

Literary Linguistics as a Basis for a Multipurpose Reading Model in English Language and Literature Department

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Abstract

The idea of integrating language and literature is always challenging. In the department of language and literature education context at the undergraduate level, it is necessary to have a frame accommodating these two fields within a particular course. This article discussed the possibility of literary linguistics as a lens or frame for a multipurpose model in teaching language and literature at the undergraduate level. Literary linguistics was utilized as a lens in reading-intensive literary works. In this discussion, not all forms of literary work can be viewed from a literary linguistics lens. Intensive reading in this discussion only included the possibility of a short story and bridge novel seen from a literary linguistics frame. The paper also covered the place of linguistic theory and literary theory in literary linguistics. The discussion also contained possible teaching models considered in intensive reading. Reading reciprocally and intensively literary works through literary linguistics was possible to understand language through literature and vice versa. Simultaneously, two significant benefits might hopefully be obtained: language awareness and literary competence.

Key Keywords: literary linguistics, language, literature

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INTRODUCTION

This paper was initially inspired by the story of Professor Joseph Jacotot's experience of teaching foreign languages by using a novel. Jacotot proclaimed a practice of pedagogy with no explanation, which he called *Universal Teaching*. Jacotot was originally a rhetoric teacher at Dijon. However, due to changes in the French political regime, Jacotot was forced to participate in exile in the Netherlands. Thanks to the kindness of the Dutch king, Jacotot got a job as a lecturer in French literature at the University of Louvain in 1818. In short, as a teacher, Jacotot understood very well that his task was to explain hard sciences into simple principles to his students briefly (Rancière, 1991).

One day some students from North Flanders asked Jacotot to teach them French because they could not speak that complicated French at all. Meanwhile, Jacotot did not speak Dutch at all. Jacotot was confused as to what he should do. Fortunately, the same year, a bilingual French-Dutch novel entitled *Télémaque* by Fenelon was published. Finally, Jacotot taught by using the book as a liaison. Jacotot asked them to read the book over and over again. He told them to write in French what they thought about the book. The result surprised Jacotot. The students were able to make sentences in French well. The Dutch children were able to learn French without being explained (Rancière, 1991).

Rancière tells the story in a book entitled *The Ignorant of Schoolmaster*. Rancière believes that the function of education is not indoctrination in the sense of a transfer of knowledge that is limited to the roof and walls of the classroom. For Rancière, education aims to orient toward autonomy and individual freedom as a thinking subject, and that 'everyone is capable of understanding what others have understood'. Thus, education is essential to verifying equality and proving the equality of human intelligence, showing that everyone can teach himself and that learning is a totality; thus, pedagogy's goal is intellectual emancipation (Rancière, 1991).

The teacher is stupid (Ignorant Schoolmaster) in the sense that when the teacher's intelligence is stuck, that ignorance leads him to appreciate students' intelligence, and he will see that students also depart from the same position as him. From here, the teacher only acts as a mediator and interrogator by demanding students to speak and manifest their intelligence and eliminate laziness. At

the same time, books have an essential role in this teaching as a medium that prevents duality of intelligence relations and eliminates aggregation (one's mind is subject to another's) because aggregation can turn off the intelligence of one of them (Rancière, 2004).

Furthermore, Rancière stated that the book is the totality that is the main center because the book is material, so understanding it requires the students' intelligence. Thus, nothing is hidden from the teacher's step-by-step explanation, from simple and analogical to simple, then tiered to complex. By making things simple, it insults the student's intelligence as a human being who has the same mind and leads to the student's laziness in thinking. Once again, this method of interrogation and verification proposed by Rancière seems to be similar to the Socratic method by pretending not to know and guiding students with questions with answers that the teacher already knows. However, that is not the case; it is precisely for Rancière that the teacher should point out questions he really does not know (Rancière, 1999).

