreased, which is directly addressed by María saying "in fact, here we have traded down from the life we had in the Island" (Cofer, *María* 17). This interpretation may be additionally strengthened by the consideration that in Puerto Rico, the family led a middle-class lifestyle through the social and intellectual influence of María's mother. María's ambiguous and bittersweet characterization of her father's building caretaker's life depicts him as the "Barrioman" and compares his blue working attire to the appearance of the Superman figure (Cofer, *María* 17). Moreover, María's father is regarded as "[e]l Súper" in the neighborhood; one learns that her father is in control of the apartment in which María and her father live, and the protagonist parallels his occupation with the idea of a king ruling over a

multicultural "kingdom of seven stories" where "each floor is a foreign land" (Cofer, *María* 3;29-30).

Apart from the shift in social strata, the protagonist initially perceives the neighborhood rather negatively, when she claims that there is "little beauty in this barrio" and that her school "looks like prison" (Cofer, *María* 4). On the same page, the protagonist reveals that her living in this new environment triggers the feeling of "doing penance" in her (*María* 4). One can argue that María has deliberately chosen to accompany her father to the city to receive a general education in English, yet one also has to consider that this idea initially was forwarded by her considerably influential mother. At various passages in the book, it becomes apparent that María's is keen on pleasing her mother. For example, back on the island, María wants to lift her mother's spirits by dancing to songs by Celia Cruz. María also explicitly mentions that she likes to see her mother happy as she enjoys seeing her smile and laugh (Cofer, *María* 7).

In order to seclude herself from this overwhelming and unappealing space, María partly darkens the windows of their underground apartment when her father is not present, as it is interestingly the reduced lighting which gives her a sense of comfort and protection "from this crazy street" (Cofer, *María* 3). One of the most prominent instances in which the aesthetics of Puerto Rico and New York City are contrasted quite drastically can be seen during the time of her mother's visit in April. The passages describing the arrival of María's mother, who is portrayed as an elegant, effortless and somewhat pure person, are juxtaposed to the dirty and unsightly neighborhood, which compel María to "run to her, to protect her" from the fellow Latinas observing and disfavoringly commenting on her mother's arrival (Cofer, *María* 112-113). In the following, her mother's visit creates an unease in María as she feels ashamed about the supposedly disgraceful appearance of the barrio, when she says that "[t]he same things that normally make up my front-yard world, one I thought I was finally beginning to understand, now embarrass me" (Cofer, *María* 112). The opposition created between her delightful and delicate island past embodied by her mother and her current neighborhood is further intensified by the specification of her mother's outfit, which consists of "an ivory suit of some soft material, perhaps silk, and big, dark, and matching soft brown leather bag and pumps. Very island Puerto Rican classy" amidst the very casual attire of the

barrio neighborhood during "the heat in the city" (Cofer, *María* 112). Quite contrastingly, months prior to the arrival of her mother, María also denotes that she misses the vibrant tropical colors and warmth of the sun on the island when she tells about a Math lesson in wintery New York City (Cofer, *María* 89-90).

At another point in the narration, María composes a poem titled "*What My Father Likes to Eat*" which she ends with a description of the Puerto Rican island and its general effect on the identity of its population (Cofer, *María* 34-37). As for the influence on María herself, the protagonist vividly expresses her fond relation to the island by saying

> I have the colors
> of my Island
> tattooed inside the walls
> of my head. (Cofer, *María* 36)

Clearly, the fact that María recalls fond memories in relation to the sea and the constant sound of Spanish around her contribute to her longing for her former home (Cofer, *María* 4).

One final aspect of the emotional attachment connoted to the island of Puerto Rico may be understood by María's perception of the area in terms its substantial role for the relationship between her parents. After all, she figures that her "parents found el amor" on the island, while simultaneously identifying it as the location "then, I think, also where they lost it" (Cofer, *María* 20). Nevertheless, through the help of significant characters in her life such as her grandmother, her English teacher supporting her passion and talent for creative writing and her friend Whoopee, the final pages of the novel demonstrate that María eventually is able to reconcile with her new environment and call it her and her father's home, when she writes "[w]e *are* home" and even refers to her neighborhood as "*mi isla, mi casa*" (Cofer, *María* 118-119). The protagonist's shift in her perception might be further understood by her general understanding of the concept 'home'. At a previous passage in the novel, she shares her personal stance by arguing that 'home' is defined as "where you need to be no matter where you are taken, the place that calls to you" (Cofer, *María* 32).

3.3.2 Pigeon English

As for the description of Harri's new surroundings in *Pigeon English*, Kelman uses the protagonist to give the reader an initial impression of the environment, when Harri characterizes his neighborhood in South London in the following:

> The buildings are all mighty around here. My tower is as high as the lighthouse at Jamestown. There are three towers all in a row: Luxembourg House, Stockholm House and Copenhagen House. I live in Copenhagen House [. . .] I love going in the lift, it's brutal, especially when you're the only one in there. Then you could be a spirit or a spy. You even forget the pissy smell because you're going so fast. (Kelman 5)

One realizes that by relating the height of the houses in his neighborhood to a lighthouse in the Ghanaian city of Accra, the protagonist's cultural background presented to the reader. Moreover, he mentions the unpleasant odor in the elevator, alluding to the overall poor hygiene in the housing complex, which is a circumstance that is also mentioned in the description of the stairwell leading to his complex (Kelman 167). A further element factoring into his initial perception of his new home is that when Harri first arrives at his family's apartment, one can feel that the protagonist is quite overwhelmed due to the vast materialism of the environment, as he recalls that "Asweh, there were so many new things it even made my eyes go blurry. I never suspected to see so many new things just in one day. I even forgot Papa wasn't there" (Kelman 79).

Quite contrastingly to the general negative tone of the description of the neighborhood in *Call Me María*, Kelman's protagonist conveys a rather plain picture of the neighborhood in most parts of the book that are devoted to its portrayal of its aesthetics. However, Harri does feel distressed in his new surroundings due to its disconnectedness with nature and its flora and fauna. For instance, Harri's view from the balcony is characterized by a vast sea of concrete in the form of adjacent apartments and houses, which are "[l]ines and lines of them all everywhere like a hell of snakes and smaller flats where the old people and never-normals live (never-normals is what Jordan's mamma calls the people who are not right in the head" (Kelman 24). Another characterization of England's gloomy metropolitan neighborhood is given when Harri talks about the forest outside his school in which "[t]he apples that grow from the trees are poison, you're not allowed to eat them. Asweh, all the tree fruits around here are either

poison or disgusting. Even the mushrooms are too dirty to eat" (Kelman 85). It becomes apparent that Harri's neighborhood creates a feeling of discomfort, hatred and sadness in the protagonist, when he goes on to say "I don't think it's fair. Why have a fruit tree if you can't eat the fruit? It's just a mean trick" and adds that he was not even able to climb a tree in the forest due to deforestation (Kelman 85). Quite tellingly, Harri describes the logging of the trees as "proper vexing", which is further intensified by concluding that the landscapers "were very mean, you could tell. It felt like the tree was being tortured" (Kelman 85). As a consequence, the protagonist misses the natural ordering and purpose of the human biosphere found in his old home of Ghana, which can be exemplified by him critiquing his English home because "[t]here's even no fish in the river. It made me feel proper sad. There should be fish even if they're not tasty ones. There's no ducks left either, the smaller kids killed them with a screwdriver. The babies just got crushed" (Kelman 48). Previously, the narrator also yearns for seeing real chickens, as he experiences that in England "[e]verybody just buys them already dead and plucked. It even feels crazy" which makes Harri "miss their faces" (Kelman 31). The lack of authenticity in his new setting is additionally underlined by his opinion of the British currency, because he tells the reader about the "stupid" design of pounds, specifying that "[t]he Queen looks too funny like she's not even taking it seriously. She looks like she was trying not to smile when the picture was taken, like somebody told a funny joke and she was trying to hold a laugh in" (Kelman 76).

A further examination of the novel's setting demonstrates a vast number of instances depicting the importance of territorial elements in Kelman's story. In this context, Ulla Rahbek poses the argument that in *Pigeon English*, the characters face an abundance of "imagined borders, which demarcate what can be done and what cannot, where youngsters can go and where they cannot, and even how they are allowed to act" (427). For Rahbek, the limits appearing in the novel may be comprehended as envisioned entities, "not only because they do not really exist in any material sense, but especially since they develop out of an inherited 'knowledge'" that is transferred from one generation of street youth to another (427). As suggested by the researcher, the adaption of Diener and Hagen's definition of territory, which is understood as "a geographical area intended to regulate the movement of people and engender certain norms of behavior" (Diener and Hagen 4 qtd. in Rahbek 429), seems vital and effective,

as in Kelman's work territory is depicted to be a tool to control both geographical areas and the behavior of characters within these spaces (Rahbeck 429). Based on the interpretation presented by Rahbek, one may also argue that *Pigeon English* features borders of a twofold nature; namely official, material borders such as the police barrier mentioned previously ("[i]f you cross the line you'll turn to dust" (Kelman 3)), but also unofficial border delineations created by the inhabitants of the community that prescribe the local rules of conduct (Rahbeck 432). For instance, the protagonist is aware of the fact that his neighborhood is divided up into distinct areas organized by different local gangs and it is thus quintessential to remain in one's area, because he explains

> You can't see the lines but you know they're there. You just have to carry them in your head. The tunnel behind the shopping centre is one line. If you cross it you'll be slipping [. . .] The road going past my school is the next line. Behind it is no-go [. . .] The next line is the road at the end of the river [. . .] If you go there on your own you'll be slipping [. . .] The last line is the train tracks [. . .] It's the war ground [. . .] The lines make a square. Only if you stay in that square you'll be safe. That's your home. If you stay there they can't kill you. The best place about home is all the places to hide in. (Kelman 147)

The underlying trope of Harri's understanding of his neighborhood may be seen in the relationship between the aspects of control, violence, space and consecutive safety resulting out of the appropriating of behavior in fear of transgressing these imagined borders. Thus, the protagonist is keen on making sense of his life in his new surroundings, which ultimately involves adapting to the local status quo and, given the immanent danger and brutality of the neighborhood, also coincides with the fact that personal safety "becomes an increasingly distant and ever-retreating goal" in the novel (Rahbek 434). For instance, family's apartment does not convey a feeling of home to Harri, because he sees himself in permanent anticipation of a potential invasion and thus he prepares himself to overcome this situation violently, when he shares that

> [i]f any invaders come it's my job to send them away. That's what the man of the house is there for. We always keep the chain on the door and the locks locked up so the invaders can't get in. If they get inside we have to chook them with a fork (you can't chook them with a knife because it's murder. Forks is not. Forks is just self-defence) [. . .] I'd aim for the eye because it's the softest part. It would just make them blind. Then when they can't see anything I'd push them outside and into the lift. (Kelman 27)

As the conflict between Harri and the DFC puts Harri's existence at stake, the protagonist resorts to commuting to alleged bases of safety fast, such as the stairwell outside his tower which, although as already mentioned as a place of substandard hygiene due to the smell of human urine, he identifies as his safe place (Kelman 167). Nevertheless, it is the very place that turns out to be the setting in which Harri is brutally killed at the very end of the novel (Kelman 262-263).

Ultimately, the most prominent role of London in Harri's migration experience is represented by the light in which the city's brutality of particular zones and their demographics is portrayed. Although the readers learn from a conversation between Harri's mother and his aunt Sonia that the migration to the English capital was decided upon the welfare and increased prospects of a hopeful future ("I did it for these children [. . .] they're safe and sound. They grow up and reach further than I could ever carry them" (Kelman 232)), London is conveyed as a space where deep fears are realized, being "far from true that the former imperial centre offers sanctuary and prosperity to all its postcolonial migrants" (Perfect 198). The existential danger of London's deprived areas represented by Harri's housing complex is accentuated by the fact that Harri's neighborhood is under permanent surveillance through CCTV cameras (Kelman 116). For the religious protagonist, his new environment is a sinful and vicious place and thus in need of surveillance because "[t]he devil's too strong around here" which, for him, may be deduced to the height of the buildings hindering the influence of God (Kelman 122). Relating this topic back to his previous home in Ghana, Harri contends that he only committed a minor crime by stealing ice blocks from a restaurant which he eventually returned again (Kelman 122). To prevent potential disobedience in his neighborhood and to exhibit an element of hypervisuality (Pandey) again, the running text is strategically infused with depictions of signs demanding to affect the community's behavior, such as the forbidden action to climb the school's fence or the warning of the contamination of the neighborhoods' river (Kelman 46-47). For Pandey, the implementation of these visual elements paint the image of Harri's new geographical, but also social, environment as a place with a "oppressively rule-bound society" and "a world in which visual prohibitions constantly bar, ban, forbid, and ultimately contain his actions at every turn" (Pandey 55).

3.4 Social spaces in the experience of immigration

3.4.1 Call Me María

In contrast to geographical elements, one can claim that the immigration to any destination worldwide also entails the reality of assimilation to the location of immigration to varying degrees. As pointed out by Fitts, "[t]he notions of multiculturalism and transnationalism may go in and out of acceptance. However, to a large degree, any widespread tolerance and appreciation of ethnic and cultural otherness is a myth, and immigrants face enormous demands to assimilate" (61). In this respect, the previous characterization of the María's neighborhood in terms of its architectural physicality also sheds light to the difficulties faced in developmental stages of María's external perception of New York City. However, one must also investigate how internal, social aspects, such as the contact with the multicultural residents, play an integral part in María's acceptance of her new home base in the latter part of the narration. Reading the chapter 'Where I Am Now: the Tides, the Treasure, and the Trash' gives reason to assume that the neighborhood's demographic consists of a diverse assortment of people from various parts of the globe, because the protagonist understands its population as a result of "what the tide brought to the American shore" in the sense that it interestingly resembles the metaphorical accumulation of seaweed, shells, and trash at the beach in Puerto Rico (Cofer, *María* 15-16).

In terms of the environment's perception of María and the attitudes projected onto her character, there are only two indicative instances found in the narration. During the initial stage of her acclimatization, María is 14 years old and finds herself at a phase in her life where she is a young girl entering early womanhood. This circumstance leaves her struggling with her perception in the neighborhood, because she is called "[l]inda", referring to her beautiful appearance (Cofer, *María* 15). Yet María wishes for the people in her neighborhood to stop such behavior (Cofer, *María* 15). The theme of negativity is continued when María is involved in an incident concerning potential shoplifting at a local drugstore, which may be symbolic of the distrust in the Latina/o demographic in the American city. While spending some time in a drugstore, the shop's alarm goes off and María is prompted to empty her purse as she is wrongfully accused of shoplifting by the shop assistant (Cofer, *María* 63). In this scene, one can note an interesting

power dynamic between the male shop assistant and fellow customers, possibly representing mainstream US-culture, and María, who is depicted to belong to the cultural periphery. At first, the reader is invited to believe that the very event will follow a traditional portrayal of the protagonist's victimization resulting out of her unwarranted treatment of the shop assistant. This anticipation is also fostered when the shop assistant attempts to solidarize himself with other customers by noting "We know she's guilty, right, my friend?" (Cofer, *María* 64). The situation changes for the benefit of María when there is no evidence proving her theft, which, in the end, can be understood as a sign of power which María is able to obtain in this scene. María also recognizes the gravity of this form of empowerment, which motivates her to depart from the store slowly and confidently. On top of it all, she also consciously decides to repurpose the shop's counter by leaving behind little useless bits and pieces previously stored in her purse (Cofer, *María* 65).

María's shared immigration experience with her father is presented somewhat ambivalently. Through the characterization of María's father during their acculturation process, it is suggested that her familiar main person of reference in this new environment must be seen in a detached position from the protagonist, because María describes her father's assimilation in the way that "[h]e is connecting to the people in ways that do not include me." (Cofer, *María* 17). Contrarily to María at this point in the novel, her father is depicted to be gradually "becoming more part of this building, this street, this life" as "[h]e seems to be shedding his Island like an old skin" (Cofer, *María* 17). One element factoring into her father's adaption to the target destination and the enhanced feeling of distance between the two characters may be found in the theme of language. As previously mentioned in the novel, María's father once has been part of the respective community, which is also showcased by his knowledge and his resparked use of Spanglish as his sole medium of communication (Cofer, *María* 29). María additionally tells the reader that she is well aware that her father's gatherings at a local bodega with fellow inhabitants include meeting up with other women too (Cofer, *María* 31). Whilst one naturally can presume that the protagonist's feelings must be hurt in this context, María is portrayed to have empathy for her father's actions and behavior, as she reckons that he emerges himself deeply into the barrio life to not concern himself

with thoughts around the possible loss of María's mother, who is suspected to potentially remain in Puerto Rico for a lifetime (Cofer, *María* 17).

Extending the protagonist's interaction with other people in Cofer's writing, there are only a relatively small number of significant characters introduced explicitly in the novel which are part of María's new life. In fact, María confesses in a letter to her mother that she merely connects with peers, which she deduces to her assistant-like role for her father in their household and in his work schedule (Cofer, *María* 21). Nevertheless, one of them is María's best friend Whoopee Dominguez who can be seen as a key person facilitating María's migration process, which is also referenced at various parts in the work. Apart from Whoopee, María also establishes contact with her upper-floor neighbor, an Indian girl called Uma. Although it is told that Uma and María bond over cultural specimens like the spice achiote's use for both Puerto Rican cooking and its pigments use for the decoration of bodies by the Indian population in the Caribbean, it is suggested that Whoopee's personality has an extremely positive influence on the protagonist. Despite the briefly mentioned doubts and struggles with her appearance, the overall portrait presented of Whoopee's character in the chapter 'Picture of Whoopee' may be best described as a fun, energetic and fearless person (Cofer, *María* 38-41). Whoopee's uplifting effect on María may be illustrated best when the protagonist says that "Whoopee's face is like the sun at my window, lighting up my whole basement home" and that she "will make me laugh and look at myself in the mirror while she transforms me from María Triste into María Alegre. Whoopee is magic" (Cofer, *María* 18;82).

Similar to the impact generated by Whoopee's persona which can be found in María's circle of friendships, María also finds vital strength in the contact to her English teacher at her school, whose telling name is Mister Golden. He teaches the protagonist the worth of the development of rhetoric when he accentuates that "[w]ords are weapons. Words are tools" (Cofer, *María* 46). In this passage of the book, Mister Golden continues to empower María when he also praises her skillful use of linguistic structures during an English lesson and concludes that for him, she is a poet (Cofer, *María* 47). One further important scene in this specific part of the novel constitutes the account on how the teacher decides to instruct on María's class imperative structures. While

other colleagues in the classroom are prompted to alter their behavior in a restrictive manner; for instance, they are requested to have a proper posture or to be quiet, Mister Golden asks María to "[s]peak up", which can be interpreted metaphorically as well (Cofer, *María* 47). María's request to obtain a voice is further sustained when she receives the additional encouragement of Mister Golden who has composed music accompanying María's poems, so her poetry would be performed at the last assembly in school (Cofer, *María* 60).

María's migration experience in New York City is also informed by a quite pivotal revelation occurring during her grandmother's visit from Puerto Rico in the wintery February. In this part of the novel, the author sheds light on the general potential for multicultural tensions resulting out of in-group and out-group constellations in multicultural encounters and their influence on individual perspectives of the people involved. Spending time in the kitchen of the New York apartment, her grandmother stresses the comforting nature and feeling of her home in Puerto Rico. María's grandmother idealizes the island as she sets up a conversation between her granddaughter and her by saying "let me tell you about my Island in the sun, the place where I was born. A paradise" (Cofer, *María* 92). Provoked by the grandmother's input, María's father shares that he experienced the location quite differently. In fact, he recalls that during his life on the island, he was ridiculed by the family of María's mother due to his accent, as he specifies that the family, the local in-group, "called me *el gringo* because my Spanish sounded funny to their ears" (Cofer, *María* 93). In the following, María shares her point of view on the dispute witnessed between her father and her grandmother as she describes it as a "culture clash I have been hearing all my life. It is the old battle between Island Puerto Rican and mainland Puerto Rican. It is what finally drove my parents apart." (Cofer, *María* 94).