Indeed, the story of Jacotot is not explicitly intended to describe the integration of language and literature. However, the topic of emancipation in education utilizes the interplay between language, literature, and art in general, into aesthetic themes—for example, Rancière's criticism of Aristotle about the hierarchy of humans based on their abilities. Aristotle distinguished between the *phone* and the *logos*. *Phone* is the ability to voice pleasure and pain. Humans and animals possess this ability (Rancière, 1991).

In contrast, *logos* is the ability to speak so that humans can distinguish between what is fair and what is not. The ability of *logos*, according to Aristotle, is only possessed by men, while women, slaves, and animals only have *phones*. For Rancière, Aristotle's clarification of human beings based on their abilities implicitly has an intention to deny equality. Simply put, if women and slaves are considered to have no *logos*, how can they communicate with their masters. This is where Rancière's critique of Aristotle shows a political bias by power in Aristotle's human qualifications (Rancière, 2004).

For Rancière, equality is not determined in the metaphysical view of the future, so in order to make it happen, it is necessary to put forward the postulates that show the former inequality, compartmentalize and divide humans as did their predecessor philosophers who started their philosophy by looking for inequality that was wrapped in epistemic, Rancière calls it part-of-no-part. The division of humans into being part of our society but at the same time being excluded from us. Rancière considers equality given that every human has it; the original ability is the reason, has the same mind, and can think. At this point, Rancière began the epistemic building of his philosophy with the premise of equality for every human being (Rancière, 2004).

Rancière offers the idea of 'class migration', an attempt by a subject or person to transcend socio-economic and cultural boundaries that place him in a particular static position. Since from the beginning, the subject was positioned as a subject capable of thinking, it is at this point that Rancière incorporates the aesthetic into politics. This aesthetic is an ability possessed by everyone and everyone that allows him to move politically between the different classes (Rancière, 1991).

As Rancière said, perhaps a worker who learns how to write and compose poetry appropriate for his time is far more threatening to the integrity of the ideological order than those who sing revolutionary songs. The point is that a (social class) worker is not a worker who is obsessed with overturning the dominant structure, but rather through reading philosophical thoughts and reflecting on writing poems that are relevant to his era, the worker has changed the coordinates of his social class—which is below—by migration to other social classes, namely academics, philosophers. In this aesthetic movement, workers break through the 'ideal order' created by the system, which places itself in a particular class, as the Platonic curse that puts the working class only worthy of work, while thinkers do the aesthetic business (Rancière, 2004).

While the aesthetic benchmark has been debated, Russian formalists, especially Slovensky, stated that the aesthetic was an attempt to make a foreign language unfamiliar, separated from everyday language, and confirmed as a second-order language. This means that literary language tries not to give direct sensation and imagination like everyday language but is postponed for a moment to

feel its closeness. Lyotard differs again on aesthetics. According to him, ethics is an attempt to speak the unspeakable. This is based on the fact that there is always a phenomenon where language is unable to represent reality (Rancière, 1999).

Meanwhile, Rancière does not distinguish which one is superior to the other, as did the previous thought or representational poetry (*la poétique de la représentation*). The hierarchical aesthetics form an element of quality literary 'representation' or 'representation' of the essence of literature (aesthetics) itself. For Rancière, aesthetics, which he usually calls aesthetic poetry '*la poétique esthétique*', is poetry that replaces the hierarchical prism of fiction with the prism of egalitarian language, where the most important thing is no longer the material being raised but the way of expressing it, where anything can equally be achieved. Be aesthetic. Aesthetics is then built no longer on a fixed essence but its expression, namely the writing model or the expressiveness of its language. Thus, the most important thing is no longer what the literary work is talking about but how the work is written and how the subject being discussed is expressed. Again for Rancière, who is aesthetically at once in the act of 'class migration' as well as politics and subject, this movement is also through his subject and work (Rancière, 2004).

From Rancière's understanding, this paper tries to place the act of intensive reading as a form of emancipation that does not distinguish between language as a representation of literary forms and literature itself as a reflection of individuals and the social community where literature is read. In short, the literary form, in essence, is also the content of the literature itself. The two cannot be separated because literary expressions are intertwined and closely related to literary content. Thus, literary linguistics is literature itself, and vice versa is language itself. Ordinary language is often literary, and conversely, literary language is often ordinary. There is no difference in the treatment of the two (Carter, 1999; Hall, 2001).