María's sense of opposition between her father and her grandmother is also discussed in the academic discourse. Even though people originating from Puerto Rico hold the U.S. citizenship, scholars have characterized the status of Puerto Ricans residing in the U.S. as being immigrant in terms of cultural differences, and thus Puerto Rican immigration must be understood in similar ways of any other Spanish-speaking demographic (Fitts 60; Morrow 179). Fitts views the unique position of Puerto Ricans as

"colonized citizens" as a further complexification in their migration process (59). Without doubt, one can relate a post-colonial context to the disharmonic relation between the demography of Puerto Rico and the mainland of the USA due to its historic trajectory. Soto thereby refers to work carried out by the historians Carrión and Scarano, whose analyses demonstrate that historical events involved with Puerto Rican population have left them with "a legacy of colonization, exploitation, and oppression both on the island and the mainland" (Soto 349).

The conflicting attitudes between Puerto Ricans from the island and Americans with Puerto Rican roots is what Soto refers to as a "cultural divide facing Puerto Ricans among islanders and mainlanders (*los de aqui y los de alia/those who are from here and those who are from there*)" which she deduces to the colonial roots of the island and the migration developments in the past (353). María herself is aware of the differences because she figures "Island and mainland Puerto Ricans are not exactly the same" due to their divergent conceptualizations of Puerto Rico (Cofer, *María* 37). Quite interestingly, the protagonist appears to re-enact these bicultural resentments discussed by Soto (353) when she takes a rather critical stance on the Latino/ pride of the American-born population in her neighborhood. The girl denounces that "they have been taught in Spanish that they are Island people. And they believe this myth because it makes them feel special" (Cofer, *María* 30). Nevertheless, at a further stage of the novel, the protagonist starts to realize that the divide between the island and the city concerning questions of identity and culture represents a conception that may be contested by blurring its lines, because she allows herself to ask "Am I an Island woman or a barrio woman? Can I be both?" (Cofer, *María* 111).

One major impetus for the protagonist's change of views on hybrid identities might be provided by the interaction with her grandmother during her time of visit. While spending time with her granddaughter, María's High School arranges an event called 'Who You Are Day' where students are asked to dress in a choice of clothing reflecting their identities (Cofer, *María* 95). An element of intertextuality is integrated into the novel when María's grandmother gives her advice for this event by reciting a quote from Don Quixote saying "I know who I am and who I may be if I choose" (Cofer, *María* 97). As a consequence, María's outfit consists of a variety of different items encompassing

both realms of the protagonist's life (Cofer, *María* 96-97). Finally, in the last passages of the novel, the protagonist reflects about the factor of agency in their immigration experience in the sense that the path of her and her father's future life is dependent on their will and their actions, when she says that she "felt sorry for her father, who was trying as hard as I was to earn a part in the script of our new American life that we have to write for ourselves, every day. *Así somos*. That's the way we are." (Cofer, *María* 124).

3.4.2 Pigeon English

When turning to *Pigeon English*, the readership is told at the beginning of the novel that the protagonist immigrated to England with his mother and older sister Lydia while his father and younger sister are still in Ghana. For the time being, Harri is convinced that he has to take on specific responsibilities in London because he says that "I'm the man of the house until Papa escapes. He even said it. It's my duty to look after every-thing" (Kelman 8). Furthermore, Harri's mother is reported to be at home rarely due to her working schedule in the hospital, which is logically caused by the apparent need to sustain Harri's family economically. Nevertheless, when the protagonist participates in a defining race at school, he mentions that "[t]here were lots of people watching [. . .] [o]nly not my Momma. She was at work again, she said she'd pray for me to win but I don't know if she'll remember" (Kelman 229).

As for the personal disposition of Harri as an individual, the partly naïve tone in his narration underlines that the protagonist himself is a rather innocent boy who is overall a very compassionate person, prioritizing the wellbeing of his loved ones, like the members of his family, his newly found love interest Poppy Morgan or other living beings such as birds. However, as the greater part of his family does not contribute to the majority of his social interactions on a daily basis, much of the protagonists' social environment is characterized by contacts with morally questionable people such as his neighborhood friend Jordan, who is said to carry a knife with him at all times (Kelman 132), or with the members of the Dell Farm Crew. Although the reader learns that the protagonist has made new friends at his school (Kelman 13), a more accurate picture of Harri's new life in the South of London may be defined by the concept of solitude as he lacks defining interaction with genuine attachment figures. Perfect suggests that the

protagonist's emotional isolation and fears concerning his new life induce Harri to imagine a dialogical relationship with a pigeon (189), which is a motive reflected in his initial impetus to establish contact with a bird is because "I just want something that's alive that I can feed and teach tricks to" (Kelman 25). At times, one may also claim that the imaginative connection to a pigeon appears to be symbolic compensation for the protagonist's missing father figure (Perfect 189). This relation to the protagonist is verbalized by the parental tone employed in the passages representing the pigeon, for example, Harri asks the pigeon to guard the dying process of the footsteps in the cement on Lydia's birthday (Kelman 210). Vice versa, the proposition of the parental character of the pigeon is reiterated through the wording used when the bird observes Harri's walk to school saying "*I watched the sun come up and saw the boy off to school*" (Kelman 26). Finally, when Harri is dying at the end of the novel, the pigeon is experienced to be watching the protagonist and to be standing by his side by saying "[*h*]*old on, I'm coming. Hold on*" (Kelman 262).

Apart from creating an imaginary companion to confront his new life, one may also pose the notion that Harri employs a different coping mechanism to counterbalance the social void in the protagonist's new life, which is symbolized in the wish to investigate the murder of the young boy successfully. For the protagonist, revealing the identity of the murderer may be interpreted as a means to pay "homage to the dead boy" (Rahbeck 434), who showed Harri a genuine act of kindness at school when he was picked on by other colleagues (Kelman 47). Harri feels obliged to take a stand for the boy, which is a motivation that is clearly communicated when he asserts that "[t]hat's why I have to help him now, he was my friend even if he didn't know about it. He was my first friend who got killed and it hurts too much to forget" (Kelman 48). What began to be a "personal mission" indebted to the unnamed boy (Kelman 47), develops into the added motive that when rewarded a financial compensation after the case was solved, Harri would invest the money to finance the migration of the rest of his family to England (Kelman 48).

The overall effect of the social organization of England on the ways in which Harri experiences English society might be considered as quite irritating when he notes that "England makes people go crazy like that" and amusingly theorizes that this state of

mind is potentially caused by the fuels emitted by "too many cars" (Kelman 76). A further observation on the cultural differences between English and Ghanaian society is made when Harri attends the dead boy's burial. In this context, he compares the means of conduct during funerals in England and Ghana and feels that these Ghanaian occasions feature a considerably greater element of joy and openness to the community. The boy once joined a funeral of a local taxi driver in Ghana by dancing along with other members of the community so that he "even forgot that somebody died" (Kelman 35). In reference to his ideas projected onto the image of English society, Harri is of the opinion that people in his new environment are characterized by a great degree of mistrust in people, most probably caused by fear, when he says that "[i]n England they can never tell if it's a trick or serious" which he sees as a result of being "tricked too much and it makes them forget what the serious feels like" (Kelman 150). Harri's view on English people thus also includes the perception that "nobody helps you if you fall over. They can't tell if you're serious or if it's just a trick. It's too hard to know what's real" (Kelman 130). This reluctance to help the community and the lack of authenticity strongly correlate with the appearance of Harri's London in terms of its geographical traits outlined previously.

Nevertheless, throughout the continuation of Harri's accommodation process, it is indicated that the protagonist starts to find pleasure in his new surroundings and somewhat comes to terms with his existence in London's social landscape. As the school term progresses, a scene about the beginning of summertime in England is integrated, which demonstrates the multiculturalism and diversity in ethnicity found in Harri's community. To welcome the warmer climate, inhabitants of London open the windows widely, decorate the windows with their flags indicating their nationality and accompany this "tradition" with different types of favored music (Kelman 204). Delighted by this scene, Harri decides to join the tradition by blasting his favorite Ghanaian artist's song on the CD player and describes this moment as "lovely. It made me want to dance. I was smiling from ear to ear, I couldn't even help it (Kelman 204).

When one looks at Harri's individual construction of his own identity in the novel, it appears that narrator recognizes himself in the titular pigeon to some extent, because this type of bird is generally associated with feelings of aversion and even disgust in

most metropolitan areas as they are understood as carriers of bacteria. One of the instances in which the protagonist's identification becomes visible is after Harri has an imaginative encounter with his special pigeon. He remarks that this pigeon doesn't possess any bacteria which leads him to the assumption that he must not clean his hands (Keman 9). More significantly, this passage continues by Harri noticing that in England, "[e]verybody's scared of them [germs] all the time. Germs from Africa are the most deadliest, that's why Vilis ran away when I tried to say hello to him, he thinks if he breathes my germs he'll die. I didn't even know I brought the germs with me" (Kelman 9). Harri's explanation for the rejection of his colleague is based upon the idea that African people are viewed as contaminated individuals threatening the health of the local population, which immediately creates a parallel between pigeon and migrants. As indicated by Perfect, pigeons like many other bird species, are described to migrate and change locations to maximize their chances of survival in the novel, which is a process dictated by the seasons (193). Considering the significance of the pigeon which is reflected in the title of Kelman's novel, Harri perceives 'his' pigeon to be a "*fellow migrant*" (Perfect 193). However, both their presences at their destination are not warmly welcomed; in fact, one may argue that they are "perceived and treated as dirty, unwelcomed invaders" (Perfect 193). A further passage in which the perceived threat of the intrusion of pigeons may be interpreted as a resentment towards immigrants is when Harri criticizes the nets installed at balconies to prevent pigeons from "getting in", when he contends that "I don't even agree with it, they're not hurting anybody" (Kelman 16). This social tendency to approach Harri's family of immigrants with skepticism, aversion, and racist attitudes is expressed exemplarily through the dialogue between Harri's mother and Harri's aunt Sonia, in which his mother reports an incident during one of her shifts in the hospital. The reader is informed that one of the patients refused the inclusion of Harri's mother in her birth, indicating reasons based on her ethnicity, as she wished to have "no fuzzy-wuzzy" who "just got off the boat" present (Kelman 42). Correcting the patient that she migrated to England via airplane, Harri's mother is ironically forced to apologize for her alleged inadequate behavior (Kelman 42), making it transparent to the reader that Harri's mother faced both instances of direct and indirect racism at her workplace (Perfect 194).

In relation to the racist mistreatment of the immigrant demographic, Harri attains the view that the police represents an organ that is not to be trusted. The protagonist's negative attitudes towards the police are intensified when Harri witnesses the deportation of a Pakistani family in his neighborhood. As discussed earlier, Harri's environment depicts a world of a permanent supervision executed by the official control system and simultaneously also a setting inhabited by characters committing murder, assault, theft or fraud. Ironically, these actions are not depicted to be grasped by the official control organs. The only characters portrayed to get into conflict with the police is the family who chose to live in England illegally (Perfect 194). While watching the deportation, Harri's reaction to the violent scene is met with a high degree of miscomprehension and uneasiness ("It wasn't even fair. He didn't even poison anybody" (Kelman 182)). By the time the husband refuses to depart and thus clings onto his car with his fingers, the police forcefully pull him away so that Harri can her the nails breaking (Kelman 182). What seems vital to mention in this context is that, usually, brutality described in the novel generates a certain sense of excitement in the main character; however, in this scene, Harri is portrayed to feel genuine compassion for the family. The cruelty and inhumanity of the police's treatment of the family is communicated when Harri compares the Pakistani man to "an alien", implying his handling as a marginalized person of the English society while de-humanizing the character at the same time (Perfect 194).

Lastly, one may also argue that the deportation of the Pakistani has severe psychological repercussions for the protagonist, because he starts to question his family's legal status in the country, and thus he worries about their potential confrontation with the executives. Harri is afflicted by the liabilities of the visa in possession of his family, clearly adding tremendous pressure on the 11-year-old-boy. One may argue that Harri's is fully aware of the fact that his aunt Sonia resides in England illegally, as he tells the reader that she has taken extreme measures to conceal her identity:

> Auntie Sonia burned her fingers to get the fingerprints off. Now she has no fingerprints at all. It's so if the police catch her they can't send her away. Your fingerprints tell them who you are. If you have no fingerprints, you can't be anybody. Then they don't know where you belong so they can't send you back. Then they have to let you stay. (Kelman 93)

3.5 Linguistic spaces in the immigration experience

Given the fact that both protagonists originate from regions of non-standard English background, the different languages presented in both narratives are also of high relevance for the depiction of their immigration experience. Thus, this section discusses the general tendencies of the inclusion of different languages into English mainstream fiction, which is then followed by a detailed analysis of the roles of Ghanaian English, Spanish and, Spanglish in the two literary works chosen for this thesis.

3.5.1 The incorporation of other languages into English discourses in main-stream fiction

A discussion of language – which languages are favoured over others, which languages are allowed to roam free – is always a discussion of power. (Garcia 418)

As illustrated in the quote by Garcia, the discussion of the usage of languages according to factors such as their prominence and legitimacy in society is invariably related to the factor of authority, hegemony and influence. Revisiting the argument of power and the status granted of the English language utilized by the dominant Anglo-American part of society in the previous chapter of this thesis, one may argue that the inclusion of linguistic systems other than standard English into mainstream fiction targeting English-speaking audiences may suggest a political act. Reichl clarifies that, in the case of formatting lexis from other languages in standard English fiction, "a text draws attention to the linguistic difference", resulting in "an awareness-raising function and educating, didactic purpose" (*Cultures* 80). Moreover, one also must draw attention to pragmatic reasons, because specific linguistic choices in the text might be a reflection of "the reality of the market place" and its implied readership (Torres 77). Additionally, the distinct formations of the inclusion of other languages than standard English must be seen as a product of the negotiation processes between the "authors, editors, and publishers" of the literary works (Torres 77) adhering to "the publisher's standard procedures and wishes" (Reichl, *Cultures* 81). Nevertheless, the results of these processes are worth analyzing as they affect the readership and create modes of interpretation (Reichl, *Cultures* 81).

Apart from overt and covert political aspirations, the purpose of the insertion of Spanish lexis can be seen in the representation of a "culturally specific Latinidad", meaning that

mixing languages is used to raise questions of Latino/a culture, identities and historical legacies (Torres 79). More generally speaking, the inclusion of other languages generates "an impression of local colour on the page" (Reichl, *Cultures* 80). Cofer explains that her decision to include Spanish in her works serves to depict the linguistic realities of her characters. The writer remarks that

> [w]hat I do is to use Spanish to flavor my language", which is utilized "as a formula to remind people that what they're reading or hearing comes from the minds and the thoughts of Spanish-speaking people. I want my readers to remember that [. . .] My English is not a political choice; it's a choice of expediency. (Hernández 102 qtd. in Torres 80)

What seems paramount in the quote by Cofer is that the author wishes to depict the linguistic realities of her characters, potentially driven by the "desire to reflect meaning through the use of precise, individual words, regardless of language", which may identified in the fact that "there are certain realities that English is inadequate to describe" (Garcia 422). Without doubt, the depiction of language realities can be seen as a part of the character's selves, as the inclusion of non-standard language in fiction serves an "identificatory function" (Reichl, *Cultures* 108).

To develop standard English literature into a "contact zone" of different linguistic and cultural realities (Reichl, *Cultures* 76), a variety of insertion techniques into prose according to different degrees can be employed. The most apparent and most common technique to infuse prose texts with foreign lexis in English mainstream publishing may be to add vocabulary whose meaning may be easily inferred by the context of its presentation (Torres 77). For this strategy, vocabulary items which are semantically linked to culture including "food, clothing, festivities, religion, family names and functions, and endearments" (Reichl, *Cultures* 77-78) are included into the texts. In her analysis of works of Puerto Rican writers, Torres stresses that this technique of the 'Latinization' of texts enables a monolingual readership to recognize parts of the work to be 'Latino/a' or 'Spanish' and to comprehend these items with no or little understanding of Spanish due to their "familiarity and circulation in popular culture" (Torres 78). Considering a mainly monolingual readership communicating via English in their personal lives, a further method to implement different linguistic repertoires into English

literature is to insert translations. In the analysis of Black British Literature, Reichl identifies the diverse translation techniques used in a "continuum that stretches from potentially hermetic or untranslated items to potentially fully translated ones" (*Cultures*, 86). Torres argues that the provision of explicit translations of Spanish lexis presented does not pose a challenge to the monolingual readership presupposed in the publication of the works (Torres 77). Moreover, Torres reveals that Spanish structures imposed on the reader are most likely to be formatted differently via the use of italicization, which, symbolizes the foreignness of the Spanish vocabulary inserted (80). Italicizing and inserting culturally relevant words may render the production of a more "ethnic text" (Torres 78). Reichl also highlights that the 'marking' of words and phrases derived from other linguistic systems "puts even greater distance between those words and the rest of the text" (*Cultures* 79). Apart from italicization, "visual distance" may also be generated by the provision of asterisks or footnotes (Reichl, *Cultures* 79). The estranged appearance of non-English language elements in English fiction, particularly in American literature, resulting out italic formatting is also commented on by Lauret (2). Nevertheless, from a pedagogical standpoint, readings texts featuring such techniques of insertion may be of great value for a monolingual readership. In the case of mixing English with Spanish structures, this may present a helpful introduction to Spanish and the opportunity to "learn that the Spanish language is an intrinsic part of Latino/a life and thus of the American multilingual reality" (Torres 77).

A different analytical perspective on these strategies mentioned points to the ideological issues deriving from the insertion of Spanish, as they may "reinforce monolingual linguistic complacency" (Torres 81). First, the inclusion of Spanish by such means may "perpetuate mainstream expectations of the Latino/a text in that [monolingual readers] can make the text exotic and allow the readers to believe that they are interacting with and appropriating the linguistic Other" (Torres 78). Essentially, the accessibility of text's meaning brings about that "a reader does not have to leave the comfortable realm of his/her own complacent monolingualism" (Torres 78). Potential reasons for the provision of translations are that the majority of works target a monolingual English-speaking audience who authors "may not wish to alienate" (Torres 79). The "cushioning" of Spanish lexis is argued to "allow the reader to sense that s/he is entering the linguistic world of bilingual Latino/as without having to make any effort" (Torres 81).

However, there are also issues arising out of the display of cushioned degrees of other languages in English fiction. Although highly beneficial for its didactic use due to its mediational role between the cultures presented in the reading process (Reichl, *Cultures* 80), the overall assistance in the accessibility of a monolingual readership enables these readers to maintain of control and power during their negotiation processes with socio-cultural elements and individuals of 'the Other' in the text (Torres 81). In other words, English-speaking readers can encounter an 'Other' in the literature without facing the threat of compromising their position of power (Torres 93). Shifting the perspective to a bilingual readership, a problem inducing from the employment of added translations is that readers "must endure redundant references" in the process of engaging with the narrative of such texts (Torres 78). In contrast, the decision to synthesize English prose texts with foreign structures may pose a more challenging reading experience for monolingual readers when these items remain untranslated or formally indifferent to the text passages composed in standard English (Torres 78). Reichl characterizes that the uniform presentation of standard English and other linguistic enables a two-fold potential for analysis. First, the work may represent a pluralistic understanding of the English language system and thus an "attempt to pass an understatement on the evened-out multiculturality of the cultural and linguistic background of the novel" (*Cultures* 80). Alternatively, the eradication of formal differences may be identified as an ignorant or biased means "to eliminate differences of the other culture and language" (Reichl, *Cultures* 80). A further, comparatively subtle option to add foreign lexis to English literature constitutes the usage of 'calques', which represent English verbatim or figurative translations of words or phrases (Torres 78). Stylistic choices to integrate different lexis without further translations and calques on the word or phrasal levels are seen to target and thus privilege a bilingual, bicultural readership, as instances of miscomprehension of monolingual readers may cause frustration during their reading experience (Torres 78). Apart from the possible creation of irritation in the minds of monolingual readers, using these techniques may undermine the overt commercialization processes of Latino/a language and culture which are at work when incorporating generic vocabulary of Latino/a popular culture or providing additional translational statements (Torres 78). Moreover, the insertion of untranslated

vocabulary "tend to provide special pleasure to the bilingual reader", whereas "monolingual readers may not have complete access to the text" (Torres 83).[3] Therefore, monolingual readers are often able to decipher the meaning from the context, yet sometimes, they must resort to a dictionary, and occasionally", the meanings of remarks will remain inaccessible despite the use of reference works (Torres 83).