So far, in academic discourse, especially in the language and literature department, there is a reasonably sharp gap between the two. This is understandable considering that the history of the separation of the two fields lasted for approximately a century (since the early twentieth century) which previously were still integrated. Efforts to reintegrate language and literature learning in the language and literature education department are always challenging to review again by considering sociohistorical aspects and their implications for both learning models. This paper aims to offer a multipurpose reading model with literary linguistics as its conceptual and philosophical basis in the English Language and Literature Department. Starting with a sociohistorical understanding of language teaching and literature from the Middle Ages to the early twentieth century, this paper begins with the reasons for separating linguistics and English literature studies. The sociohistorical description was then used as the basis for unraveling the conceptual choice of literary linguistics as the basis for the formulation of a multipurpose reading model that prioritizes the principles of aesthetic emancipation and creativity.

HISTORICAL REVIEW

Although often placed in the same department, the study of language and literature seems to run independently without any connection to each other. The problem that may arise when integrating the two into one course or course (intensive reading) is the dichotomy of literary language and ordinary language. This is understandable considering that since the last century, literature has wanted to become an independent study by first privileging itself with the dichotomy of literary-ordinary language. Literature is more devoted to studying literary canons, although it is challenged and criticized in the end.

In almost the same way, the study of language or linguistics since the late nineteenth or early twentieth century has also sought scientific or scientific status. Language studies focus on efforts to find the nature of language in the study area of ordinary language. Besides that, the practical purpose of teaching English is directed at mastering language skills to meet industrial needs and other practical purposes. This further sharpens the gap between language and literature (Williams, 2012).

This language-literary dichotomy just happened. We must look at the history of language development in Great Britain, at least during the Middle Ages. The beginning of language education in England was more focused on vocational education, social character, and certain civilizations. Since the sixth century, the aim of education in schools has been to train priests and monks to conduct and understand the services of the Church, and to read the Bible and the writings of the Christian Fathers (Williams, 2012).

Two schools are often associated with the Middle Ages: the grammar school and the song school. Grammar school teaches Latin, and song school teaches church singing. Both schools functioned to serve the Church's needs and general training related to the social character it brings. Primarily for grammar schools, it is not limited to that purpose. Over eight centuries, from before the founding of these schools in England, which were based on the Greek and Roman school models, to the centuries before the Renaissance, essential arguments about the content of their education are most interestingly proven. Latin had to be taught, or the Church could not continue, but skill in it led to the Bible, the church fathers, and the whole range of Latin literature and philosophy (Williams, 2012).

Latin grammar, since the Bible was written in that language, while apprenticeships were the primary way of entering practical work. Over time, the curriculum was expanded, first to include Ancient Greek, English, and other European languages. Grammar schools were reorganized in the late Victorian era to provide secondary education throughout England and Wales; Scotland has developed a different system. Grammar schools of this type have also been established in British overseas territories, where they have developed differently.

Although still within a solid Christian framework, the concept of liberal education is contained in it. The concept of the Seven Liberal Arts (the trivium of grammar, dialectic, and rhetoric, the quadrivium of music, geometry, astronomy, and geometry) goes back to the fifth-century style. However, it was not until the Middle Ages that it was fully realized as the new material of classical learning and a new attitude towards it (Williams, 2012).

The consequence of placing language studies to serve the Church is the exclusive nature of education only for certain circles. The study of language and literature is elitist and can only be reached by religious leaders and the nobility. However, since the renaissance era, the development of language studies which also includes literature, has become more humanistic and does not only work in the church environment. Its purpose was partially shifted not only to serve the needs of the Church but also to public and industrial purposes (Williams, 2012).

By highlighting the historical snippet of the development of language education in England, we can slightly reveal the gap between language and literature studies, one of which is due to the absence of an emancipatory view both on the distribution of education and the influence of liberal humanist education which is supported by the development of the industry.