Ultimately, the mainstream publishing of English fiction the consecutive use of foreign lexis as a linguistic medium to expand narratives affect literary works differently. In some works, one may report a balancing act between the commodification of a Latinidad and the subversion of the dominant linguistic and cultural discourse presented (Torres 91). Additionally, the fine line between the diverse representation of the interplaying languages may engender a cultural approximation between Anglo-American and Latino/a culture, yet the interplay of languages may also enhance cultural differences and the presentation of 'Otherness' seems inevitable (Torres 91). In relation to other languages entering British literature, Reichl interprets their existence with "the changing nature of the English language" and its production of fiction (*Cultures* 80). Similarly, Lauret examined the inclusion of non-English language patterns into English literature by her analysis of 'wanderwords', which suggests a variety of effects on the readership (2). For Lauret, these lexical items may be understood as "words and phrases in other languages that disrupt, enchant, occlude or highlight the taken-for-granted English of American literature and can thereby perform wonders of poetic signification as well as cultural critique" (Lauret 2).

3.5.2 Ghanaian English and standard English in *Pigeon English*

In Kelman's *Pigeon English*, the mainstream text composed in English is frequently infused with terms of London slang as well as instances of Ghanaian English lexis (Bedford 340). However, when reading Kelman's novel, one can only examine a singular passage in which the protagonist directly addresses his engagement with standard English, as Harri explains that "[i]n England there's a hell of different words for everything. It's for if you forget one, there's always another one left over. It's very helpful. Gay and dumb and lame mean all the same. Piss and slash and tinkle mean all the

---

[3] Torres focuses on Spanish but this may apply to any language other than standard English as well.

same (the same as greet the chief). There's a million words for a bulla" (Kelman 5-6).[4] The boy's naïve and partly comical appraisal for the abundance of English vocabulary is only briefly mentioned, yet one can deduce from the passage "[i]t's for if you forget one, there's always another one left over. It's very helpful" (Kelman 5) that Harri finds himself in the process of acquiring a repertoire of English vocabulary. Moreover, the readership is confronted with Ghanaian vocabulary which, revisiting the strategies employed and analyzed by Reichl (2002) and Torres (2007), is formally is not marked by the device of italicization and thus not instantly indicated as 'foreign' linguistic elements of the text. More specifically, the meaning of the Ghanaian term 'bulla' is not referenced via translation or facilitated by the direct co-text of the passage, which implies the consultation of a reference work by the monolingual reader. Nonetheless, after reading through the broader context of the presentation of the respective term, one may argue that the meaning of the lexical item is insinuated when Harri recounts an incident at school with one of his peers, Connor Green. When the protagonist is asked if he has got happiness, the reader is ultimately told that posing this very question is in fact a wordplay, which, pronounced with a different intonation pattern, enquires about whether the person talked to has got a penis ("Have you got happiness?" (Kelman 6)).

Apart from this passage, there is a profound number of instances in which the text is infused with Ghanaian vocabulary where its meaning cannot be derived from the environment of presentation, such as the language used in the description of one of the inhabitants of the protagonist's neighborhood. Harri characterizes Terry Takeaway as an opportunistic thief and seller of pirate copies who is "dey touch" (Kelman 19), which by no means can be comprehended by contextual guessing or inferring.[5] The challenges imposed on the readership primarily speaking English, who most likely is not familiar with Ghanaian cultural and linguistic elements, are also discussed by Perfect. Although vocabulary items of English slang are often further explained by the protagonist, the reader has to find out the meaning of Ghanaian linguistic elements themselves (Perfect 192). This idea also reflects the author's motivations. In an interview,

---

[4] The Ghanaian term 'bulla' may denote the male genitals and the colloquial phrase 'greet the chief' may be synonymous with urinating (Ghanaian Dictionary, 'bulla'; Green's Dictionary of Slang, 'greet the chief').
[5] The term 'dey touch' may refer to the English 'crazy' or 'mad' (Ghanaian dictionary, 'touch').

Kelman states that he intended to provide readers with "new ways of expressing themselves" and that he appreciates the reader's consecutive consultation of online resources to grasp the meaning of Ghanaian English references (Lawless 1).

A more facilitated interchange between structures of standard English and Ghanaian English can be identified in that the context of the insertion functions as a predicament to the comprehension of their meanings. This can be exemplified by the protagonist's imagination of his future funeral setting and the direct comparison to the style of the dead's boy coffin (Kelman 34). Harri notes the coffin of the dead boy is adorned with an emblem of the Chelsea football club, which to Harri is aesthetically pleasing as it "looked bo-styles" (Kelman 34).[6] A further frequent use of the Ghanaian vocabulary item 'chook' suggests its importance for the narrative, as it not only foreshadows the protagonist's fate and end of the novel, but also because it is linked to the novel's central theme of reoccurring violence. The presence of this Ghanaian verb in the work can be interpreted ambiguously. One the one hand, the problematic reading of the term 'chook' may denote that violent behavior is deeply intertwined with Ghanaian culture, representing a racist argument to be dismissed. On the other hand, and more plausibly, referring to the act of stabbing in Harri's Ghanaian L1 code may illustrate the word's gravity for the work and its emotional relevance for the protagonist. Alternatively, it might also reflect the conventional language practices used by Harri's peers in the neighborhood. One of the many times in which 'chook' is inserted into the text is at the beginning of the novel, when Harri shares that he "chooked", stabbed (Blench 12), his arm with a fork in order to gain a sense of the pain the dead boy must have felt during his attack (Kelman 11). In addition, the meaning of the term is communicated when Harri continues the topic by asking his sister how one must experience being stabbed to death and again makes use of the same Ghanaian word ("I wonder what it feels like to be chooked for real" (Kelman 11)).

Another striking employment of Ghanaian lexis is embedded in the description of one of the numerous investigation acts of Harri and his friend Dean in which the boys watch out for any suspicious activity and clues around a food truck (Kelman 154-155). To stress the danger exuding from the food truck "Chips n Tings" which is believed to be

---

[6] The Ghanaian term 'bo-styles' may signify being 'in style' (Blench 8).

a hub for drug trafficking, Harri confesses that he would never visit this place, "even if the hunger idey kill me" (Kelman 155), translating to not even 'in case of tremendous hunger' (Blench 21). In this passage, the readership also learns that the boys' investigation at the food truck consumes a considerably long time span (Blench 15), as Harri says that "[w]e were there for donkey hours" (Kelman 155). Lastly, by the time Harri exposes his sister's bleaching of clothes involved in the murder of the dead boy by the DFC, the protagonist is convinced that their mother would react to the fact that his sister used the entirety of the household's rather negatively because he is convinced that "Mama go sound" Lydia (Kelman 72). Given the general violence part of Harri's neighborhood, the reference to the sound of slapping someone (Ghanaian Dictionary, 'sound') is repeated periodically, which gives the readership a chance to grasp its meaning after all.

The phonetic characteristics part of the Ghanaian English used in Kelman's novel additionally makes it accessible to the reader. At times, the oral pronunciation of words encountered may assist the reader in deciphering the meaning of words presented in the novel, which is, for example, the case for "gowayou" translating to 'Go away you' (Kelman 10; Ghanaian Dictionary, 'gowayou'). The readership is first introduced to this term when Harri and Lydia have one of their numerous dialogues characterized by constant, yet mostly playful, teasing. In line with the argumentation posed by Reichl and Torres, Kelman also infuses his novel with Ghanaian English language denoting words associated closely with Ghanaian culture. One of these instances is incorporated into the mainstream text when Harri describes the family's attendance of church: the protagonist mentions that her sister prepared "cassava for fufu", which is staple dish commonly consumed in Ghana. Another inclusion of Ghanaian lexis of cultural significance is when Harri has a phone conversation with his father in Ghana and wishes that his father would bring Ghanaian sweets called "Ahomka" with him by the time he would immigrate to England (Kelman 9).

Considering the general role of the insertion of Ghanaian English and slang in *Pigeon English*, Kelman asserts that his novel represents a work of linguistic recognition of pidgin English, when he confirms that language serves the character-like- function in his narrative (qtd. in Lawless 1). Reichl's "identificatory function" (*Cultures* 108) can be

applied to the work as well, because Kelman's characters utilize Ghanaian vernacular to obtain control over their lives which are marked by facing severe intractable hardships. He concludes that

> [i]t's all a way to impose their own identity in an environment which in many ways they have very little control over. I mean these are kids who have little say in their destinies. They're trying to make as many of their own rules as they can to feel a little bit of control. The way they talk to each other is one way of doing that. It's a very protective bubble (qtd. in Lawless 1).

A further point to be addressed in the relationship between the non-standard form of Ghanaian English and standard-forms in Kelman's novel constitutes the consideration of the title, *Pigeon English* and its apparent instance of homophonization, which generates a dual interpretation of the title. First, one may attach the title to the paramount character of the pigeon in the novel, whose presence and significance for the protagonist has been elaborated previously. Secondly, a closer look at the concept of pidgin Englishes may be generated by the formulation of the title. On a denotative level, it is fitting that the novel features numerous instances of Ghanaian English as a form of pidgin English. Expanding the reading of the title to a connotative level, the symbolism utilized by the pigeon may give rise to the discussion of language attitudes projected on forms of pidgin English. As pointed by various sociolinguists (Jenkins, *Englishes* 19; Mufwene 113; Wardhaugh 58), forms of pidgin and creole language systems have been traditionally subjected to attitudes suggesting the speaker's inferior and flawed status. Since pigeons are linked to concepts of impurity in Kelman's novel due to their portrayal as the carriers of germs severely affecting one's health (Kelman 9), one may connect the idea of pigeon's insanitary status to the notion that forms of pidgin English are commonly referred to as 'broken English'. Ultimately, this argument can be connected to the disillusioned perspective of the "pursuit of linguistic purity" (Chow 19), from which non-standard languages are viewed as contaminated alternations of standard forms of English.

Ultimately, one may also argue that a great proportion of Kelman's work represents an implied translation aimed at an English-speaking readership, which can be deduced to the fact that the protagonist is likely to communicate with his family members through Ghanaian English regularly. However, most dialogues are reproduced by the hybrid

use of 'cushioned' Ghanaian English, English slang terms, and standard English. Thus, the language strategies employed in *Pigeon English* make use of the device of 'dubbing', which can be identified as "a technique by which the language that a character would naturally speak on the story level of the novel is replaced by the language of narration" to secure the reader's comprehension "on the discourse level" (Reichl, *Cultures* 101-102). Reichl highlights that dubbing as a narrative strategy becomes vital for the "textual accessibility" of the work, especially when "the protagonists or the main characters in the fictional reality of the text speak a language other than English" (*Cultures* 102).

3.5.3   Spanish, Spanglish and standard English in *Call Me María*

As the title suggests, *Call Me María: A novel in Letters, Poems, and Prose* as a work of fiction can be characterized as "formally hybrid" due to its use of multiple literary genres (Vermont 77). Similarly, the combination of language structures of Spanish, English and, Spanglish render Cofer's work as "linguistically hybrid" (Vermont 77), which can be seen in connection to the creation of transnational identities of the characters in the novel.

Despite its hybrid linguistic landscapes, there are also instances of dubbing in Cofer's work, as María's encounters with other family members and friends in the book are primarily narrated by standard forms of English, which arguably would not correspond to her communicative real-life practices. One of the most recognizable situations, in which the protagonist "replace[s] the character's original tongue with another" (Reichl, *Cultures* 103), constitutes the conversation between María and her grandmother. During her grandmother's visit in the city, María's grandmother is depicted to talk about Puerto Rico in English, which, in reality, would have been communicated through Spanish, because her grandmother is reported to have a "limited understanding of the English language" (Cofer, *María* 102). In contrast, readers are also presented with passages in the narrative overtly marked as translations, which is the case for the journal entries written by María's grandmother. Although also infused with Spanish lexis, these chapters are explicitly indicated as English content and products out of "[t]ranslating Abuela" and her journal (Cofer, *María* 100-103).

A closer look at the languages presented reveals that Cofer employs different strategies analyzed by Torres (77-81), confronting the readership with forms of non-standard English, in this case Spanglish, and Spanish that relatively accessible while reading the work. First, one must address the strong formal tendency to present instances of the inclusion of Spanish and Spanglish vocabulary via italicization which underlines their difference to the standard English used in the novel. Second, given the paradisiac character attributed to the island of Puerto Rico in various parts of the work, the novel features Spanish lexis construing exotic imageries while referring to objects and characteristics found on the Puerto Rican island (Vermont 80). Instances of such allusions can be exemplified when María describes her mental images associated with Puerto Rico; she bears "images of tropical flowers in bright colors" that are "*azul, rojo, verde, amarillo*" in her mind (Cofer, *María* 36). As pointed out by Garcia (419), Spanish lexis is also inserted which can be comprehend without great difficulty due to their contextualization of the accompanying co-text, as exemplified by the following passage: "I play this game with my friend Whoopee, who wears combat boots; she changes the strings to match her clothes every day [. . .] We try to guess what kind of person is going by just from their *zapatos*, by the way they walk" (Cofer, *María* 21). The 'Spanglification' of English idioms such as "*La maestro has me entre un rock and a hard* place" (Cofer, *María* 18) may also pose no great difficulties to English-speaking readers who are familiar with such expressions.[7] Thirdly, the comprehension of Spanish structures of monolingual readers is ensured when the protagonist's voice is used to translate the language presented, as she for example tells that "[m]y grandmother [. . .] started calling me alegre, which means 'happy' in Spanish" (Cofer, *María* 7). A further example of this device can be documented when María recounts a conversation between her and her father while she is composing a letter to her mother in the following: "'*Que haces?*' My father's favorite question to me, 'Watcha doin'?' No matter how obvious it is" (Cofer, *María* 29). In this dialogue, one can also observe the seamless incorporation of Spanglish into the discourse by the response given by her father, who says "'[*p*]*ues*, tell your mother that I'll write to her soon. *Estoy muy* busy. *Muchas problemas*, you know?'" (Cofer, *María* 29).

---

[7] This Spanglish phrase may translate to 'The teacher has put me in a dilemma' (Casuso s.p.).

María's relation to forms of standard English is established early on in her childhood, because the reader learns that her mother is an English teacher on the island who would make great efforts to talk to her daughter in both Spanish and English (Cofer, *María* 6). Moreover, one can claim that a high proportion of the work reflects thinking about obtaining standard English language, which is portrayed to benefit the future socioeconomic prospects of individuals. One example for these arguments is that María's upbringing influenced by a bilingual mindset is exemplified in the chapters 'Scenes from my Island past, Part One and Part Two', when the protagonist recalls a story of her earlier childhood involving the use of English. It is suggested that, at the age of six, Maria's mother chose to converse with María in English, which for María was due to the circumstance that "she thinks I should know English in case we all move to the United States" (Cofer, *María* 8). At various points of the novel, it is stated that the mother's choice for the inclusion of English into the linguistic means of parenting is inseparably linked to their mother's ambitions to provide María with a comparatively more qualitative schooling experience in the American secondary and tertiary educational system; the objective to enroll María into a distinguished college is particularly stressed (Cofer, *María* 11). In connection to standardization, norm-setting and phono-centricity, it is also implied that María's acquisition of the standard English language system heavily involves the practice of pronunciation, as her mother is particularly concerned with the, considering its non-existence in the Spanish sound system, relatively difficult mastery of the fricative consonant θ featured in words such as 'thousand' (Cofer, *María* 11). The language attitudes associated with pronunciation are also incorporated into the novel when María takes notice of the accent of her Spanish teacher, Miss Stuckey, who "speaks Spanish with an accent that sounds like the United Nations of Below the Border" (Cofer, *María* 19).

Being aware of the standard English language expected in an academic setting, María's mother teaches her daughter structures considered to be "perfect textbook English", which is perceived to enable the protagonist to pass her exams in college (Cofer, *María* 11). Later in the novel, the protagonist seems to have adopted the idea that the acquisition of English provides a means to start an academic career which consecutively will enhance her professional and economic prospects. María informs the reader that her "goal is to get into college and move into an apartment above ground where I

can see the sky through my windows instead of the legs of people on the sidewalk" (Cofer, *María* 21). The examples provided validate the claim that María's perception of standard English reassures concepts part of the sociolinguistic discourse regarding the potent status of English in contemporary society as elaborated on by Phillipson (2008) and the ensuing idea that its acquisition is portrayed to be of immense linguist capital (Bourdieu 1990). For María, developing a competent proficiency level of standard English may not only grant her access to better educational chances compared to the system run in Puerto Rico but also may increase her social and economic status in US society. María's conviction is symbolized by her description of the location of her future apartment "above ground" (Cofer, *María* 21).

María's internalization of the impact and "virtual currency" (Flynn 228) associated with standard English serve as a valid explanation why the protagonist is fiercely determined to acquire standard English in New York City. The girl announces relatively early in the narrative that she will "conquer English" (Cofer, *María* 14). In this context, one may also pose the notion that the use of the verb 'conquer' stirs up imagery of fighting, which leads to the argument that the acquisition of standard English patterns may be compared to her succeeding over a linguistic battle to some degree. Furthermore, the character's decisiveness implies that María is not afraid to claim ownership of English (Widdowson 1994). Given the protagonist's purposefulness, María, a native speaker of Spanish and learner of ESL in Puerto Rico and following of ENL in New York City, employs a further strategy to increase her English proficiency as she decides to resort to the medium of English for the letter-correspondence with her mother (Vermont 78). In their exchange of letters, one can sense that the girl takes the expansion of her English repertoire extremely seriously, which can be exemplified by the fact that her English teacher's appraisal for her well-developed linguistic skills in class has the potential to elevate the mood of the protagonist; it leaves her "*alegre*" (Cofer, *María* 22). Moreover, one must highlight that María recognizes the power of English regarding her integration into American society. In an unsent letter to her mother, María describes her current daily routines to reciting catechisms so she could enjoy her future ("That is what I feel like I am doing repeating the English lessons so I can live in this cold city" Cofer, *María* 62). Additionally, she also shares her plans to initiate contact with the

English-speaking demographic around her when she says that "[t]oday I will go down-town by myself. I will practice English with real people and try to learn more about the world outside this block" (Cofer, *María* 62). María hence realizes that the attainment of her goal requires her to add actual interactions with English-speaking interlocutors to her learning experience, as "genuine linguistic assimilation is extremely hard to achieve, since a language is clearly not learned but lived" (Morrow 184).

In addition to the realization that the skill set of communicating in standard English is likely to increase the protagonist's outlook on her socioeconomic future, one can also argue that the María has attached emotional value to the English language prior to her immigration to the city. At the beginning of the novel, she credits the English language for their parents' relationship to some degree, when she identifies it as a form of linking device for her parents: "[t]hey fell in love because she spoke English very well; it was her best subject in school" (Cofer, *María* 8). However, by the time protagonist and her father immigrate to New York City, one may interpret the circumstance that María's father prefers to communicate in Spanglish rather than English or Spanish (Cofer, *María* 29) as symbolic for the further estrangement between girl's parents, because her mother is depicted to make use of either a Spanish or English linguistic repertoire only. Reasons for her father's instant change of language usage are hinted at when it is reported that, while still in Puerto Rico, he was ridiculed for his accent when speaking Spanish (Cofer, *María* 29;92). Furthermore, both María and her mother describe her father's capacity for Spanglish communication as "impeccable" (Cofer, *María* 121), which provides an additional explanation and motivation for his father's re-entering into the language and culture of his childhood.

Aside from her father's means for communication, further representations of Spanglish as an element of non-standard English in Cofer's novel are brought forth by the distinct depiction of the role of Spanglish vernacular. As already mentioned previously, one of the primary social contacts of the protagonist is the local Whoopee Dominguez who is first familiarized in the chapter 'Spanglish for You and Maybe for Me'. In the very chapter, the readership is introduced to Spanglish which is indicated to be the primary language system of and for communication in María's neighborhood. María shares that she makes friends with the local girl who communicates with her interlocutors in

Spanglish structures, which, for María, is distinct for her neighborhood as Whoopee is portrayed to talk "the barrio way" (Cofer, *María* 18). One the same page, the protagonist further characterizes her gradually increasing exposure to Spanglish because she is beginning to sense and observe this "new dialect invented by people who can dream in two languages", referring to standard English and Spanish, which she previously perceived as a form of "broken English" (Cofer, *María* 18). However, María is quick to correct her negative attitudes towards Spanglish by acknowledging that Spanglish represents a linguistic system comprising a distinct set of grammatical rules and patterns, which she exemplifies by saying "*Oye, vamos to the marqueta ahora*" (Cofer, *María* 18).[8]

At this point of the narrative, María is also of the opinion that the successful comprehension of Spanglish structures requires complete immersion, because she tells the readership that "you have to dive in feet first before it starts making sense" (Cofer, *María* 18). Simultaneously, the confrontation with Spanglish structures has led the protagonist to struggle with maintaining her 'pure' English inspired by standardized forms. This vibrant appeal of Spanglish for the protagonist, Wissman refers to it as her "attunement to the rich interplay of both languages" (157), is highlighted when Spanglish is paralleled to "a song you cannot get out of your head. It has a rhythm, it has a beat, you want to dance to it" (Cofer, *María* 18). In the further progression of the work, the status of Spanglish in terms of its impact on the conceptualization of American identity is discussed when María and her two friends, Uma and Whoopee, spent time in a mall (Cofer, *María* 49). One of the points addressed in the girls' conversation is that Whoopee classifies Spanglish as a language system she prefers to call "American" (Cofer, *María* 50) and thus underlines its impregnable position of the languages employed in US culture.

Reading the work as a coming of age novel (Fitts 58), María's personal development as an individual must be inextricably linked to her negotiation of the three languages mentioned which are at her disposal (Wissman 156). As posed by Fitts, the analysis of a set of works by Cofer indicates that language as such and the arrangement of multiples codes constitute a crucial factor in the development of transnational identity

---

[8] The Spanglish example may translate to 'Hey, let's go to the market now'.

in Cofer's works. One can claim that María is determined to obtain her bilingual idiolect consisting of both Spanish and English vocabulary, because she says that she has command of "words in two languages" and that she "will not give up either one" since "[i]t gives me an advantage to know more than you know" (Cofer, *María* 28). The protagonist adds that she has no interest in discarding her Spanish competencies; in fact, she informs the readership that she is practices conversational skills with her Spanish teacher and that she "will not forget my first language" (Cofer, *María* 28). The protagonist's stance on her multilingual competences implies to mirror Chow's prosthetic understanding of language practices in the postcolonial language acquisition (16). Moreover, the girl is portrayed to fully recognize the impact of language attitudes imposed on non-native speakers of English, when she confidently declares that

> I have a thick accent; it makes people in school think I am not good in English. But I know more words than many native English speakers because I need words to survive. Every day I look up a word I will use to protect me, I know the meaning of words like *underestimate*. I know it means to not give someone their full value. I know *prejudice* means to *prejudge*. I know what *advantage* means. I know that it is the *prejudice* of some people that makes then *underestimate* me; the *prejudge* me because I do not look or sound like them. (Cofer, *María* 28)

This quote demonstrates that María's character not only views English words as a means for protection but synchronously as an essential weapon for her success in her new life.[9] Wissman also acknowledges that language constitutes a ground for "struggle" but also a "source for survival" (156). The combative tone of María's language acquisition process and advancement in standard English is also portrayed to be emotional and partially scandalous, which is alluded to in the poem presented in the eponymous chapter 'Crime in the Barrio'. Depicting María's growing up and assimilation to her new environment, the poem has been interpreted as "a sentiment describing the simultaneous loss of language, innocence and childhood" (Garcia 419). With special relevance to language, the girl writes in the poem

> Another day
> you wake up,

---

[9] The idea that power is derived from language acquisition is also included the auhor's novel *Silent Dancing*, where the narrator decides to establish an "arsenal of words" (Cofer, *Silent Dancing* 66 qtd. in Morrow 183).

> say a few words
> and suddenly
> you notice, every day
> your accent is less thick
> than the day before!
> Not too long ago you sounded like this: *I speek*
> *leetle Eenguish*. The next,
> you are singing *I can articulate, I can articulate*. (Cofer, *María* 67)

María describes her acquisition of English through the loss of her accent and her increasing command of English, when she concludes that she is able to 'articulate'. This explicit wording may underline María's empowering progress from her disjointed English speech to her meaningful articulation in English, as 'articulation' can be understood as a "form of the connection that *can* make a unity of two different elements, under certain conditions" (Hall qtd. in Grossberg 141).

Being able to articulate, it is inherently the protagonist's process of becoming a writer who plays with a variety of words deriving from English, Spanish and Spanglish that actively promotes and encourages the development of María's identity, as she primarily perceives herself as a "trilingual poet" through the course of the narrative (Cofer, *María* 115). María reflectively specifies that

> "[g]rowing up I had to choose which of my parents' versions of English I would speak. My mother reined me often that no tests and no job applications would be written in Spanglish. So I chose her *impeccable* English which I speak with a thick island accent. Now I am learning Spanglish as my third language, my language of adventure, of fun, of survival in the streets of my new home". (Cofer, *María* 121)

The organization of her trilingual language setting and the act of writing enables María "to claim her voice as a poet whose work is deeply reflective of the beauty, struggles, and languages of the multicultural world she inhabits" (Wissman 153). Finding her muse in the ordinary (Wissman 157) provided by objects of her environment such as "blue socks, red tomatoes, yellow birds" (Cofer, *María* 105), one can assume that composing works of prose and poetry expressed by English, Spanish, and Spanglish assists the protagonist in the navigation of her identity (Wissman 156).

Without doubt, the novel's most profound incorporation of sociolinguistic thinking previously reviewed in this thesis is found in its final chapter, as the work ends with the

presentation of a concluding poem, arguably a forceful treatise in disguise, by the protagonist titled 'Confessions of a Non-Native Speaker' (Cofer, *María* 125-127). In her poem, María revisits the motif of delinquency in language acquisition because she criminalizes the use of English when she writes that she "had to steal English because what I had was never enough" (Cofer, *María* 125). Through the distinct choice of words, it is indicated that English traditionally constitutes a linguistic object perceived to be in the custody of native speaker's belonging to Kachru's Inner Circle. Secondly, María's prior linguistic means at hand, Spanish, is considered to be of insufficient worth for mastering her new life, which reflects arguments proposed on the linguistic capital of English in contemporary culture (Bourdieu 1990; Phillipson 2008). María discloses that she absorbed words from English speakers in her surrounding who had "unguarded mouths", which is a 'theft' that was facilitated by her profound accent functioning as a "cloak of invisibility" (Cofer, *María* 125-126). The protagonist additionally addresses the privilege of native speakers of standard English who are participants of a speech community "unaware of the real value, their inherited wealth, language" (Cofer, *María* 126). The protagonist continues to re-construct her immigration experience and thus metaphorically links her acquisition of standard English utterances to the accumulation of a treasure of immense substance (Cofer, *María* 126-127). Lastly, María accepts the orientation towards normative standards set by native-speakers when it comes to her individual ways of speaking English, as she ends the poem with her goal of assimilation to native-speaker ideals by envisioning her future communicative style "as if I had born rich in English" (Cofer, *María* 127).

4 The teaching potential of Young Adult literature

4.1 Young Adult fiction and the 'canon'

As shown in the previous section, Cofer's and Kelman's works constitute YA literature featuring a variety of themes and issues worthwhile analyzing in the classroom. However, in comparison to literary works with 'canonical status', the decision to utilize content and language presented in YA novels must be seen as a relatively recent pedagogical movement.

Given the partial focus on the legitimacy of WEs and its implications for ELT of this thesis, it is inevitable to refer to Nilsen and Donelson who propose their view of "an

expanded canon" (104). In addition to Nilsen and Donelson, Thaler rightfully argues that "English literature" must not be confused with a narrow definition of "literature of England or the British Isles", but rather defined as any literary text composed "in the English language" (12). The importance of providing learners of English with an extended body of classic and non-classic literary works is identified by Perry and Stallworth who problematize the learner's exposure to traditional Anglo-American literature composed in these confined areas only, which appears especially troubling considering the interconnectivity of societies in today's globalizing world (16). Perry and Stallworth are convinced that

> when students read only canonical literature that represents a limited cultural view, they are missing opportunities to develop broader perspectives that promote possibilities for learning about others who live next door or who live differently than they do. We are now part of a global society (Perry and Stallworth 17).

The argument of multiperspectivity and the learners' development of a 'global citizenship' may be closely linked to the demand to include a variety of writers and their respective codes in the ELT classroom (Lewis and Dockter 77). For YA literature specifically, it can be noted that YA narratives feature characters influenced by multiple cultures, ethnicities, religions and sexual orientations (Knickerbocker, Brueggeman and Rycik 14; Nilsen and Donelson 32). Bland also argues that ELT provides spaces to foster cultural skills such tolerance and underlines that the global YA literature composed in English "displays a stunning diversity" (8). When encountering cultural differences and similarities through characters facing familiar problems of growing up, learners may "begin to look beyond the differences and take a step toward appreciating the cultural connectedness of all humanity" (Landt 691-692). The overall emphatic potential of YA literature is also identified by Reichl, which can be seen as "a result of the fictional world being in one way or another reconcilable with the learner's world" (*Identity* 110). Moreover, Belbin draws attention to the reader's requirement to adopt different perspectives while reading "imaginative works", as the process of reading these works will "allow the reader to see the world from other people's point of view", which constitutes a pivotal part of entering adulthood after all (134).

Consequently, a further issue of restricting the works used in language classrooms to classic literature only lies in the disapproving message sent to learners and its effects. According to Ericson, the sole implementation of classic works may be equated with a devaluation of other types of literary texts which are potentially the object of the learner's interests (Ericson 10 qtd. in Gibbons, Dail and Stallworth 55). Hence, Coats underlines that there is a possibility that classic literature depicting a narrative based on adult main characters may lead students to disconnect from the text at hand, as their "contexts are often alien, particularly to marginalized groups, because of the pre-dominance of dead white male perspectives" (318). In comparison to canonical literary reading materials, the content in YA literature must be seen as a reflective inclusion of current issues of its target group providing "an up-to-the-minute conversation with a mirror they can't look away from" (Coats 318). Nilsen and Donelson also note that the accelerated tempo of YA literature's production circumstances results in a tendency to echo the readership's zeitgeist of its time of production due to its close connection to the time of its publication (29). Additionally, one can refer to Coats' argumentation suggesting that YA literature represents a form of literature of high impact to its readership who find themselves "at a particularly malleable time in their identity formation" (315). This view is also supported by various other researchers such as Belbin (2011) as well as Bushman and Parks Haas (2006). Bushman and Parks Haas note that young adolescent readers can be situated at a phase in their lives characterized by great unease, calibrating their moral compasses and by struggling with their intra-personal relationship to themselves and other interpersonal relationships in their environment (28). For them, the narratives conveyed in YA literature showcase numerous moments to reflect on and ultimately gain experience from for its young adolescent readership (Bushman and Parks Haas 28).

Perhaps the somewhat disputable perception of YA literature by scholars and practitioners (Hill 6) remains in the common understanding of this type of literature in direct comparison to the works summarized under the umbrella term of the 'classic canon'. As suggested Rosenblatt more than six decades ago, the debate for or against teaching 'modern' literature represents a recurring theme in didactics (Rosenblatt, *Test* 71 qtd. in Elliott-Johns 37). For her, the argumentations favoring a rather black-and-white approach about the inclusion of classic or non-classic literature must be counteracted

by a more "flexible" usage of both types of literature (Rosenblatt, *Test* 71 qtd. in Elliott-Johns 37). However, the flexibility towards the use of YA literature in preparing students to engage with the complexity posed by adult literature may be seen as another aspect factoring into the underestimation of the pedagogical potential of this genre. This issue is also taken up by Coats who critiques that "[i]n English Education, young adult literature is often viewed as a gateway drug used to entice readers to try the harder stuff" (316). For example, Belbin implies a metaphorical understanding of YA fiction which is compared to the provision of "a multiplicity of bridges" to the young adolescent reader transporting "the reader across the deep river that divides children's fiction, which many grow out of in early adolescence, and adult fiction" (143). In contrast, Coats opposes the presumed preparing nature of fiction written for young adolescents (317). She calls for the necessity to define YA literature as an autonomous, complex literary body that should not be viewed as a detour route to other, adult works, but in fact as a valid form of "destination literature" (317). Shifting the attention to the pragmatic context of current ELT practices embedded into "an educational system driven by testing and standards" and curricula of great density, Gibbons, Dail, and Stallworth emphasize that YA fiction indeed functions to acquaint learners with analytical literary frameworks through overall accessible texts (55).

4.2   Characteristics and the pedagogical potential of Young Adult literature

Despite the general qualities ascribed to the use of literature in a language teaching setting, one of the fundamental aspects of instructing literary texts is represented by the very process of selecting a literary work that fits the learner's context (Thaler 18). According to the Austrian curriculum devised for general education schools, one of the paramount aims of teaching practices is to infuse it with current experiences and issues of the target-group learners and to devise lessons accommodated to the learners' realities (BMBWF, "Allgemeine Didaktische Grundsätze" in *Lehrplan der Allgemeinbildenden Höheren Schule*). This pedagogic objective implies that due to the many parallels found between the elements used in YA literary works and the lives of its readers, YA literature seems to be an apparent device lending to fulfill this specific curricular requirement.

However, the decision to utilize content and language presented in YA novels must be seen as a relatively recent pedagogical movement. One of the reasons ascribed to the ambivalent attitudes towards the use and study of YA literature, apart from questions of prestige, may be found in the terminological disagreement of the very genre (Coats 322). Coats contends that due to the multiple understandings of classifying YA literature, there "is a lack of a clear demarcation of the field" (322). Moreover, Hill summarizes that the scholarly discourse on YA literature can be situated in its initial phase of development and that due to the vast number of types of YA fiction, the establishment of a conventional group of works in the form of a 'canon' may be beyond the bounds of possibility (16).

Nevertheless, the comparison of the literature consulted for this thesis reveals definite similarities of the features outlined by research, providing valuable insights into the further value of YA literature as a pedagogical tool. When looking at these different definitions set up by literary scholars and researchers in teacher education, the presumed age of the target group's readership may be recognized as the most obvious character trait. Nilsen and Donelson suggest that this genre of literature is targeted at a readership ranging from twelve to eighteen years of age and that the body works are read for either personal or task-based educational reasons (3). Cart extends the possible readership of YA fiction even further as he estimates a target group starting with an audience of ten years to more matured readers surpassing 35 years of age (734). Thus, the use of YA literature represents the discussion of fiction composed explicitly for the disposition of many adolescent learners in the educational system. Additionally, the thematization of a plethora of topics and issues in current YA fiction (Nilsen and Donelson 31; Kaplan 12) provides room for the flexible use of these literary works according to the subject matter of individual lessons.

Regardless of the topical multitude covered by YA fiction, Kaplan concludes that the overall thematic connector of YA literature can be found in the depiction of a character's "search for identity" (12). Apart from the theme of identity quest (Trites 118), Santoli and Wagner argue that the majority of characters presented in YA literature are integrated into multi-facetted settings "such as the test/trial as a rite of passage, the

journey or quest of the hero" or the triangular positioning of concepts of "birth/death/re-birth" (68-69). Focusing on the latter contextualization of YA fiction, Trites draws attention to the general characteristics of the developmental stage of adolescence and its significance for YA readers. For her, the process of growing-up not only implies the disassociation from parent figures to variable degrees (118); in fact, the acceptance of death and the finiteness of one's existence constitute an essential prerequisite to this stage of life as well (140). Considering death as a prominent theme in the discourse of YA literature, readers and students in the language classroom are enabled to "learn about their own mortality by witnessing the death of someone who is not necessarily going gently into that good night" (Trites 120). Furthermore, Coats contends that an additional defining factor for YA fiction is the critical presentation pre-defined sets of morals calling the status quo into question (322).

YA literature not only features characters finding themselves in the stage of adolescence but more importantly characters which are identifiable to its readership (Bushman and Parks Haas 33). The effect of identification may additionally be amplified by the narrative device of first-person narration (Bushman and Parks Haas 37; Nilsen and Donelson 26). Moreover, it is essential to note that YA works thematize emotions that are of particular relevance to the YA audience (Nilsen and Donelson 35). In addition to the point of view presented in YA fiction, an important trait and strategy to appeal to a wide adolescent readership is to showcase the development of agency of teen characters and their emancipation from adult characters, meaning that they are portrayed to be "free to take credit for his or her own accomplishments" (Nilsen and Donelson 28). These achievements must involve a combination of impactful and realistic elements in order to maintain the credibility of the work (Nilsen and Donelson 34). Besides the realization of life's finiteness (Trites 120), another vital element in growing up forms the mastering of the challenges posed to characters resulting in "gaining maturity" and thus progressing "from childhood to adulthood" (Nilsen and Donelson 34). Finally, YA literature can be subsumed as a vast field of literature of "stories communicat[ing] a sense of time and change, a sense of becoming and catching glimpses of possibilities—some that are fearful and others that are awesome, odd, funny, perplexing, or wondrous" (Nilsen and Donelson 34).

5 Pedagogical suggestions

5.1 Reading as a transactional and dialogic process

In relation to the use of literature in the language classroom, Rosenblatt's 'Transactional theory' forms one foundation for the further didactic discussions of *Pigeon English* and *Call Me María* in this thesis. According to Rosenblatt, "[e]very reading act is an event, or a transaction involving a particular reader and a particular pattern of signs, a text, and occurring at a particular time in a particular context" (*Theory* 929). Furthermore, reading is considered to be a dynamic process, because "[t]he 'meaning' does not reside readymade 'in' the text or 'in' the reader but happens or comes into being during the transaction between reader and text" (Rosenblatt*, Theory* 929). Remembering that the reader's first engagement with a text cannot be identified by the "'tabula rasa'" metaphor (Reichl, *Cultures* 85), reading processes are initiated prior to the actual act of reading pages of a text through anticipation and loose associations of the reader, which then shapes the further transaction with the text by the devices of "selection, synthesis, and organization" (Rosenblatt, *Theory* 930). Hence, reading heavily demands student-centered teaching contexts characterized by "environments and activities in which students are motivated and encouraged to draw on their own resources to make 'live' meanings" (Rosenblatt, *Theory* 947). The importance to include and expand the learners' experiences in the classroom is also stressed in Delanoy's understanding of teaching literature (24).

In terms of meaning-making, reading as a transactional activity between reader and text may be comprehended as a phase where "the reader's eyes move along the page, the newly evoked symbolizations are tested for whether they can be fitted into the tentative meanings already constructed for the preceding portion of the text" (Rosenblatt, *Theory* 930). In the highly probable case that new assumptions evoked at a further point in the work cannot be synthesized with the already established meanings, learners are required to reorganize their "guiding principle or framework" influencing their reading experiences, which eventually also may lead to "a complete rereading" of the text (Rosenblatt, *Theory* 930). Ultimately, reading texts represents a cyclical process dependent on the emotional reactions of readers in this activity, as "[t]he arousal and fulfillment—or frustration and revision—of expectations contribute to the construction

of a cumulative meaning" (Rosenblatt, *Theory* 930). In summary, reading as a trans-actional process may be characterized by a three-part structure: First, a certain picture is evoked by the text, which is then given a response by the reader. Lastly, this response is then interpreted "to clarify the evocation" from the beginning (Rosenblatt, *Theory*, 935-936). Therefore, the interpretative competence "can be understood as the effort to report, analyze, and explain the evocation" (Rosenblatt, *Theory* 937).

A further, and more recent, perspective to explain the meanings generated by the reader is developed by Delanoy, who characterizes reading as a dialogic practice between the reader and the respective text (24). Thus, literature functions as an 'interactional partner' providing learners with opportunities of experience and reflection (Delanoy 24). Consequently, reading literary texts embodies an experience for learners to develop new perspectives on topics and issues (Delanoy 25). However, the reconceptualization of the learners' mindsets is not imparted on them exteriorly; it rather takes place within the learners (Delanoy 24). Thus, experiencing literary texts requires an open attitude and deep involvement of learners with the text (Delanoy 24), which is an pedagogical objective aimed to fulfill with the teaching activities suggested in the next part of this thesis.

5.2 Teaching about non-standard varieties through selected literary approaches

5.2.1 General teaching context of *Pigeon English* and *Call Me María*

Due to the length of the work, the protagonist's age, his naïve tone of narration, and the highly conversational language featured in the work, the following classroom examples designed for *Pigeon English* may be suitable for learners in the fifth or sixth grade of upper secondary school. Alternatively, the examples may also be used for advanced learners in lower secondary fourth grade exhibiting a B1 level of reading proficiency. Nevertheless, students will have to rely on a flexible repertoire of scaffolding techniques provided by the teacher to understand the importance of narrative devices such as the frequent instances of foreshadowing, intertextuality or symbolism and its relevance for the plot.