LITERARY LINGUISTICS

Literary linguistics is not a new or contemporary idea. However, using it in language and literature learning pedagogy is challenging. Commonly, Literary linguistics is defined as neither a new theory and method nor a cutting-edge approach but as a frame of study of literary texts and the surrounding phenomena that can be accepted as an inseparable part of linguistic studies and tasks related to the critical analysis of literary works. Literary linguistics aims to see the unique potential of using language in literary texts.

On a practical level, the primary purpose of the description relates to the specific characteristics of literary texts to explain how language forms can be used to communicate meaning in the context of literary language use. Literary linguistics is the application of language theory to literature. The debate about whether or not to conduct an assessment using linguistic parameters on literary texts was answered by linguistic experts at an interdisciplinary conference on style in 1958 (Sebeok, 1966).

However, it is very naive if literary linguistics emphasizes linguistics's superiority in approaching literary work. When we understand the literary form represented through language, at the same time, we also understand literature itself which is usually simplified by mentioning literary content. Such a naive literary linguistics view is, of course, still in the discourse of the literary-language dichotomous. A more emancipatory approach is needed to place language and literature equally in literary linguistics. By realizing the ordinary nature of literary language and placing literary works in the context of mass communication, the integration of language-literary links within the framework of literary linguistics can create a reading model that accommodates both humble manner.

To reach a more emancipatory literary linguistics approach, it is better if we review the status of literary works not as noble or canonical works but as something ordinary. The review can be started by unraveling the meaning of "creative" in art, including literary arts. In Renaissance thought, the word "creative" is rooted in the understanding of Aristotle and Plato, on which medieval thinkers depended. There is a fundamental difference when it comes to artist activity, which both of them call "mimesis" or "imitation" (Williams, 2012)

The literal meaning of mimesis is "to do what other people do" or "to make something like something else." In the context of an artist or writer, it means "representation of something else." Plato and Aristotle agreed on the fact of imitation, but always drew different conclusions. Although Plato described poets as divinely inspired, he emphasized the dangers of mere imitation as weak and inferior. In contrast, Aristotle not only emphasized imitation as part of the normal learning process but also introduced a new principle: the "universal." He developed the concept of imitation as a form of learning toward the highest learning. Fiction is not seen as something dangerous but instead is considered a universal human vision. The great intellectual traditions, including their various transvaluations, interpretations, and modifications, have their roots in these opposing directions. However, in that debate, art and literature are simply "imitation", not "creation."

Four doctrines emerged from the tension and confusion of renaissance-era thought regarding the arts. First, art is defined as an imitation of a hidden reality, so it is considered a form of revelation; This doctrine is beneficial for Christian thinkers who see art as an allegory of God's mind, an esoteric and symbolic activity. Second, art is a continuous imitation and embodiment of the "Idea of Beauty." This doctrine is almost the same as before but is less influenced by Christian thought. This tradition is then better known as classicism. In the third doctrine, art is seen as the 'idealization of nature', which shows things not as they are but as they ought to be. This doctrine was developed from some of Aristotle's thoughts. The fourth doctrine is that nature is seen as the art of God and sees art as a form of energy that competes with nature. In this thought, the emphasis on "creative" appears, that nature is God's creation, while art is a human creation (Williams, 2012).

Over time, the debate about art as imitation, whether considered as learning or ignored as mere fiction and art as creation, whether considered a transcendent revelation or ignored as mere fantasy, are then considered no longer in line with the development of science and the latest findings. . With the development of understanding of the evolution of the human brain and the study of psychology, the discussion then leads to the verification of artistic activity in human creativity in general given the importance of new understandings of perception and communication. Now we try to see art as a unique process in the general human process in the context of 'creative' and 'communicative' discovery, as well as a redefinition of the status of art and the discovery of means to connect it with our daily social life. The traditional definition of art as 'creative' is significant to emphasize, but the consequences are devastating when extended to the contrast between art and everyday experience. In modern industrial society, there is a feeling that art and literature will disappear and disappear unless they are given a special and privileged status. At the height of that claim, art and the literature in it will be subject to widespread practical rejection and exclusion. Efforts to exclude literature from serious practical concern so that its special and extraordinary status are considered urgent and desperate. The solution is not to draw literature to the level of social activity as it is commonly understood. The critical point is that there are basically no 'ordinary' activities if by

'ordinary' we mean the absence of creative interpretation and effort. Art is ratified, in the end, by the fact of creativity in all human life (Williams, 2012).