As for *Call Me María*, although Cofer's novel is relatively short and the parts composed in standard English are very accessible and can be comfortably dealt with in an A2 setting of learners, it is advisable that learners should have achieved a B1 reading proficiency level when working with this novel due to two main reasons. First, the common, highly-contextualized insertion of Spanish or Spanglish structures demands learners to decode their meaning from the environment in which they are embedded, or additionally, to consult reference works for doing so. Secondly, the ideas discussed in the novel represent complex issues of identity, migration and language acquisition, which are topics that can be dealt via challenging task-based activities with more proficient and advanced learners as well. Therefore, the novel can be included in upper secondary classrooms ranging from sixth to seventh grade, depending on the task design as well as the skills and literary experience of learners.

Overall, when working with both novels, students are expected to "follow the plot of stories, simple novels and comics with a clear linear storyline and high frequency, everyday language" which is accompanied by the "regular use of a dictionary" on a B1 reading level (CEFR 65). The following classroom examples are intended to be embedded into broader literature units via the "segment approach" (Thaler 105), meaning that, to be able to participate in the planned stretch of teaching sequences, the reading of the entirety of the work is required on the learners' behalf .

5.2.2 Reader-Response

The reader-response approach is argued to be process-oriented (Van 5) in the sense that reading forms a process "an ever-emerging 'horizon of possibilities'" to be considered when interpreting the work (Langer 205). Quintessentially, activities and lessons based on this method of instruction follow the objective of student-centeredness as learners are propelled to utilize their own "personal experiences, opinions, and feelings in their interpretation of literature" (Van 5). Learners are enabled to assume an active role in the reading process, which reflects the arguments provided by the transactional theory and the dialogic understanding of reading previously discussed. This active role of students also bears similarities to the top-down approach to reading (Van 6), as learners activate their previous schematic knowledge as resources to negotiate the

meaning of a text (Hedge 189; Van 6). For this reason, "readers actively create, rather than passively discover, meaning in a text" (Shanahan and Dallacqua 54).

The adoption of the concept of reader-response in the broader educational landscape also resulted in a democratization process of the relationship between students and teachers. More specifically, this approach "has helped teachers move away from telling students what to think or herding them all to the same 'correct' interpretation" (Carrey-Webb 23). Therefore, using reader-response ideas in the classroom "makes an important contribution to learning by demystifying literature and connecting it to individual experience", which can be seen as a form of empowerment of learners (Van 6). Through the focus on individual responses of students, learners are encouraged to "give opinions without the fear of having responses different from the teacher" (Van 6). Van also notes the positive influence on the motivation of learners due to the inclusion of their personal lives (6).

General suggestions: *Pigeon English* and *Call Me María*

Concerning the general use of the reader-response approach for the teaching of both novels, one may refer to the research conducted by Larson (2009) who investigated the value of e-learning discussions as means to teach literature responsively. Although carried out in an elementary educational setting, her study confirmed the positive influence of "asynchronous discussions" generated by the interaction via digital message boards on a learning platform (646). Larson's research revealed that the delay in interaction patterns ensuing of writing comments in online threads "provided students equitable opportunities to share their thoughts and voice their opinions about the book" (647). In contrast to digital forums of reading responses, sharing responses in the classroom may pose serious challenges to introverted learners or less sophisticated readers and speakers, causing them to reserve their response to the text for individual purposes only (Larson 647). For these reasons, the installment of a discussion board through an online learning platform may be used for the entire reading of both *Pigeon English* and *Call Me María*. To ensure overall participation of every learner at some point in this process, depending on the number of learners, the teacher requires the student to share their thoughts on a minimum of two passages in different chapters of the novel and to at least comment on their colleagues' responses twice. Therefore,

teachers could devise a manageable number of message boards featuring inspiring quotes from different chapters of the literary works. In the case of *Pigeon English*, prompts may include the comparison of pigeons to migrants (Kelman 9;16), Harri's motives for the participation in acts of violence such as the assault of one of the members of Harri's church community, Mister Frimpong (Kelman 117-119), or the explanation for aunt Sonia's burned fingertips (Kelman 93). As for *Call Me María*, exemplary passages from the chapter "Where I Am Now: The Tides, the Treasure and the Trash" addressing reasons to immigrate to the US (Cofer, *María* 15-16) or the description of María's outfit for The Who You Are Day at school expressing her multicultural environment and hybrid identity (Cofer, *María* 96-97) could be used to create an online exchange of learner ideas.

Classroom examples: *Pigeon English*

As pointed out by Langer, units of teaching with literature are divided into two parts: First, the "beginning the literary experience" can be identified at the stage before the actual reading of the text (208). This point of the reading experience is then followed by the phase of interacting with the literary work, exceeding the physical reading process as learners are likely to continue thinking about the text to variable degrees (Langer 208). Hence, the first classroom example may serve as the learners' introduction to the reading process of Kelman's *Pigeon English* by the initial presentation of and following response to the different covers used for the publication of the novel, as "[t]he design of the book cover is the factor that surely no reader can really escape" (Reichl *Cultures*, 62). Currently, the English version of the novel has been published with four different covers in total, which makes room to concern the lesson with different types of visual input in this respect. Ideally, at the beginning of this lesson, the subject matter of the novel is still unfamiliar to learners, and, students have not received their copies of the novel yet, so that pre-conceived ideas about the book may not influence their reactions.

For the initial stage of reading, students are divided into four groups and given a copy of one of the covers used for the novel, instructions, and a blank sheet of paper (TASK A). After some time planned for individual thinking, students have time to document their thoughts on the sheet of paper via a 'silent dialogue', which is intended to activate

the learner's initial engagement with a topic (Geschichte Online, *Stummer Dialog*). In this sequence, students are made aware that they can document remarks about the objects, words (i.e., the language of the novel suggested by the title) or colors featured on the cover. Simultaneously, they are also encouraged to document any questions about the covers. The responses are then discussed in their groups while the teacher monitors the group talks. Afterward, the teacher guides through a mini-presentation of the groups in the plenary, which can be used as an opportunity to also draw attention to the title of the story. Here, a link to the linguistic diversity of English worldwide can be established (BMBWF, "Interkulturelle Kompetenz" in *Lehrplan der Allgemeinbildenden Höheren Schule*). Finally, after seeing all the covers presented, the learners may share their explanation for their preferred version of the cover. This sequence will be completed with the presentation of an official promotional trailer for the novel accessed via YouTube (Bloomsbury Publishing*: Pigeon English by Stephen Kelman - book trailer*), which features shots of South London representing the assumed real-life setting of the novel and small passages narrated by the protagonist Harrison . The trailer serves to link the assignments given as a home-exercise. Based on the input provided by the video, learners are given an at-home research assignment (TASK B) via a digital learning platform focusing on the murder of Damilola Taylor, in which learners are asked to consult two articles published by the BBC at the time of the murder (BBC News, *Father's grief at Damilola 'calamity'*) as well as ten years later (BBC News, *Damilola Taylor: How his killing shocked a nation*). The research serves to invite learners to think of general "personal, historical, cultural, or conceptual connections" of the novel (Langer 210).

In addition, learners are asked to share their opinion on the case of Damilola Taylor and its potential relevance for the plot of the novel by making notes covering not only facts about the intertextual case of murder but also their personal estimation of the murder's impact on the novel (TASK C). The worksheet is filled out by students and then submitted to the teacher. The homework assigned to students is also intended to include the next instructional phase of reading, where learners begin with the overall task of reading the work (Langer 210). This stage foresees the learner's engagement with the literature through a number of activities stimulating a response (Langer 210). At the beginning of this phase of reading the novel, students are asked to read a part

of the first chapter 'March' (Kelman 3-11). This very section was chosen because it includes recognizable statements of the protagonist featured in the trailer used in the lesson. Also, this chapter provides learners with "an entrance into the world of the novel (Reichl, *Cultures* 67), as it conveys enough glimpses of Harri's current situation in England and the significance of the murder case depicted in the book. For this reading assignment, students write a "Reading Response" (RR) conceptualized by Pryle (9). This form of response may range from stating one's opinion about a specific sequence of the work, making an intertextual connection to other types of texts encountered in literature, film, music, media, to posing a question evoked by a passage of the work (Pryle 9-10). According to Pryle, it is advisable to give out a list of 10-15 types of RRs at the beginning of the year which will be stored in the learners' materials to refer to it at any point of the school year (6). The second part of this assignment serves to establish a connection to the cover analysis performed at school, as learners are asked to use their RR from the first part for their design of a new cover for the novel. Thus, the in-class silent dialogue and the consecutive conceptualization of a personalized cover necessitate that learners are familiar with the disposition of covers such as "direct (title, drawings, pictures) and indirect (colors, cover material) information about the book" (Gudinavičius and Šuminas 432).

Classroom examples: *Call Me María*

This didactic suggestion aims to cover Langer's first actual reading stage of a work in which students are provided with a reading experience guided by the completion of task-based activities (*Focus* 210). At this point of teaching the novel, learners are in the midst of reading the literary work and are already aware of the cultural particularities of the Latino/a culture and María's ambivalent life in her neighborhood to some extent. The narrative covered for this activity represents the chapter 'American Beauty' about María's mistreatment at a local shop in which she is wrongfully accused of shoplifting by the manager (Cofer, *María* 63-65). Again, this example (TASK A) makes use of Pryle's teaching of Reading Reponses and encourages the students to "give an opinion" on this chapter (9), which serves to elicit the student's personal reaction to the incident. Their responses are submitted to the teacher digitally and are also discussed in class. After the sequence in class, learners complete one of three different post-

reading writing exercises (TASK B) from the point of view of the protagonist connecting the ideas discussed in the lesson on this chapter: a complaint email to executive store manager, an email to María's mother, or a blog entry on María's fictional blog page. Due to the differences in formality of the text types, learners are encouraged to think about the appropriate language forms expected in the different communicative contexts of the text types, which is a knowledge and skill vital for their development of sociolinguistic competences (Bachman 94; BMBWF, "Soziolinguistische Kompetenz" in *Lehrplan der Allgemeinbildenden Höheren Schule*). Hence, when contextualizing the assignment for the learners in class, students are expected to identify that the personal tone of the two latter text types and the different languages at María's disposal enable them to play with Spanish or Spanglish structures in their texts, which represents María's different modes of expression.

5.2.3 Language-Based

As already mentioned previously, literature is representative of the possibilities to be allowed for in language (Thaler 23). Hence, utilizing the language-based approach to teaching literature seems to highlight linguistic differences found in literary works and functions as a valuable tool to bring awareness to the language presented (Van 7). In addition, Wiratno suggests that the method of teaching literature aims to have students learn about literature "through the exploration of its language" (179). At the same time, learners are not only exposed to forms of the target language but are also enabled to progress their linguistic competence through the completion of task-based activities for the form of literature (Wiratno 179). Van notes that this method to teaching literature may be similar to the stylistics approach, yet, in comparison, language-based ideas are easier to implement in the classroom due to its better accessibility for students (7). Furthermore, one can claim that this method of teaching literature materializes the objectives posed by a pluricentric approach to ELT, as it concerns itself with the explicit discussion of language found in literary works. At the same time, this approach is conceptualized to assist students in the engagement with difficult language (Koutsompou 77) and the general handling of a text (Van 7), which is highly likely to be an experienced faced by students when being exposed to non-standard forms of English.

General suggestions: *Pigeon English* and *Call Me María*

The global status of English and its many forms of communication may be used as a broader context for the language-based teaching of these novels. Hence, prior to reading the literary works, learners should have been made aware of the heterogeneous nature of English in contemporary society, which may be done via different forms of teacher input shedding light on a simplified model of World Englishes. Also, this input sequence should involve the discussion of selected sociolinguistic issues, such as effect of pronunciation on language attitudes towards speakers. Apart from teacher input about World Englishes, this contextualization may also take the shape of a listening activity featuring different varieties of English, the classification of them through a set of adjectives, and the consecutive discussion of this problematic, evaluative attribution. Through this activity, learners experience first-hand how preconceived ideas about prosodic features may unwarrantedly impact the perceptions generated about of different speakers, their personalities, and their competencies, which may lead them to a more tolerant attitude towards idiolects of different speakers (BMBWF, "Interkulturelle Kompetenz" in *Lehrplan der Allgemeinbildenden Höheren Schule*).

Moreover, students can be encouraged to reflect on their reading process of both novels given the fact that they both feature different cultural environments and different forms of English, as learners presumably have not encountered texts written in Spanglish or Ghanaian English yet. This reflection may be carried out orally through a general concluding discussion of the work focusing on the most critical issues raised in the work. Potential points for the explicit thematization of language elements in the can include the experience of being exposed to such varieties at the beginning and the end of the novel, language attitudes towards such varieties and the opinion about the inclusion on different forms of English in literature in general. However, raising awareness about the different forms of English used in the novel may also be carried out by the collection of question-based feedback notes of students, forming the stimulus for a concluding discussion of the novel in class (appendix). In the following, learners can then be encouraged to acknowledge the broader diversity and legitimacy of different

forms of English and other languages, such as native and non-native varieties of German in Austria, and their consecutive presentation in literature (BMBWF, "Interkulturelle Kompetenz" in *Lehrplan der Allgemeinbildenden Höheren Schule*).

<u>Classroom example: *Pigeon English*</u>

One way of directing the explicit focus on non-standard structures of English represented by Ghanaian English and English slang used in *Pigeon English* may be identified in the conversion of preselected text passages of the novel into different forms of English via a cloze activity (appendix), which is argued to assist learners in both developing a lexical repertoire and in understanding the literary work (Van 7). To maximize vocabulary input, the teacher may divide learners into five groups focusing on different passages of the novel which are edited in a two-step process. First, learners join their groups and decide on a re-written version of the excerpt as a team. For the re-writing process, students are encouraged to adapt the text to any variety or register they want, they may produce a 'Denglish' version of the text or adapt the passage to reflect current English medialects (Phillipson 25-26), which is intended to include the learners' linguistic realities (BMBWF, "Mehrsprachigkeit und Sprachenvergleich" in *Lehrplan der Allgemeinbildenden Höheren Schule*). Naturally, different forms of Englishes must have been discussed in a lesson prior to this sequence, which allows the learners to advanced their plurilingual competence as well (CEFR 28). The learners' editions are then contrasted against the original version of the text in the form of group presentations in the plenary, which, for the support of sociolinguistic skills, not only serves to discuss the potential reasons for language chosen by the author and by the learners, but also is intended to generally contextualize the passages regarding its point in the narrative. Apart from alternating the language used in the original text passages, learners are additionally assigned explain selected vocabulary items featured in the excerpts. To optimize the editing stage of the students in this sequence of learning, the teacher may equip students with a list of reference works online which can be consulted by the learners. After the presenting groups have covered each excerpt, the five rewritten versions will be submitted to the teacher and are made accessible for all learners through copies or the conventional online learning platform of the school. Given the circumstance that excerpts from a wide range of points in the novel are

selected for this classroom example, this activity may be carried out with learners after they have already read the literary work. Lastly, the excerpts vary in length and degree of complexity so they may be assigned to students of different working paces and capabilities.

Classroom examples: *Call Me María*

This classroom example mainly aims to assist learners in understanding the chapter "American Beauty" (Cofer, *María* 63-65), which was already used to demonstrate how the reader-response approach can sustain the teaching of Cofer's novel. However, focusing on the linguistic choices made by the author in this pedagogical suggestion, in this activity students are required to explain the meaning of different passages of the chapter and to unravel the impact of the highly figurative language featured in this part of the novel. The classroom example presented can be contextualized in the teaching sequence prior to reading the chapter. Thus, learners are expected to read the chapter first in class and find similar references for the assigned linguistic structures in the excerpt (TASK A), which is an activity derived from the valuable suggestions provided by Koutsompou (77). Completing this list may be done individually or in pair work. Moreover, as there is a high probability that students find additional lexis challenging, interesting or relevant for this chapter, the list features additional space for the learners' notes. After that, students are asked to direct their attention to the lexical peculiarities of two passages from the chapter and its influence on the reader. Next, learners individually consider the influence of the specific wording used by the author in this chapter in terms of the dynamics of the characters involved in this incident and potential reasons for the lack of Spanish and Spanglish language in this chapter. Lastly, students may be assigned to groups where they discuss their viewpoints on the chapter, which can be summarized in the plenary through a guiding student-teacher dialogue afterward. To close this segment, the teacher may invite learners to share their interpretations on the implication of the fact that the protagonist departed from the store by leaving behind strands of her hair in the form of a question mark (Cofer, *María* 65).

The second activity influenced by ideas of a language-based approach to teaching literature is designed to foster the learners' analytical skills based on the chapter

"Crime in the barrio" featuring an eponymous poem about growing up, cultural assimi-
lation and the development of English proficiency (Cofer, *María* 66-69). Students read
the poem depicted to be written by María in class and devise a list of vocabulary refer-
ring to the general themes of 'crime and mischief', 'physical appearance', 'communi-
cation', and 'identity' (TASK B). Additionally, learners develop potential explanations
why the poem is predominantly, except for one word, presented in English. Afterward,
students may compare their findings in pair work. Finally, the student's output is com-
pared in the plenary with the teacher. Post-reading and post-working on the language
of the text, learners are required to compose a short analysis of the poem by focusing
on one of the three themes mentioned previously (excluding 'crime and mischief'),
which is submitted to the teacher in the follow-up lesson (TASK C). Before submitting
the texts, the students' written assignments and work may be presented by grouping
the works according to one of the three themes chosen and letting students read their
colleagues analyses. Hence, the presentation of the learners' work in class may impact
the motivation of learners in a two-fold manner: One the one hand, collective feedback
of peers might affect students positively. On the other hand, knowing that one's text
will be made visible in class might prompt reluctant writers to increase their efforts while
completing this assignment.

5.2.4 Critical Literacy

Lastly, the Critical Literacy method represents the third analytical and pedagogical per-
spective of teaching literary works for the novels focused on in this thesis. Originally
not conceptualized for teaching literary works, this strategy for interpreting literature
nevertheless has gained considerable significance in the scholarly field as it aims to
decode "the interrelationship between language use and power" (Van 7). The analysis
of the connection between the linguistic means and structures of power can inevitably
be connected to sociolinguistic arguments outlined in the second chapter of this thesis,
which will be demonstrated to be especially relevant for the classroom instruction of
Call Me María.

One of the general functions of literature can be seen in the purpose of addressing
essential points of inquiry and not in the provision of re-defined explanations (Belbin
134), which is in line with the critical stance that learners are requested to take when

engaging with literary works by this teaching method. In contrast to the traditional canonical works of fiction, one of the primary motivations why the Critical Literary approach was evaluated to be suitable for learning about the two YA novels deliberately drawing on linguistic resources of non-standard English is that this framework of "teaching and learning attempts to undo the process whereby a premise is accepted because it is repeated, unchallenged, and is part of the status quo" (Van 7-8). In comparison to didactic techniques informed by reader-response ideas, reading critically is a strategy exceeding the realms of reacting to a text on a personal level (Bean and Moni 643). In fact, one can claim that the Critical Literacy approach is mainly concerned with the deconstruction of normalization processes and the consequent "*naturalization effect*" of prevailing assumptions in society (Bean and Moni 647; Van 8). Intimately connected to deconstructing normalized ideology, analyzing literature from this perspective rejects "an essentialist view" of explaining the world as it aims at grasping the "complexity of the situation" presented by posing questions and "alternative explanations" (McLaughlin and DeVoogd 54). As for the relevance of developing a set of critical thinking skills with literature, the competence of critical literacy is defined as "a dynamic process that examines relationships, expands our thinking, and enlightens our perceptions as we read the word and the world" (McLaughlin and DeVoogd 55). The expansion of learner perceptions of worldviews is also recognized by Bean and Moni who argue that, by the adoption of this framework, "[l]iterature becomes a representation of one world-view that may be questioned and for which alternatives may be provided" (646). Consequently, learners can be made aware of the relativity of concepts that are part of the cultural discourses of societies.

Given the specific cultural settings featured in the novels *Pigeon English* and *Call Me María*, which arguably, do not necessarily relate to the students' realities specifically in Austria, the inclusion of these literary works and respective cultural environments still appear vital for the development of personal characteristics of learners. Turning to the arguments of global citizenship and intercultural learning discussed previously, the engagement with multicultural representations of young adults in this literary genre creates a space in which learners can develop "cosmopolitan worldviews and identities" (Bean and Moni 642). Hence, teachers must not see the presumed cultural dissonance

and distance between the characters in the literary works and the students in the class-room as an insuperable obstacle of immense difficulty, but rather as the opportunity to establish "a dialogue about cultures and identities" (Reichl, *Identity* 111), contributing to the learners' fostering of intercultural learning skills (BMBWF, "Interkulturelle Kompetenz" in *Lehrplan der Allgemeinbildenden Höheren Schule*).

Classroom examples: *Pigeon English*

To engage with Kelman's novel critically, this classroom example includes two parts. First, through an individual research assignment carried out prior to the lesson, learners need to identify and deconstruct three instances in the work in which biased, stereotypical or racist ideas are presented (TASK A). Furthermore, students have to relate their analysis to the speaker of the opinion voiced in the excerpt and to the face-value of the passage chosen. In a second step, learners are then organized in pairs in the lesson and are asked to exchange their excerpts. After that, students decide on two instances (one situation per student) which are turned into what McLaughlin and DeVoogd refer to as an "alternative text" (58), meaning that students edit the instances to neutralize the statements. This activity may enable learners to challenge the ideas interwoven in the text, which forms a vital part in fostering the learners' intercultural competences in foreign language teaching (BMBWF, "Bildungs- und Lehraufgabe" in *Lehrplan der Allgemeinbildenden Höheren Schule*). Because this assignment is not explicitly linked to a specific narrative arc, the activity discussed may be used at various stages while reading the novel or post-reading as well.

In contrast, the next exercise presented is conceptualized to be used in lessons succeeding the actual reading process of Kelman's work, which functions as a preparatory exercise for learners to be carried out at home prior to the lesson (TASK B). The sequencing of this assignment may enable students to come to the next lesson with content which can be verbalized by them in a speaking activity in class. Learners are required to contextualize seven quotes of the novel in note form regarding its position in the story, its speaker, and the overall implication of the excerpt on the narrative. Also, despite the numerous moments of foreshadowing in the narrative, students are encouraged to take a critical stance on the fate of the protagonist by commenting on the potential prevention of Harri's murder. In the following lesson, the prepared ideas and

students are used in a speaking activity organized through a group discussion titled 'Saving Harrison Opoku'. For the discussion, learners are assembled into teams and are required to prepare their arguments for short presentations, which is mediated by the teacher. This activity, including the preparation of notes before-hand, necessitates learners to explore the broad set of ramifications impacting the personal circumstances and actions of the protagonist and permits students to grasp "the complexity of the issue examined" (McLaughlin and DeVoogd 59). Furthermore, students are encouraged to challenge Kelman's narrative and re-write the plot, which somewhat functions as a creative problem-solving activity (BMBWF, "Mensch und Gesellschaft" in *Lehrplan der Allgemeinbildenden Höheren Schule*).

Classroom example: *Call Me María*

For the instruction of *Call Me María* from a Critical Literacy perspective, the didactic suggestion constitutes a speaking activity for learners which is stimulated by quotes taken from the novel (appendix). Due to the great number of excerpts chosen for this sequence, learners are ideally organized into five groups. Based on the quotes assigned to the respective groups, learners are expected to critically examine the role of English, Spanish, and Spanglish in the novel from various points of views in terms of identity formation, the socioeconomic hierarchy of languages (Bourdieu's linguistic capital) and its effect on the motivation for language learning, and the reasons why respective stances are taken in the excerpts. Through this quote-based activity, students concern themselves with different angles on the languages mentioned and are confronted with the issues entailed by the idea of language ownership (Widdowson). All these arguments can be seen as important insights catering to the learner's sociolinguistic sensibility of the appropriateness of different linguistic codes. Logistically speaking, learners join their groups and are expected to develop and negotiate their arguments. In the following, learners are regrouped into new teams, which ideally consist of one representative of every group, enabling a 'gap' activity of speaking (Hedge 281), in which information of all groups is exchanged and communicated. Considering the scope of this exercise, this activity may serve as a valuable means to conclude the instruction of this novel, as it necessitates a comprehensive knowledge of the plot, the

characters, and the major themes of the literary work on the learners' behalf, aimed to generate thought-provoking conversations in the classroom.

6   Conclusion

In retrospect, this diploma thesis has attempted to demonstrate the potential of YA literature to foster the exposure to and the teaching about non-standard varieties of English in an ELT setting. Explicitly focusing on the potential classroom literature represented by Kelman's *Pigeon English* and Cofer's *Call Me María*, various points of analysis were examined contributing to the depiction of the immigration experience of the protagonists, which ultimately also involves the interplay of different forms of Englishes in multilingual London and New York City.

Inspired by Bachman's model of communicative competence (87), the first research question addressed how YA novels featuring instances of non-standard English can foster the sociolinguistic skillset of learners of English. In this respect, working on this diploma thesis has revealed that using YA literature featuring non-standard forms of English, such as Ghanaian English and Spanglish in the selected novels of this thesis, must be seen as a valuable means to raise awareness (Matsuda and Friedrich 22) to the different shapes and forms the English language system in contemporary society. Furthermore, utilizing literature from the YA genre in the language classroom equips teachers with learner-appealing texts reflecting the realities of their students to variable degrees. Although literary works featuring non-standard English initially might illustrate quite abstract linguistic and cultural backgrounds for the learners, the overall strength of working with YA literature lies, for example, in the frequent narration of the plot by young adolescent voices and protagonists. These characters are argued to navigate through similar issues of identity formation as their student readership (Kaplan12; Trites 118). Furthermore, including the selected YA novels gives opportunities to expand the learners' plurilingual competences of English and their general intercultural learning experiences.

Moreover, the different consequences arising out of the global expansion of English through a sociolinguistic lens can be summarized in a two-fold manner: On a descrip-

tive level, the spread of English caused a diversification and democratization of speakers, contexts, forms, and functions of English, which is also encompassed by the idea of the World Englishes paradigm. In contrast, the inclusion of sociopolitical dimensions of language use suggests a multitude of challenges for the responsiveness of contemporary ELT classrooms: the provision and acceptance of linguistics norms by speakers of what variety, the exposure to what forms, or the question of language ownership (Widdowson 1994).

The complementary, second research question was concerned with, considering the complexity of the global forms of English worldwide, what sociolinguistic skills need to be fostered in current ELT practices. Working with the two YA novels selected mixing standard and non-standard modes of English communication can provide a tool for teaching English in light of the exemplified sociolinguistic sensitivities aforementioned. Therefore, the pragmatic tendency to mainly expose learners with materials of native, "established varieties" of English (Matsuda and Friedrich 22) can be accompanied by the frequent exposure to different standard and non-standard varieties of English in media such as YA literature. This adaption to current plurilinguistic practices of English may not only benefit the learners in terms of their perception of their non-native English idiolect (Jenkins, *Englishes* 58), but may also enable learners to accommodate to different L2 varieties presented in literary works, which becomes especially relevant when viewing English from an EFL or EIL perspective and its practices in current Austrian language classrooms. Consequently, the tolerance of and accommodation to different varieties of English may also benefit the learners' language attitudes towards non-standard German varieties of other languages in their real-life settings in Austria.

Ultimately, three approaches to teach literature were selected to materialize the insights gained from the analysis of the novels and the examined sociolinguistic arguments. By devising literature teaching tasks informed by reader-response theories, the learners' personal connection with the classroom literature can be promoted and students are encouraged to reflect on their responses to these forms of Englishes. Language-based examples can explicitly direct the learners' attention to non-standard forms of English, while simultaneously discussing why parts of the narratives are communicated in respective language forms. When teaching YA works based the concepts

of the Critical Literacy approach, students are required to deconstruct the relationship between aspects of language, power, hierarchy, and prestige. Furthermore, students are required to develop critical agency by recognizing that learning and communicating via specific forms of languages, such as standard English, is a contestable product of historical, economic, and sociopolitical developments.

Concluding, the complex developments of the English language spread also have complex implications for ELT settings, which I believe will continue to demand an ever-changing adaption of future ELT practices to establish qualitative settings for sociolinguistic learning experiences. Apart from the strengths and challenges in its educational use outlined in this thesis, I am a firm proponent for the inclusion of YA fiction characterized by non-standard English voices, as it genuinely constitutes a way to 'spice things up' when learning (about) Englishes.

7   Bibliography

Primary Sources

Cofer, Judith Ortiz. *Call Me María: A Novel in Letters, Poems, and Prose*. New York, NY: Scholastic, 2004.

---. *Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood*. Houston, TX: Arte Publico, 1990.

Kelman, Stephen. *Pigeon English*. London: Bloomsbury, 2011.

Secondary Sources

Acosta-Belén, Edna, and Judith Ortiz Cofer. "A MELUS Interview: Judith Ortiz Cofer." *MELUS* 18.3 (1993): 83-98.

Bachman, Lyle F. *Fundamental Considerations in Language Testing*. Oxford: Oxford UP, 1990.

Bassnett, Susan, and Peter Grundy. *Language Through Literature: Creative Language Teaching Through Literature*. Pilgrims Longman Resource Books. London: Longman, 1993.

BBC News. "Damilola Taylor: How his killing shocked a nation." 27 Nov. 2010. 14 May 2018. <http://www.bbc.com/news/magazine-11848488>.

---, "Father's grief at Damilola 'calamity'". 6 Dec. 2000. 14 May 2018. <http://news.bbc.co.uk/2/hi/uk_news/1056975.stm>.

Bean, Thomas W., and Karen Moni. "Developing Students' Critical Literacy: Exploring Identity Construction in Young Adult Fiction." *Journal of Adolescent & Adult Literacy* 46.8 (2003): 638-48.

Belbin, David. "What is Young Adult Fiction?" *English in Education* 45.2 (2011): 132-45.

Bland, Janice. Introduction. *Children's Literature in Second Language Education*. Ed. Janice Bland and Christiane Lütge. London: Bloomsbury, 2013. 1-11.

Blench, Roger. 'Observers are Worried': A Dictionary of Ghanaian English. Cambridge, 2006. 22 April. 2018. <http://www.rogerblench.info/Language/English/Ghana%20English%20dictionary.pdf>.

Blommaert, Jan. "A Market of Accents." *Language Policy* 8.3 (2009): 243-59.

Bloomsbury Publishing, "Pigeon English by Stephen Kerlman – book trailer by Jojo Baidoo and Robert Sparks." Online video clip. *Youtube*. Youtube, 8 Mar. 2011. 14 May 2018.

BMBWF, *Lehrplan der Allgemeinbildenden Höheren Schulen*. 2017. 14 Jun. 2018. <https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10008568&FassungVom=2017-09-01>.

Bourdieu, Pierre. *The Logic of Practice*. Trans. Richard Nice. Cambridge: Polity, 1990.

Bruthiaux, Paul. "Squaring the Circles: Issues in Modeling English worldwide." *International Journal of Applied Linguistics* 13.2 (2003): 159-78.

Brutt-Griffler, Janina. *World English: A Study of Its Development*. 1996. Bilingual Education and Bilingualism 34. Clevedon: Multilingual Matters, 2002.

"Bulla." *Ghana Dictionary*. GhanaWeb. 22 Apr. 2018. <https://www.ghanaweb.com/GhanaHomePage/dictionary/dict_b.php>.

Bushman, John. H., and Kay Parks Haas. *Using Young Adult Literature in the English Classroom*. 4ᵗʰ ed. Pearson: Upper Saddle Hill, NJ: 2006.

Carrey-Webb, Allen. *Literature and Lives: A Response-Based, Cultural Studies Approach to Teaching English*. Urbana, IL: National Council of Teachers of English, 2001.

Carrión, Arturo Morales. *Puerto Rico: A Political and Cultural History*. New York, NY: W.W. Norton & Company, 1983.

Cart, Michael. "What Is Young Adult Literature?" *Booklist* 101.8 (2004): 734.

Casuso, Gisela. "Idioms o Expresiones en Inglés que Empiezan con B: Las Frases hechas más Importantes del Inglés Americano." *About Español*. 2 May 2016. Web. 22. Apr. 2018 <https://www.aboutespanol.com/idioms-o-expresiones-en-ingles-que-empiezan-con-b-4019242>.

Chow, Rey. *Not Like a Native Speaker: On Languaging As a Postcolonial Experience*. New York, NY: Columbia UP, 2014.

Coats, Karen. "*Young Adult Literature: Growing up, In Theory*." *Handbook of Research on Children's and Young Adult Literature*. Ed. Shelby Wolf, Karen Coats, Patricia Enciso, Christine Jenkins. New York, NY: Routledge, 2011. 315-29.

Council of Europe, *Common European Framework of Reference for Languages: Learning, Teaching, Assessment. Companion Volume with New Descriptors*. Strasbourg: Council of Europe, 2018. 27 May 2018 <https://rm.coe.int/cefr-companion-volume-with-new-descriptors-2018/1680787989>.

Delanoy, Werner. *Fremdsprachlicher Literaturunterricht: Theorie und Praxis als Dialog*. Giessener Beiträge zur Fremdsprachendidaktik. Tübingen: Gunter Narr, 2002.

Diener, Alexander C., and Joshua Hagen. *Borders. A very short introduction*. Oxford: UP, 2012.

Dürmüller, Urs. "Towards a New English as a Foreign Language Curriculum for Continental Europe." Ed. Miriam A. Locher and Jürg Strässler. Standards and Norms in the English Language. Berlin: Mouton de Gryuter, 2008. 239-54.

Elliott-Johns, Susan E. "Literacy Teacher Education Today and the Teaching of Adolescent Literature: Perspectives on Research and Practice." *Teaching Young Adult Literature Today: Insights, Considerations, and Perspectives for the Classroom Teacher*. Ed. Judith A. Hayn, Jeffrey S. Kaplan, and Karina R. Clemmons. Lanham, MD: Rowman & Littlefield, 2012. 32-43.

Elsherif, Ikram A. "English Literature or Literature in English: Appropriating the Language of the Colonizer." *Adventuring in the Englishes: Language and Literature in a Postcolonial Globalized World*. Ed. Michael Piers Smith and Ikram Ahmend Elsherif. Newcastle upon Tyne: Cambridge Scholars, 2013. 40-54.

Ericson, Bonnie O. "Reading in High School English Classes: An Overview." *Teaching Reading in High School English Classes*. Ed. Bonnie O. Ericson. Urbana, IL: National Council of Teachers of English, 2001. 1-22.

Fitts, Alexandria. "Coming of Age and the Transnational Subject in the Works of Judith Ortiz Cofer." *L'Erudit Franco-espagnol* 1 (2012): 58-71.

Flynn, Naomi. "Linguistic capital and the linguistic field for teachers unaccustomed to linguistic difference." *British Journal of Sociology of Education* 34.2 (2013): 225-42.

Garcia, Marilisa Jimenez. "'Radical Bilingualism': Language Borders and the Case of Puerto Rican Children's Literature." *Changing English* 18.4 (2011): 417-23.

Gibbons, Louel C., Jennifer S. Dail, and B. Joyce Stallworth. "Young Adult Literature in the English Curriculum Today: Classroom Teachers Speak Out." The *ALAN Review* (Summer 2006): 53-61.

"Gowayou." *Ghana Dictionary*. GhanaWeb. 22 Apr. 2018. <https://www.ghana-web.com/GhanaHomePage/dictionary/dict_g.php>.

Graddol, David. *English Next: Why Global English May Mean the End of 'English as a Foreign Language'*. London: British Council, 2006.

---. *The Future of English?* London: British Council, 1997.

Green, Eugene, and Charles F. Meyer, ed. *The Variability of Current World Englishes.* Topics in English Linguistics 87.1. Berlin: De Gruyter Mouton, 2014.

"Greet the chief." *Green's Dictionary of Slang*. Jonathan Green and Abecedary Limited, 2018. 3 Jun. 2018. <https://greensdictofslang.com/about/>.

"Gringo." *Urban dictionary*. 22 Apr. 2018. <https://www.urbandictionary.com/define.php?term=gringo>.

Grossberg, Lawrence. "On Postmodernism and Articulation: An interview with Stuart Hall." *Stuart Hall: Critical dialogues in Cultural Studies*. Ed. David Morley and Kuan-Hsing Chen. New York, NY: Routledge, 1996. 131-50.

Gudinavičius, Arūnas, and Andrius Šuminas. "Choosing a Book by its Cover: Analysis of a Reader's Choice." *Journal of Documentation* 74.2 (2018): 430-46.

Hallett, Jill. "New Voices in the Canon: The Case for Including World Englishes in Literature." *World Englishes – Problems, Properties and Prospects: Selected Papers From the 13th IAWE Conference*. Lucia Siebers and Thomas Hoffmann. Amsterdam: John Benjamins, 2009. 415-32.

Hedge, Tricia. *Teaching and Learning in the Language Classroom*. Oxford: Oxford UP, 2000.

Heim, Christoph, Alexander Lenger, and Florian Schumacher. "Bildungssoziologie." *Bourdieu: Handbuch: Leben – Werk – Wirkung*. Ed. Gerhard Fröhlich, Gerhard, and Boike Rehbein. Stuttgart: J.B. Metzler, 2014. 254-63.

Hernández, Carmen Dolores. *Puerto Rican Voices in English: Interviews with Writers.* Santa Barbara, CA: Praeger,1997.

Hill, Craig. "Introduction." Ed. Craig Hill. *The Critical Merits of Young Adult Literature: Coming of Age*. New York, NY: Routledge, 2014.

Hynninen, Niina. "The Common European Framework of Reference from the Perspective of English as a Lingua Franca: What We Can Learn from a Focus on Language Regulation." *JELF* 3.2 (2014): 293-316.

Jenkins, Jennifer. *World Englishes: A Resource Book for Students*. 2nd ed. London: Routledge, 2009.

---. "Current Perspectives on Teaching World Englishes and English as a Lingua Franca." *TESOL Quarterly* 40.1 (2006): 157-81.

Kachru, Braj B. "World Englishes in World Contexts." *A Companion to the History of the English Language*. Ed. Momma Haruko and Michael Matto. Blackwell 2008, 565-80.

Kaplan, Jeffrey S. "Young Adult Literature in the 21st Century: Moving Beyond Traditional Constraints and Conventions." *The Alan Review* (2005): 11-18.

King, Claire. "Stephen Kelman Interview" *theviewfromhere*. 22 Apr. 2018. <http://www.viewfromheremagazine.com/2011/12/stephen-kelman-interview.html>.

Kirkpatrick, Andy. *World Englishes: Implications for international communication and English language teaching*. Cambridge: Cambridge UP, 2007.

Knickerbocker, Joan L., Martha A. Brueggeman and James A. Rycik. *Literature for Young Adults: Books (and More) for Contemporary Readers*. 2012. London: Routledge, 2017.

Koutsompou, Violetta Irene. "The Use of Literature in the Langauge Classroom: Methods and Aims." *International Journal of Information and Education Technology* 5.1 (2015): 74-79.

Landt, Susan M. "Multicultural Literature and Young Adolsecents: A Kaleidoscope of Opportunity." *Journal of Adolscent & Adult Literacy* 49.8 (2006): 690-97.

Langer, Judith. A. "Focus on Research: A Response-based Approach to Reading Literature." *Language Arts* 71.3 (1994): 203-11.

Larson, Lotta C. "Reader Response Meets New Literacies: Empowering Readers in Online Learning Communities." *The Reading Teacher* 62.8 (2009): 638-48.

Lauret, Maria. *Wanderwords: Language Migration in American Literature:* New Horizons in Contemporary Writing. New York, NY: Bloomsbury, 2014.

Lawless, Stephanie. "So that's what Hutious Means! Stephen Kelman, Author of Pigeon English, in Interview." *Three Monkeys Online* 2 April 2012. Web. 27. May 2018. <http://www.threemonkeysonline.com/so-thats-what-hutious-means-stephen-kelman-author-of-pigeon-english-in-interview/> 1-2.

Lewis, Cynthia, and Jessica Dockter. "Reading Literature in Secondary School: Disciplinary Discourses in Global Times." *Handbook of Research on Children's and Young Adult Literature*. Ed. Shelby Wolf, Karen Coats, Patricia Enciso, Christine Jenkins. New York, NY: Routledge, 2011. 76-91.

Lopriore, Lucilla. "World Englishes and Language Teacher Education in a World in Migration: A Shift in Perspective." Ed. Cesare Gagliardi and Alan Maley. *EIL, ELF, Global English: Teaching and Learning Issues*. Bern, New York: Peter Lang, 2010. 69-92.