Literature, like other ways of describing and communicating, is a learned human skill that must be known and practiced within a community before its great power of conveying experience can be used and developed. A human community grows with the discovery of shared meanings and shared means of communication. Communication is the process of making a unique experience a common one; above all, it is a claim to life. The ability to live a certain way ultimately depends on the acceptance of this experience by the other person in successful communication.

By attracting literature as a daily communication effort that anyone can interpret, because basically all humans know and have the 'aesthetic' mentioned in the introduction, it is possible to approach literature by recognizing linguistic forms. Linguistics, in the perspective of literary linguistics here, is not solely corpus-based and relies on language statistics. The nature of scientism in linguistics is no longer relevant; instead, we encourage a more interpretative linguistic approach, which allows for "creative" in literary communication. Linguistics is not always encouraged to investigate the nature of language but also sees "creative" as a part of that nature. Linguistics not only examines standard and common forms but also permits anomalies as part of the natural process of language. Literary linguistics does not have to analyze language by explicitly revealing its formal linguistic features but also allows the emphasis of analysis on its language "awareness". Thus, even general students who have not taken formal linguistics courses will be able to equally reflect on what they read because, in essence, language competence can be obtained by anyone (Sinclair, 1971).

THE PLACE OF LITERARY THEORIES IN LITERARY LINGUISTICS

The orientation of analysis in the literary linguistics frame is, of course, different from the orientation of language analysis alone or literary analysis alone. It is related to language in literature, which is unique, aesthetic, and at the same time, imaginative. It should be noted that the actual object is a literary discourse or text in which there is a language discourse that is bound to its various communication systems. On the other hand, because literature is related to "reading" and "interpreting," understanding literary texts with linguistic phenomena must be done systematically. Therefore, a theory that becomes a reference and the method used is a must. The theory is needed to direct the reader to a certain point based on a particular point of view (Azevedo, 2012).

Literary criticism is an activity of assessing and determining the intrinsic value of literary works through systematic understanding and interpretation to weigh the weight of the work. Literary criticism generally uses contemporary literature as its object.

Literary theory in literary linguistics can be likened to a scalpel for linguistic problems. Theories commonly used in reading literature, such as structuralism, genetic structuralism, semiotics, stylistics, sociology of literature, psychology of literature, and others, can be used as a starting point for analysis. The theory of sociology and psychology of literature is an example of an interdisciplinary theory in reading literature, which involves other disciplines in its study (Carter, 1997).

In understanding literary linguistics, this study is more directed at literature within the scope of cultural studies. Here it is not limited to using specific literary theories or borrowing various theories, approaches, and paradigms across disciplines. Literary reflection cannot be separated from the sociocultural spirit of the era when the work was created. The form or language of literature also sometimes reflects the content, sociocultural conditions, and the spirit of the times. In cultural studies, literature is treated as an ordinary communication, thus enabling cross-disciplinary understanding. Ordinary here, as has been explained, is not in the context of considering literature as inferior. However, both canon and non-canon literature are treated as a general communication activity that is taken seriously.

TOWARD THE INTEGRATION OF LANGUAGE AND LITERATURE

Generally, the integration that has been carried out emphasizes using literary works to increase language competence. Many studies lead to this goal. Literary works such as novels, short stories, and poetry become teaching materials to help achieve the goal of language competence. This is understandable considering that literary works can be called authentic materials in language education pedagogy.

The creativity and aesthetics of language, or stylistics, can ignite linguistic experimentation at the most extreme point. In the context of EFL learning, these extreme linguistic experiences can hone awareness and sensitivity to forms and variations of foreign languages. Of course, not only the forms and variations of language, all the intrinsic potential brought by a language can be experienced and felt through second language literary works.