Mair, Christian. "Globalisation and the Transnational Impact of Non-standard Varieties." *The Variability of Current World Englishes.* Ed. Eugene Green, and Charles F. Meyer. Topics in English Linguistics 87.1. Berlin: De Gruyter Mouton, 2014, 65-98.

Manney, Linda. "Popular World Music and World English." *Discourses, Communities, and Global Englishes.* Linguistic Insights 94. Ed. Roberto Cagliero and Jennifer Jenkins. Bern: Peter Lang, 2010: 145-72.

Matsuda, Aya, and Patricia Friedrich. "Selecting an Instructional Variety for an EIL Curriculum." *Principles and Practices of Teaching English As an International Language*. New Perspectives on Language and Education 25. Ed. Aya Matsuda. Bristol: Multilingual Matters, 2012. 1-25.

Matsuda, Aya. "Incorporating World Englishes in Teaching English as an International Language." *TESOL Quarterly* 37.4 (2003): 719-29.

McLaughlin, Maureen, and Glenn DeVoogd. "Critical Literacy as Comprehension: Expanding Reader Response." *Journal of Adolescent & Adult Literacy* 48.1 (2004): 52-65.

McLeod, John. *Beginning Postcolonialism*. Manchester: Manchster UP, 2000.

Mesthrie, Rajend. "World Englishes and the multilingual history of English." *World Englishes* 25.3/4 (2006): 381-90.

Mesthrie, Rajend and Rakesh M. Bhatt. *World Englishes: The Study of New Lingusitc Varieties*. Key Topics in Sociolinguistics. Cambridge: Cambridge UP, 2008.

Morrow, Nancy. "Language and identity: women's autobiographies of the American immigrant experience." *Language & Communication* 17.3 (1997): 177-85.

Mufwene, Salikoko S. *The Ecology of Language Evolution*. Cambridge: Cambridge UP, 2001.

Nilsen, Allen Pace, and Kenneth L. Donelson. *Literature for Today's Young Adults*. 8th ed. Boston: Pearson, 2009.

Omoniyi, Tope and Mukul Saxena. Preface. *Contending with Globalization in World Englishes*. By Tope Omoniyi and Mukul Saxena. Bristol: Multilingual Matters, 2010. xv-xviii.

---. Introduction. *Contending with Globalization in World Englishes*. By Tope Omoniyi and Mukul Saxena. Bristol: Multilingual Matters, 2010. 1-22.

Pandey, Anjali. "Picturizing Narrative Innovation: A Bird's Eye View of Hypervisualized Intertextuality in Stephen Kelman's *Pigeon English*." *Visual Communication* 13.1 (2014): 51-74.

Park, Joseph Sung-Yul and Lionel Wee. "The Three Circles Redux: A Market-theoretic Perspective on World Englishes." *Applied Linguistics* 30.3 (2009): 389-406.

Perfect, Michael. "London as a 'Brutal', 'Hutious' City: Stephen Kelman's *Pigeon English* (2011)." *Contemporary Fictions of Multiculturalism: Diversity and the Millennial London Novel*. Michael Perfect. Basingstoke: Palgrave Macmillan, 2014. 180-98.

Perry, Tonya B., and B. Joyce Stallworth. "21st-Century Students Demand a Balanced, More Inclusive Canon." *Voices from the Middle* 21.1 (2013): 15-18.

Phillipson, Robert. "The linguistic imperialism of neoliberal empire." *Critical Inquiry in Language Studies* 5.1 (2008): 1-43.

Pryle, Marilyn. *50 Common Core Reading Response Activities: Easy Mini-Lessons and Engaging Activities to Help Students Explore and Analyze Literature and Informational Texts.* New York, NY: Scholastic, 2014.

Rahbek, Ulla. "'Repping your Ends: Imagined Borders in Recent British Multicultural Fiction". *Literature & Theology* 27.4 (2013): 426-38.

Ramanathan, Vaidehi. *The English-vernacular Divide: Postcolonial Language Politics and Practice*. Bilingual Education and Bilingualism 49. Clevedon: Multilingual Matters, 2005.

Reichl, Susanne. "Doing Identity, Doing Culture: Transcultural Learning through Young Adult Fiction." *Children's Literature in Second Language Education*. Ed. Janice Bland and Christiane Lütge. London: Bloomsbury, 2013. 107-117.

---. *Cultures in the Contact Zone: Ethnic Semiosis in Black British Literature*. Studies in English Literary and Cultural History 7. Trier: WVT, 2002.

Rosenblatt, Louise M., "The Transactional Theory of Reading and Writing." *Theoretical Models and Processes of Reading*. 6th ed. Ed. Donna E. Alvermann, Norman Unrau, Robert B. Ruddell. Newark, DE: International Reading Association, 2013. 923-56.

---. "The Acid Test for Literature Teaching." *English Journal* 45.2 (1956): 66-74.

Ryan, Stephen. "Language Learning Motivation within the Context of Globalization: An L2 Self within an Imagined Global Community." *Critical Inquiry in Language Studies* 3.1 (2006): 23–45.

Santoli, Susan P., and Mary Elaine Wagner. "Promoting Young Adult Literature: The Other 'Real' Literature." *American Secondary Education* 33.1 (2004): 65-75.

Scarano, Francisco. *Puerto Rico.* San Juan: McGraw-Hill, 1993.

Schmitz, John Robert. "Looking under Kachru's (1982, 1985) Three Circles Model of World Englishes: The Hidden Reality and Current Challenges." *Revista Brasileira de Linguística Aplicada* 14.2 (2014): 373-411.

Shanahan Eileen M., and Ashley K. Dallacqua. "'Moving beyond "Agreeable' Texts and 'Boring' Tasks: Pairing Young Adult Literature and Critical Literacy in Teacher Education." *Action In Teacher Education* 40.1 (2018): 38-57.

Soto, Lourdes Diaz. "Boricuas in America: The Struggle for Identity, Language and Power." *The Review of Education/Pedagogy/Cultural Studie*s 19.4 (1997): 349-65.

"Sound." *Ghana Dictionary*. GhanaWeb. 22 Apr. 2018. <https://www.ghana-web.com/GhanaHomePage/dictionary/dict_s.php>.

"Standard." *Oxford English Dictionary Online*. Oxford University Press, March 2018. 3 Jun. 2018. <www.oed.com/view/Entry/188962>.

"Stummer Dialog." *Geschichte Online*. 2002-2004. Universität Wien. 14 May 2018. <https://www.univie.ac.at/gonline/htdocs/site/browse.php?artiid=2900&arttyp=>.

Thaler, Engelbert. *Teaching English Literature*. 2nd ed. Paderborn: Ferdinand Schöningh, 2008.

Thomas, Susie. Rev. of *Pigeon English*, by Stephen Kelman, *The Literary London Journal* 9.2 (September 2011). 14 May 2018. <http://www.literarylondon.org/london-journal/september2011/thomas2.html> 1-17.

Thompson, John B. "*Editor's introduction*." *Language and Symbolic Power*. By Pierre Bourdieu. Trans. Gino Raymond and Mattweh Adamson. Cambridge: Polity, 1992. 1–31.

Toker, Emily Brown Coolidge. "What Makes a Native Speaker?: Nativeness, Ownership, and Global Englishes." *Minnesota Review* 78 (2012): 113-29.

Torres, Lourdes. "In the Contact Zone: Code-Switching Strategies by Latino/a Writers." *MELUS* 32.1 (2007): 75-96.

"Touch." *Ghana Dictionary*. GhanaWeb. 22 Apr. 2018. <https://www.ghana-web.com/GhanaHomePage/dictionary/dict_g.php>.

Trites, Roberta Seelinger. *Disturbing the Universe: Power and Repression in Adolescent Literature*. 1998. Iowa City, IA: U of Iowa, 2000.

Van, Truong Thi My. "The Relevance of Literary Analysis to Teaching Literature in the EFL Classroom." *English Teaching Forum* 3 (2009): 1-9, 17.

Varughese, Emma Dawson. "New Departures, New Worlds: World Englishes Literature." *English Today* 31.4 (2012): 15-19.

Vermont, Lisbeth. "Inhabiting the Borderlands: Hybridity in U.S. Puerto Rican literature." Diss. U of Gent, 2008.

Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. 5th ed. London: Blackwell, 2006.

Widdowson, Henry G. "The Ownership of English." *TESOL Quarterly* 28.2 (1994): 377-89.

Widin, Jacqueline. *Illegitimate Practices: Global English Language Education.* Linguistic Diversity and Language Rights 8. Bristol: Multilingual Matters, 2010.

Wiratno, Tri. "Teaching English Language and Literature Integratively By Using Language-Based Approach: An Indonesian University Context." *Language Arts in Asia: Literature and Drama in English, Putonghua and Cantonese*. Ed. Christina DeCoursey. Newcastle upon Tyne: Cambridge Scholars, 2012. 178-96.

Wissman, Kelly. "Spinning themselves into Poetry': Images of Urban Adolescent Writers in two Novels for Young Adults." *Children's Literature in Education* 40.2 (2009): 149-67.

Zanfei, Anna. "Revisiting the Can-Do Statements According to the Use of English in International Context." Ed. Cesare Gagliardi and Alan Maley. *EIL, ELF, Global*

English: Teaching and Learning Issues. Bern, New York: Peter Lang, 2010. 355-367.

8   Appendix

Reader-response approach: *Pigeon English*

TASK A: Silent dialogue – ideas about book covers

In your group, take a minute to look at the cover in front of you. Then take a pen and silently comment your thoughts on the sheet in front of you. Be sure to be able to talk about your comments afterward.

Comment on:

- colors, words, things, people you see on the cover.

You can also ask questions about any detail you find on the cover.

It is very important that you DO NOT TALK during this activity! Be sure to be finished in a maximum of ten minutes.

TASK B: At-home research assignment

According to the author of *Pigeon English*, Stephen Kelman, one of his main motivations to write the novel were to portray the lives of young adult living in poor areas in a positive light (Kelman qtd. in Thomas 1). When asked about what inspired him to write *Pigeon English*, he answered that

There's a lot of noise around about knife crime and violence among the nation's children at the moment and, having grown up myself in a housing estate which is much like the one that features in the book, I wanted to show the positive aspects of these children's lives and tell their stories in a way that I think hadn't necessarily been told before (Kelman qtd. in Thomas 1).

1) Keeping Kelman's motivation in mind, read the two articles focusing on the aftermath of knife crime and violence mentioned by Kelman:

- ➢ *BBC News*. "Father's grief at Damilola 'calamity'". 6 Dec. 2000. 14 May 2018. <http://news.bbc.co.uk/2/hi/uk_news/1056975.stm>.
- ➢ *BBC News*. "Damilola Taylor: How his killing shocked a nation." 27 Nov. 2010. 14 May 2018. <http://www.bbc.com/news/magazine-11848488>.

2) After reading the articles, make notes about the incident covering <u>all</u> points below:

- crime
- victim
- murderer
- date

- location
- impact on society
- <u>your personal</u> thoughts on the incident

3) Finally, comment on how knife crime and violence could play out in the novel with at least <u>five</u> sentences.

<u>References:</u>

Thomas, Susie. Rev. of *Pigeon English*, by Stephen Kelman, The Literary London Journal 9.2 (September 2011). 14 May 2018. <http://www.literarylondon.org/london-journal/september2011/thomas2.html> 1-17.

TASK C: At-home reading assignment *Pigeon English* p. 8-11

1) After you have completed TASK A, read pages 8-11 in the novel. While reading these pages, write a **reading response (RR)** of your choice on one passage/quote of the novel and explain your choice (at least five sentences). Don't forget to add the page number and the paragraph to your passage/quote and write which type of RR you want to write.

2) After reading, include your passage/quote of the novel into **your personal design** of a new cover for the novel. Make sure that you can talk about your cover in class.

Reader-response approach: *Call Me María*

TASK A: Responding to *Call Me María* – chapter "American Beauty" (p.63-65)

1) While reading this chapter, take notes and give your opinion on the incident recounted in this chapter. Focus on the **behavior** of the characters, the **language** used to describe these actions and the **title** of the chapter. Don't forget to include **information** on the **page/paragraph** that you refer to. Finally, address how would you would have **felt** and **reacted** if you had been in María's place?

2) Organize your notes into a short **commentary** (ca. 100-150 words).

TASK B: Post-reading *Call Me María* – chapter "American Beauty" (p.63-65)

Revisit your reactions for the chapter. From the **perspective of María**, write

A: a **complaint email** to the executive store manager. In your email,

- recount your experience in the shop as a customer,
- express reasons for your poor service in the shop,
- and demand a compensation of your choice.

OR

B: an **email** to your mother back in Puerto Rico. In your email/letter,

- recount the incident in the shop,
- reflect on your feelings and your behavior (what did you feel vs. how did you react?),
- and include advice given by your best friend Whoopee.

OR

C: an entry on your **blog** forum titled 'María's world'. In your blog post,

- share your recent experience in the shop and its consequences for you
- and relate the idea of 'beauty' to your personal situation in society.

Note: Considering that María is able to communicate in three languages, what language forms are best used for which text type? Also think about whether you can combine these forms in any of the text types above.

Language-based approach: Prompt for in-class discussion / written feedback note

Now that you have read the novel, answer the following questions:

1) Did you manage to understand most words used of the novel? Explain some difficulties that you had while reading. What was the most challenging part of this experience?

2) Did reading get easier once you had read couple of pages/chapters? Why? Why not?

3) Comment on your experience of looking up any unknown words. Did you always find a good explanation for the word you were looking for?

4) After reading this novel, would you like to read another work that features different kinds of Englishes? Why? Why not? Do you think that's important for students in school?

5) Reading a text in different languages, do you think that you can use this experience in your future? Why? Why not?

6) After reading this novel, what are your thoughts on the many forms of German spoken in Austria, i.e. by immigrant speakers? Have your opinions changed? Why? Why not?

Language-based approach: *Pigeon English*

TASK: Rewriting of excerpts – cloze activity

General instructions

1) Read the passage individually.
2) Join your group members, rewrite the excerpt using any form of English you decide on as a group (i.e. 'Denglish', 'social media English'), and explain the words/phrases underlined in the text.
3) Prepare a short in-class presentation for your group. You are expected to
  - compare and explain the changes you've made to the original
  - and talk about the context of this passage in relation to the novel (characters involved, point in story and relevance for the plot).

Helpful reference tools:

  ➢ *Blench, Roger. 'Observers are Worried': A Dictionary of Ghanaian English. Cambridge, 2006. 22 April. 2018. <http://www.rogerblench.info/Language/English/Ghana%20English%20dictionary.pdf>.*
  ➢ *Ghana Dictionary. GhanaWeb. 15 May 2018.*
    < https://www.ghanaweb.com/GhanaHomePage/dictionary/ >.
  ➢ *English Oxford Living Dictionaries. 15 May 2018. <https://en.oxforddictionaries.com/>.*
  ➢ *Urban dictionary. 15 May 2018. < https://www.urbandictionary.com/>.*

GROUP 1

"I was the dead boy. X-Fire was teaching us about _____. He didn't use a real knife, just his fingers. They still felt quite sharp. X-Fire says when you _____ some-body you have to do it _____ because you feel it as well.

X-Fire: 'When the knife goes in them you can feel where it hits. If it hits a bone or something it feels disgusting, man. You're best going for somewhere soft like the belly so it goes in nice and easy, then you don't feel nothing. The first time I _____ someone was the worst, man. All his guts fell out. It was well sick. I didn't know where to aim yet, I got him too low down, _____ . That's why I go for the side now, near the <u>love handles</u>. Then you don't get no <u>nasty stuff</u> falling out.'

Dizzy: 'The first time I _____ someone the blade got stuck. I hit a rib or something. I had to pull _____ to get it out. I was like, give me my blade back, _____ !'

Clipz: '_____ . You just _____ stick him and get _____ there. No mess-ing around.'

Killa didn't join in. He was just quiet. Maybe he hasn't _____ anybody yet. Or maybe he's _____ so many people that he's bored by now. That must be why he's called Killa. [. . .]

We always go to the market on Saturday. It's all outside so you get proper cold waiting for Mamma to pay, you have to keep your mouth closed to stop your teeth escaping. It's only even worth it for all the _____ things you can look at like a remote-control car or a samurai sword (it's only made from wood but it's still proper _____ . If I had the means I'd buy it like that, I'd use it to chase the invaders away).

  [. . .]

Mamma was looking all over for a pigeon net. I said a prayer to myself that she never found one.

Me: 'It's not fair. Just because Lydia's scared of them.'

Lydia: _____ ! I'm not scared!'

Mamma: 'We can't have pigeons flying in the house all the time, it's dirty, they'll mess eve-rywhere.'

Me: 'It was only one time. He was hungry, that's all.'" (Kelman 14-15)

GROUP 2

"Miquita and Chanelle are both _____ , they're always _____ about all the boys they've _____ Miquita has a cherry lipstick. It actually tastes like cherry. She's always putting it on her lips. She says she wants to taste nice and sweet for when she kisses me.

Me: 'You're never going to kiss me. I'll just _____ .'

Miquita: 'Where to? There's nowhere to run. Don't be scared just 'cause you love me too much.'

Me: 'I don't even love you. I wish you'd fall down a hole.'

Miquita could be pretty if she kept her mouth shut. She sat on my hand and I went all hot. It was only an accident, I didn't mean to feel her behind. Anyway she _____ too much, she's always abusing our TV just because it's made of wood and it's very old. We got it from the cancer shop, it used to belong to a dead per-son. The picture doesn't come straight away, you have to wait for it to warm up. When the

picture first comes it's _____ dark, then the real colours come after. The whole thing takes _____. You can even _____ between turn-
ing the TV on and the picture coming. I even tried it and it works.
Miquita isn't going to the dead boy's funeral. She didn't know him.
Miquita: 'What's the point, man? All funerals are the same, _____.'
Me: 'It's only for respect.'
Miquita: 'But I don't respect him. It's his own fault he got killed, he shouldn't have been
_____. You play with fire you get burned, _____ .'
Me: 'You don't know what you're talking about, you weren't even there. He didn't even
_____ anybody, the killer just wanted his Chicken Joe's.'
Miquita: 'Whatever. You don't know _____, you're just a kid.'
Me: 'You don't know either. _____, you're just a fool.'
Miquita: '_____ ! You sound like a little yappy dog. Get out of my face now,
you're <u>vexing</u> me.'
Me: 'Well your face is vexing me, fish lips.'
I just split before I got too _____ . If Miquita ever _____
I'll kill her. She's too disgusting and she's got fat hands." (Kelman 28-29)

GROUP 3

"Mamma looked at Auntie Sonia's fingers where they were all black and cracked. You had to pretend like you didn't know about them and everything was normal. My favourite word of today is <u>fuzzy-wuzzy</u>. Mamma and Auntie Sonia were smashing the tomatoes for <u>pala-ver sauce</u>. It was like a race to see who could kill them first. _____, it made me glad I'm not a tomato!
Mamma: 'So she says to Janette, are there any other midwives there? And Janette ask her why. And she says it's her first baby, do I know what I'm doing. She says she don't want no fuzzy-wuzzy just got off the boat.'
Auntie Sonia: 'Fuzzy-wuzzy? That's a new one.'
Mamma: 'I swear by God. I said I didn't come on a boat, I came on a plane. They have planes now where I come from. I shouldn't have said anything really. I had to apologise to her.'
Auntie Sonia: 'How! You had to apologise? I would rough her. I'd tell her I gave her a <u>juju curse</u>, her baby will come with two heads. She'd probably believe it.'
Mamma: 'You can't say that, it's not professional.'
Auntie Sonia: 'Fuzzy-wuzzy. I'll have to remember that one.'
Me: 'What's a fuzzy-wuzzy?'
Mamma stopped smashing the tomatoes. You wanted them to escape while they had the chance. Run for your lives!
Mamma: 'It's what they call you when you're new at the hospital. Sometimes if you're new the patient doesn't trust you to do the job. It just means somebody who's new.'
Me: 'Why fuzzy-wuzzy though? I don't get it.'
Mamma: 'I don't know. Don't disturb.'
Auntie Sonia: 'It's for the noise the nurse's shoes make. When they're new they squeak on the floor. The noise just sounds _____, that's all.'
Me: 'How come your shoes don't make that noise in here?'

Mamma: 'It only works on shiny floors.'