There is the possibility of integrating the study of language and literature, as outlined in the article *Language through Literature and Literature through Language*. The phrase offers two distinct pedagogical foci, namely "language" and "literature," and how they are applied in the classroom, "literature" and "language." The symmetrical role reversal of the conjunction of the two elements implies the mutual benefit of integration (Carter, 1985).

Referring to the context of teaching literature and language for undergraduate students in English as a foreign language, stylistics (or, in this discussion, expanded to literary linguistics) is an approach to text that allows interpretation, intuition, and initial concepts investigated and explored. When this linguistic approach is applied, undergraduate students' responses to literature vary according to their sensitivity to language use. 'Language through literature has included using literary texts as a resource for teaching grammar and raising awareness of language. 'Literature through language' has included the use of 'pre-literacy activities' The consensus is that the integration of language and literature has a positive effect on the teaching and learning of both components (Carter, 1985).

In the context of 'Language through Literature,' literature can be used as an authentic teaching material with its context for the teaching-learning process of language, especially vocabulary. Besides that, literature can motivate students to learn a language considering the attraction of imagination and emotion. The themes and plots of literary works provide the stimulus for meaningful debate, discussion, and other language assignments that develop the learner's linguistic and communicative competence.

Literature provides learners with authentic models for norms of language use. Literature assists learners in developing their overall language awareness and knowledge of languages. Literature studies help develop students' interpretive and analytical skills (e.g., inferring skills) that can be applied to other language-related activities. Literature represents language 'at its best' and thus provides an ideal model for language learning. Literature provides students with insight into a language's cultural norms and values. Literary studies educate the 'whole person in a way that more functional approaches to language teaching do not (Carter, 1985).

In contrast, in the context of 'Literature through Language,' comparing literary texts and 'non-literary' texts allows learners to move from the known to the unknown: literature is made more accessible to them. Linking the study of literary texts to creative language activities (such as rewriting endings, role-playing, and narratives from different points of view or in different genres) makes texts more accessible to learners and removes some of the daunting mystique that often pervades literature. Applying basic language learning techniques (such as cloze, multiple-choice, and jigsaw reading) to literary studies develops language skills and promotes text engagement. Students cannot develop literary competence without adequate language competence. Integrating language and literature helps offset deficiencies in the learner's linguistic competence. Developing learners' sensitivity to how language is used in literary texts (e.g., through basic stylistic analysis) provides them with an 'entrance' to the text, a starting point for processes of understanding and appreciation.

THE POSSIBLE READING MODEL BASED ON LITERARY LINGUISTICS

After extracting some essential ideas related to language and literature placed in the discourse of emancipation, it is necessary to offer a form of intensive reading model that can be applied to students of the department of language and literature at the undergraduate level. This intensive reading model certainly considers the basic philosophy that all humans, including undergraduate students, have the potential for equal linguistic, aesthetic, and creative intelligence in reaching literary works as ordinary communication.

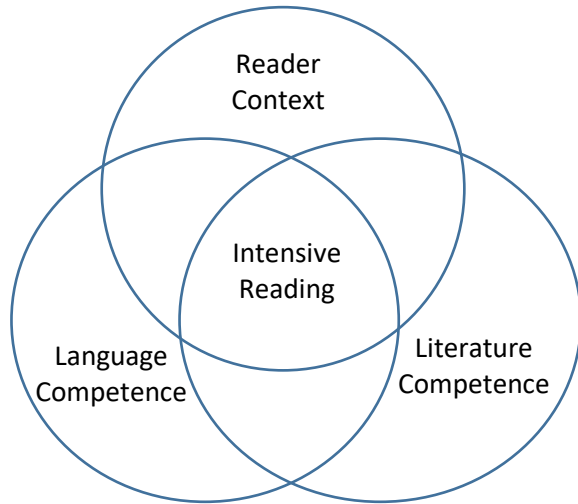


Figure 1 Intensive Reading Model

The model also has reading stages that can be translated into classroom instruction. The stages that will be offered are not binding, considering that everyone has their own reading experience. This stage is only general to provide an approach to the intensive reading process. In brief, this multipurpose reading model is provided as a freeway for intensive reading.