It sounded quite crazy. It could be true. Next time I get new shoes I'm going to try it. The corridors in the flats have _____ shiny floors. I bet they'll make the _____ squeaking you've ever heard." (Kelman 42-43)

GROUP 4

"I made the roof for Papa's shop _____ strong. Papa loved it, you could tell. He said it would last longer than him and me put together. It will keep everything dry when it rains and Papa nice and cool when it's sunny. We made the roof out of <u>chemshi</u> and wood. Papa made the frame of wood and then we put the _____ on top. I put the bolts on. He only helped me with the first one, I did the rest on my own. It was easy. When it rains the noise is mighty loud. It makes the rain feel even stronger. You feel safe under the <u>chemshi</u>. You feel strong because you made it yourself.

It took _____ to build the roof. When we finished, the shop looked more _____ than before. Me and Papa drank a whole bottle of beer to celebrate. Papa had most of it but I had one bit. I didn't get _____, it was just lovely, it made my burps taste like burning. Mamma and Lydia and Agnes and Grandma Ama all came to greet the new shop. They loved it as much as we did, you could tell. Everybody was smiling from ear to ear.

Mamma: 'Did you make that all yourself? Clever boy.'

Me: 'Papa helped me.'

Grandma Ama: 'Was he a good worker?'

Me: 'He's a bit lazy.'

Papa: 'Eh! _____ !'

Me: 'I'm only joking.'

We hung a lantern from the roof so the shop can stay open at night. The lantern was Agnes's favourite bit. Babies always love things that hang or swing. They always try to touch it even if it's hot. She cried when the lantern burned her fingers. I sucked them all better again. I'm the best at sucking them better, my spit has healing in it.

Papa makes the best things. His chairs are always the softest and his tables are strong enough to stand on. He makes them all from bamboo. Even if the drawers are wood, the frame is still bamboo. Bamboo is the best material because it's very strong and light at the same time. It's easy to cut with a machete or a saw. You have to saw with care so you make a straight cut. You have to imagine everything you make is your best.

Papa: 'If you can saw bamboo straight, you can saw a leg off. It's the same thing. This is good practice. Pretend the bamboo is somebody's leg. You want to make the cut as straight as you can so it will heal properly.'

Me: 'But I don't want to cut off their leg.'

Papa: 'You might have to. A doctor doesn't get to choose his patients. They're relying on you.'

It was ages ago, when I still wanted to be a doctor. I sawed with extra care. I pretended like it was for real, I was even trying not to hurt them. When I sawed all the way through and the bamboo fell, I even tried to catch it. I thought it was their leg.

Papa: 'Now _____, put it in some ice! We can give it to somebody else.'

Me: 'But the leg's bad.'

Papa: 'One man's trash is another man's treasure." (Kelman 66-68)

GROUP 5

"I don't even want to kiss Poppy. I don't want to kiss anybody anymore, not after Miquita nearly broke my _____ . I'll only kiss Poppy if she asks me for it. If I win Sports Day she'll probably want to kiss me then. I'll just do it if I have to but not on the lips.

Clipz: 'Oi, _____ boy! You _____ ? Want me to show you how?'

We just walked past. I didn't even look at him. I don't even want to sit on the top steps, there's nothing special about them. I prefer the Science block steps, you can see just as much and Poppy's there to share it with. The top steps aren't even worth it.

Four hundred metres is one whole lap around the running track. It looks quite far. I touched my lane for good luck. I saw Brett Shawcross do it. Me and Brett Shawcross were the favourites. Nobody knew who'd win from us, they couldn't decide. They wanted both the two of us to win but it's impossible. Only one can be the winner.

Brett Shawcross: 'You can have silver. I'm gonna get gold.'

Me: 'Good luck.'

Brett Shawcross: 'I don't need luck, I'm gonna _____ you.'

There's no medals, you just get a certificate. I only have to win to prove I'm the best runner and because I told Papa I would.

Lincoln Garwood was in lane one. He was going to cheat, he told us. He knows he'll never win because the hat he has to wear to keep his dreadlocks in is too heavy. It will only slow him down and make him look _____ . He even said it himself.

Lincoln Garwood: 'I'm just too slow, man. I don't _____.'

He didn't want to come last so he made a plan: he was going to fall on purpose and make it look like he twisted his ankle. We all promised not to tell.

We waited for the whistle. It was very nervous. I could feel my heart beating like crazy. There were lots of people watching. Not just my friends but some of the mammas and pa-pas.

Only not Mamma. She was at work again. She said she'd pray for me to win but I don't know if she'll remember.

I didn't want to let them down. I wanted to make it the best race ever.

All the runners were just standing around. Some of them were scared. Kyle Barnes was chewing chewing gum. Saleem Khan was picking his nose. Brett Shawcross thought he was a real runner, he was shaking his legs like the real runners do it before the race. He looked _____ serious like he had to win. _____, it was very funny. [. . .]
Mr Kenny blew the whistle and we all started running. Lincoln Garwood fell straight away. I saw him trip himself up. It even looked real. He rolled over holding his foot. I heard the scream behind me. I kept on running.

Me and Brett Shawcross were in front. Everybody else was behind us. I was in lane 4 and Brett Shawcross was in lane 6. I didn't know which one was the luckiest. It was very close. We were both trying our hardest, you could tell. It felt brutal. Brett Shawcross has Nikes. I only have Diadoras but I was still in front. I just looked straight ahead. I wanted to win more than anything.

Kyle Barnes gave up. He ran out of wind and fell over. Everybody else was miles behind.

I could see the finish line. I was nearly there. Poppy was waiting for me, she was clapping me home. It was like the biggest energy. I felt the spirit come into my lungs. I made my legs go higher, my arms swish faster. I was Usain Bolt, I was Superman. I was still alive and they could never catch me. I blew my last breath out and stretched for the line. Brett Shawcross crashed into me and we both fell over. I closed my eyes and waited for the whistle.

Mr Kenny: 'First place, Opoku! Shawcross second!'

I won! _____, I couldn't believe it!" (Kelman 228-231)

Reference:
Kelman, Stephen. *Pigeon English*. London: Bloomsbury, 2011.

Language-based approach: *Call Me María*

TASK A: Vocabulary *Call Me María* – chapter "American Beauty" (p.63-65)

1) After reading this chapter, find references to the following vocabulary in the text:

to have a strong distrust in someone's truthfulness	
to be of very big size	
to conform to someone	
a disregard for someone	
to shiver	
to ridicule someone	
to move	
of rough texture	
Other words/phrases that were interesting/not clear/unusual etc.:	

2) What words and images make these passages special? Explain your choice.

- "Without touching any of my things, as if I carried the bubonic plague in my handbag, he inspects its contents, poking around inside with a pen he has pulled out of his pocket, letters scrolled in gold on its side: *We value our customers.*" (Cofer, *María* 63)

- "He maneuvers his huge body, almost stuck between counter and wall, toward our audience of three customers, his sarcastic smile ugly and mean as the crack on the sidewalk that trips you. *We know she's guilty, right, friends?* He nods as he passes the elderly couple, and nods again at the girl with blonde dreadlocks, who have waited, maybe hoping for the entertainment of their day to end with cops and handcuffs. But they act as if they too feel cheated." (Cofer, *María* 64)

3) What **overall effect** does this specific vocabulary have on the way you're reading this passage? Which characters are depicted to be **in control** of the situation?

4) Why do you think that the **entirety** of the chapter is narrated in **English**? How can you explain that **Spanish** and **Spanglish** is completely **absent** from this chapter?

Reference:
Cofer, Judith Ortiz. *Call Me María: a Novel in Letters, Poems, and Prose*. New York, NY: Scholastic, 2004.

TASK B: Vocabulary *Call Me María* – chapter "Crime in the barrio" (p.66-69)

After reading María's poem, develop a list of words and phrases linked to the following themes:

      a. crime and mischief
      b. physical appearance
      c. communication
      d. identity

TASK C: Poem Analysis *Call Me María* – chapter "Crime in the barrio" (p.66-69)

What is the meaning of the poem? Chose **one theme** from the list above (b,c,d). In relation to your theme (b,c,d) write a short **analysis** (150-200 words) about the poem and explain:

- the possible topic of the poem,
- the possible meaning of your selected words and phrases in the poem,
- and possible meaning of the title of the poem.

Critical literacy approach: *Pigeon English*

TASK A: Rewriting – Questioning views presented in the novel

1) <u>Individually</u>**:** Remembering how Harri's mother was treated by a client in hospital (Kelman 42-43), find three different situations in the novel featuring the topic of prejudice, stereotypes or even racism. Make notes and relate your instances to the following questions:
- What ideas are claimed to be true?
- What language is used to express these 'truths'?

2) <u>Pair-work:</u> Decide on two situations (one situation per student) and re-write the situation in the most neutral way possible. Make sure you are able to talk about
- the reasons for the changes you have made
- and the potential problems you have had while editing the situation.

TASK B: Brainstorming / Pre-speaking – Saving Harrison Opoku

1) Summarize the following quotes taken from *Pigeon English* and think about the following aspects:
- When does the quote appear in the novel?
- Who is the speaker?
- What does the quote mean?

<u>a.</u> "I pretended like I didn't see when Jordan stole the lady's phone. I didn't want Mamma to think I agreed with it, she already hates Jordan because he spits on the stairs." (Kelman 16)

<u>b.</u> "He pulled something from under the bin. It was all wrapped up. He looked all around and then he unwrapped the wrapping and I saw something shiny underneath. I only saw it for one second but it had to be a knife. It's the only thing I can think of that's shiny and pointy like that. He wrapped it up again and put it down his pant, then he ran away sharp-sharp towards the river. It was some funny thing. The helicopters didn't even see him. They didn't follow him or anything, they were too high up." (Kelman 25)

<u>c.</u> "It's a crime to set off the alarm if there's no real fire because while the firemen are checking there could be a real fire somewhere else and somebody could die.
X-Fire: 'You sure you ready for this? You ain't gotta do it if you ain't got the balls.'
If I was in the Dell Farm Crew Vilis couldn't abuse me anymore. If I wanted to swap my trainers the other person would have to do it and there'd be no swapping back." (Kelman 56)

<u>d.</u> "*Violence always came too easy to you, that's the problem. It always felt too good. Remember the first time you trod on an ant, and with an infant stamp made the moving still, the present past? Wasn't that a sickly sweet epiphany? Such power in your feet and at your fingertips such temptation! It would take some act of charity to give all that good stuff away.*

You'd need to be something greater than just another invention of a spiteful god." (Kelman 62)

e. "Policeman: 'You can stop this person doing the same thing to someone else. We've got to work together to stop him. So if you can help us, tell your parents or your teacher or ring the number on the poster, and we'll treat anything you say in the strictest confidence.'" (Kelman 82)

f. "Mamma won't let me get a hoodie, for if I cover my face. I don't even want to cover my face, I only want to keep my ears warm. I hate it when Mamma calls me a liar." (Kelman 112)

g. "I didn't see him. He came out of nowhere. He was waiting for me. I should have seen him but I wasn't paying attention. You need eyes in the back of your head." (Kelman 262)

2) Find reasons and arguments to support how Harrison Opuko could have stayed alive in the story. Why? Why not? Include the following questions into your ideas:

- What must have happened differently in the story?
- Did Harri and Dean have to investigate the murder? Why? Why not?
  <u>Take notes, you will need them in the next lesson!</u>

Critical literacy approach: *Call Me María*

TASK: Speaking activity – languages in *Call Me María*

In your group, discuss the following questions:
- What views are expressed about the role of English, Spanish and Spanglish in *Call Me María*? Which characters voice these opinions? Are they the same? / How do they differ?
- Why are these languages learned?
- What is the potential stance of the author?
- Who is the audience for this novel?
- Why do you think that the roles of these languages were presented in this way? Do you agree? Why? Why not?
- Do you think that languages can be properties? Why? Why not?

Relate your ideas to the following quotes of the novel:

GROUP 1

1) "Mami speaks to me in English, saying the words slowly so that I can follow her. She knows that I will answer her in Spanish because even though I know English, I feel more comfortable speaking in Spanish. She and Papi talk to each other in very fast Spanish. But she thinks I should know English in case we all move to the United States." (Cofer, *María* 8).

2) "María Triste had to decide between parents, languages, climates, futures." (Cofer, *María* 14)

3) "Fresh American blood, they joked, to fatten up our hungry bugs. I couldn't wait to come home to my country where people understand what I say, and the mosquitoes treat everyone the same." (Cofer, *María* 93)

4) "I will practice English with real people and try to learn more about the world outside this block so that one day I will stop feeling lost in the world." (Cofer, *María* 62)

5) "I confess,
I had to steal English
because what I had
was never enough." (Cofer, *María* 125)

GROUP 2

1) "They fell in love because she spoke English very well; it was her best subject in school." (Cofer, *María* 8)

2) "She wants María to go to a good college. She teaches María perfect textbook English so that she will pass the exams. Mami corrects María's pronunciation of hard English words that have sounds you do not hear in Spanish, like the *th*. '*Thousand*, *not dousan*, María. Put the tip of your tongue under your teeth and blow out a little air.' María goes around practicing her *th* sound, sounding like a leaky car tire: *th*, *th*, *th*, thousand." (Cofer, *María* 11)

3) "Growing up I had to choose which of my parents' versions of English I would speak." (Cofer, *María* 121)

4) "spoiled children
unaware of the real value,
their inherited wealth,
language." (Cofer, *María* 126

5) "It is different now.
What I had to steal then
is legally mine" (Cofer, *María* 126)

GROUP 3

1) "You always put on your best Spanish accent when you take white girls out; your best manners for the Latinas" (Cofer, *María* 26)

2) "Every day I look up a word I will use to protect me. I know the meaning of words like underestimate. I know it means to not give someone their full value. I know prejudice means to prejudge. I know what advantage means. I know that it is the prejudice of some people that makes them underestimate me; they prejudge me because I do not look or sound like them." (Cofer, *María* 28)

3) "'You call it Spanglish, María. I call it American. I speak American!'" (Cofer, *María* 50)

4) "What does he understand? Why I do not always
choose to talk in class? Does he understand
what it is like to sound different from others
so that some people will look at you as if you are
from another planet, and others will laugh
as is if everything you say is a joke?" (Cofer, *María* 89)

5) "My second language
is a silver cup
from which I intend to drink
the best wine." (Cofer, *María* 126)

GROUP 4

1) "I am trying to keep my textbook English (what my mother calls it) so I can get into college in two years. But Spanglish is like a song you cannot get out of your head. It has rhythm, it has a beat, you want to dance to it." (Cofer, *María* 18)

2) "Words are weapons. Words are tools." (Cofer, *María* 46)

3) "I have a thick accent; it makes people in school think I am not good in English. But I know more words than many native English speakers because I need words to survive." (Cofer, *María* 28)

4) "Not too long ago
you sounded like this: *I speek
leetle Eenguish*. The next,
you are singing *I can articulate*, *I can articulate*,
like the eloquent pig Wilbur
in *Charlotte's Web*.
Who is responsible
for these crimes
in the barrio? Who needs
a Puerto Rican accent, a second
last name, or the answer
to the question" (Cofer, *María* 67-68)

5) "'*Eres una poeta*, María,' she said.
'In three languages, Mami. I am a trilingual poet.'
'Three languages? English, Spanish …'
'And Spanglish.'" (Cofer, *María* 115)

GROUP 5

1) "I am beginning to hear this as a new dialect invented by people who can dream in two languages. I used to think it was broken English, but it really does have its own rules of grammar: *Oye, vamos to the marqueta ahora*, or *La maestra has me entre un rock and a hard place*. I mean, you have to dive in feet first before it starts making sense." (Cofer, *María* 18)

2) "I know words in two languages. I will not give up either one. It gives me an advantage to know more than you know." (Cofer, *María* 29)

3) "And so I learned the trade-off: pay now, fly later.
That is what I feel I am doing repeating the English lessons so I can live in this cold city, Mami." (Cofer, *María* 62)

4) "*Find the subject in these sentences:*
Their laughter
is what María Alegre fears,
also their mockery
of her still-thick accent,
and their teasing
about her poetry.
She will turn into María Triste." (Cofer, *María* 79-80)

5) "I slipped words
into my pockets,
my crime unnoticed
as the precious *palabras*
spilled out
of unguarded mouths" (Cofer, *María* 125)

Reference:
Cofer, Judith Ortiz. *Call Me María: A Novel in Letters, Poems, and Prose*. New York, NY: Scholastic, 2004.

Abstract English

Contemporary communication practices of English are highly diversified as a result of the global expansion of English and its increasing status through processes of colonization and globalization. Apart from conventional usages of English in L1 settings, other instances in which English is used for the means of communication are encompassed in the paradigm of World Englishes (WEs). The diversification of English speaking practices undoubtedly also challenges teaching practices heavily relying on the learner's exposure of standard forms produced by native-speakers only. Considering the accelerating use of English in L2 settings, learners of ELT contexts are likely to be required to communicate with non-native speakers of English in the future frequently. Developing a well-established set of sociolinguistic skills thus seems of prime importance for learners.

Therefore, this diploma thesis aims to demonstrate that working with Young Adult (YA) literature incorporating both standard and non-standard of English represents an effective strategy to expose learners to the plurilinguistic realities of contemporary Englishes and to raise awareness about the pluricentricity of Englishes worldwide, simultaneously expanding their sociolinguistic sensibilities of various forms of English. By focusing on Stephen Kelman's *Pigeon English* and Judith Ortiz Cofer's *Call Me María*, this thesis emphasizes the pedagogical relevance of these works in relation to the analysis of sociolinguistic theory including issues such as the legitimacy of languages, linguistic capitals of speakers, language attitudes, phonocentricity, or claims about the ownership of linguistic systems. The pedagogic discussion of the authors' works is influenced by the adoption of ideas of the literary teaching approaches of reader-response theory, language-based instruction, and critical literacy techniques, which guided the provision of exemplary tasks for the classroom practice in the Austrian upper secondary levels exhibiting a B1 level of reading proficiency.

Abstract Deutsch

Gegenwärtige sprachliche Verwendungen des Englischen und dessen Status in der Welt erfuhren aufgrund der globalen Ausbreitung der englischen Sprache durch Kolonialisierungs- und Globalisierungsprozesse enorme Diversifikationen. Neben den sprachlichen Kontexten, in denen Englisch als Erstsprache verwendet wird, können weitere Settings, in denen mit Englisch nicht als L1 kommuniziert wird, durch die theoretischen Rahmenbedingungen der World Englisches (WEs) beleuchtet werden. Die Diversifikation der englischen Sprechakte weltweit hat auch zur Konsequenz, dass Unterrichtstechniken des Englischunterrichts durchaus herausfordert werden, wenn sich diese nur auf die Miteinbeziehung von Materialien basierend auf konventionelle Sprachsysteme von englischen Muttersprachlern stützen. Dies ist mitunter darin zu begründen, dass, in Hinblick auf den wachsenden Zahlen von englischen nicht-muttersprachlichen SprecherInnen, Lernende des Englischen zukünftig vermehrt in auch mit diesem SprecherInnen in L2 Settings in Kontakt treten können. Somit stellt die Entwicklung soziolinguistischer Sensibilitäten des Englischen ein aktuelles Lehr – und Lernziel dar.

Daher soll in dieser Diplomarbeit gezeigt werden, dass das Arbeiten mit Young Adult (YA) Literatur, welche sowohl in englischer Standardsprache als auch in nicht Standardsprache verfasst ist, ein effektives Mittel dafür repräsentiert, Lernende den plurilinguistischen Realitäten des Englischen auszusetzten und auch dafür ein soziolinguistisches Bewusstsein zu schaffen. Diese Diplomarbeit konzentriert sich daher auf die literarischen Werke von Stephen Kelman (*Pigeon English*) und Judith Ortiz Cofer (*Call Me María*), worauf in der Folge auch auf deren pädagogischen Relevanz herausgearbeitet werden soll. Dies wird vor allem durch den Bezug von soziolinguistischen Ideen durchgeführt, wie beispielsweise die Legitimation von Sprachen, sprachliche Kapitale von SprecherInnen, Haltungen zu (Aus)sprachen, oder Ansprüche auf das ‚Eigentum' von Sprachen. Die didaktische Diskussion der literarischen Werke erfolgt durch die Verwendung von drei Zugangsweisen der Literaturdidaktik: ‚Reader-response'-Theorie, ‚Language-Based', und ‚Critical Literacy'. Folglich werden die Ideen der vorgestellten Zugangsweisen anhand von Unterrichtsbespielen, konzipiert für SchülerInnen der Oberstufe beziehungsweise für Lernende zutreffend auf B1 Lesekenntnisse, exemplarisch präsentiert.