Pre-reading	<ul style="list-style-type: none"> • Realizing the potential for equality of language intelligence • Realizing the potential for equality of aesthetic intelligence • Realizing the potential for equality of interpretation creativity
Reading	<ul style="list-style-type: none"> • Total engagement in text and its context
Post-reading	<ul style="list-style-type: none"> • Negotiating language events and practices • Negotiating linguistic experience • Negotiating the interpretation of the form and content of literary works

Tabel 1. Multipurpose Reading Model Stages

There are three general stages in reading: pre-reading, reading, and post-reading. Pre-reading is the initial stage before the intensive reading process is carried out, namely by inviting students to be actively involved in discussions about the general theme of the literary work. This initial reflection ignites students' ideas and ideas about what they are experiencing and how they should react to it. In

this early stage, students explore their sharpness and awareness of their language without being overshadowed by the grammatical rules of the foreign language used in the discussion. Students can explore anything related to the theme, even at the most extreme point. The primary purpose of this pre-reading is to ignite equality or emancipation so that they totally and without hesitation investigate English literature and everything that animates it, including the language of instruction used. Together with students, the lecturers participated in asking anything that became their anxiety and ignorance. Furthermore, the lecturer is also allowed to inform that the selected work has not been read intensively, creating an equal situation; both do not know, and both want to explore the literary work. With their respective intelligence, lecturers and students have the same opportunity to find interpretations.

In the next stage, intensive reading, lecturers and students are freed by reading English literary works which are not strictly limited by a specific time. At the end of the instruction, for example, if one student reaches a particular section of the literary work while other students have passed it, it does not matter. This intensive reading allows anyone involved to use all knowledge, personal reflection, and even anyone's opinion to sharpen their interpretation. Loosely general knowledge of language and literature is allowed. Because in the context of English as a foreign language, students and lecturers are allowed to use translation methods or other reading methods. The emphasis in this stage is on being aware of various voices in literature and their minds. Lecturers and students are left as strong as possible to create engagement with the work being reviewed. The linguistic elements that make up literary works are allowed to be captured and interpreted according to the experience, knowledge, and range of the reader's language landscape. The diversity of interpretations is then voiced in the next stage. At this stage, the momentum of literary and linguistic events and practices is created. Findings, reading maneuvers, and interpretations come at the most unexpected and arbitrary, sometimes unprepared.

The third stage, post-reading, is the time when various dynamics of reading literary works are revealed in group discussions. All questions that arise from the beginning of the reading process are negotiated in descriptions and re-discussed using English. This final stage reflects the form (language) and content of literary works. The universe of thought of lecturers and students is negotiated through the navigation of honest questions. This discussion is a simple space for various ideas and thoughts about literary works that are read without coercion and oppressive.

CONCLUSION

This article highlights the importance of literary linguistics as a conceptual and philosophical framework for a multipurpose reading model in the English Language and Literature Department. By integrating the study of language and literature through literary linguistics, the article demonstrates that both fields can enrich each other and expand students' understanding of language and literature.

This approach offers two main benefits: enhancing language awareness and literary competence. The intensive use of literary texts in language learning allows students to see the unique potential of language use in rich and meaningful contexts. Additionally, this approach emphasizes the principle of aesthetic emancipation, encouraging students' creativity and critical thinking.

Historically, the separation between language and literature studies has created a significant divide in language and literature education. However, by adopting a literary linguistics approach, this gap can be bridged, allowing for a more holistic and interdisciplinary integration. The article proposes a learning model that not only acknowledges the equality between language and literature but also places both within the context of mass communication and everyday creative practices.

The literary linguistics approach in language and literature education offers a new, more inclusive, and empowering perspective, emphasizing that both language and literature are integral expressions of complex and diverse human experiences.

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