DENATURALISING LANGUAGE STANDARDIZATION: THE POETRY OF JOHN AGARD

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Abstract – This study discusses the use of poetry in language teaching by focusing on John Agard's poems. The paper analyzes John Agard's poems to enact resistant plurilingual pedagogies suggested by Flores (2013) across language classrooms. In this analysis, the study discusses that Agard's poetry reacts to the emphasis on the standardized English used in those countries where English is spoken as the first language. Agard refuses to speak and write in a traditional structure of the English language, and his poems lay bare how the immigrants are marginalized and depicted as insufficient in terms of using proper English. Having experienced racism and discrimination in linguistic and social contexts, Agard deconstructs neoliberal and particularly Eurocentric ideas about language and culture. Hence, this study shows how the use of unconventional English in Agard's poetry is exemplified and paves the way for language learners to creatively use English without being restricted by standard English ideologies. Additionally, the study shows how Agard's poems could be used to enact resistant plurilingual pedagogies.

Keywords – John Agard, resistant plurilingual pedagogy, Poetry Teaching

DILDE STANDARTLAŞMANIN REDDI: JOHN AGARD ŞIIRI ÖRNEĞI

Öz– Bu çalışma, John Agard'ın şiirlerine odaklanarak dil öğretimi sürecinde şiirin kullanımını tartışmaktadır. Çalışma, Flores (2013) tarafından önerilen eleştirel çok dillilik pedagojisinin bir uzantısı olarak John Agard şiirlerini incelemiştir. Bu incelemede, Agard'ın şiirlerinin, İngilizce'nin ana dil olarak konuşulduğu ülkeleri merkeze alan standart İngilizce kullanımı fikrine bir tepki olarak kabul edilebileceği öne sürülmüştür. Agard, İngiliz dilinin geleneksel yapısı içinde konuşmayı ve yazmayı reddetmekte ve şiirlerinde göçmenlerin doğru İngilizce kullanma konusunda yetersiz olarak algılanıp marjinalleştirildiklerini göstermektedir. Hem dilsel hem de sosyal bağlamlarda kendisi de ırkçılık ve ayrımcılığa maruz kalan Agard, dil ve kültürle ilgili neoliberal ve özellikle Avrupa merkezli fikirleri çözümlemekte ve eleştirmektedir. Dolayısıyla, bu çalışma, Agard'ın şiirlerinde, geleneksel olmayan İngilizce kullanımının nasıl örneklendiğini ortaya koymuş ve bu şiirlerin, İngilizce'yi yabancı dil olarak öğrenen öğrencilerin standart İngilizce ideolojileri ile kısıtlanmadan yaratıcı bir şekilde kullanabilmeleri için yeni fırsatların önünü açtığını göstermiştir. Aynı zamanda, bu şiirlerin kritik çok dillilik pedagojisinin temel unsurlarını gerçekleştirmede de yol gösterici olarak kullanılabileceği ortaya konmuştur.

Anahtar Kelimeler– John Agard, kritik çok dillilik pedagojisi, şiir öğretimi

INTRODUCTION

Literature has frequently been utilized in language teaching. However, whether literature should be integrated into English Language Teaching (ELT hereafter) curricula has been questioned by various scholars. Those who argue against the use of literary texts across language learning and teaching settings claim that literary texts possess ''a unique use of language deeply foregrounded with some lexical, stylistic, structural and cultural complexities which are often beyond ESL (i.e., English as a Second Language) /EFL (i.e., English as a Foreign Language) learners' proficiency levels'' (McKay, 1982, 2003; Savvidou, 2004; as cited in Alkhaleefah, 2017: p. 292). However, those who support that literary texts be integrated into the ESL/EFL curricula base their arguments on various advantages literary texts offer. These advantages include contributing to language learners' reflections of language and cultural awareness, increasing learner engagement in the classroom via authentic texts, and improving learners' language skills and text processing skills (Alkhaleefah, 2017).

In terms of contributing to language learners' reflections of language and cultural awareness, a number of scholars have underlined that the use of literature in language learning and teaching classrooms, concise stories help learners make personal connections with the content (Erkaya, 2005). Oster (1989), one of the earliest accounts on the literature and its impact on learner reflections, stated that literature allows learners to compare and contrast their personal lives with those of fictional characters', thus encouraging them to talk about their reactions. Closely related to contributing to learner reflections, literary texts are also useful in increasing learner engagement. Although being a highly-contested issue, scholars (Ghosn, 2002; Erkaya, 2005; Alkhaleefah, 2017) underlined that literary texts, varying from short stories to poetries and children's literature, can present opportunities to stimulate learners' interests, critical thinking skills, cultural awareness of a variety of issues. As for the role of literature in improving language skills of learners, various scholars argued that literary texts provide ''learners with tasks that involve careful reading of assigned literary texts and engage them in strategic processing of the text content (e.g., skimming, scanning, questioning, identifying themes, making inferences), as well as extensive and intensive reading, particularly in poetry'' (Alkhaleefah, 2017: p. 194). With those considerations in mind, the present study will adopt the Poetry-teaching (POT hereafter) framework (Gönen, 2018) to focus on the use of poetry inside language classrooms to enact resistant plurilingual pedagogies offered by Flores (2013). It is worth noting that both terms will be detailed in the following sections. Before doing that, it is also necessary to state that this paper is not an empirical study but rather a theoretical one that proposes using poetry to raise critical awareness about the standardized language use. The combination of POT and resistant plurilingual framework will enforce the implementation of what Flores (2013) earlier defined as meta-ethnolinguistic subjectivities as although resistant plurilingualism attracts a considerable amount of attention, there are not any clearly defined guidelines showing how to implement it across language learning and teaching settings. In terms of the poetry dimension of this paper, the reason poetry has been selected is that poetry usually stands as a neglected literary genre in language teaching compared to other genres (Hadaway, Vardall and Young, 2001). Also, poetry holds the potential to be utilized particularly with critical frameworks across language learning and teaching settings. Before going into detail, however, it is necessary to present the literature on poetry in language classrooms and give background on the POT framework.

Poetry Across Language Classrooms and POT Framework

Although other literary genres are usually incorporated into the language teaching syllabi, poetry has traditionally been neglected for a variety of reasons (Hadaway, Vardall and Young, 2001), the most important of which is the fact that poetry includes structures that require an advanced linguistic and literary competence (Finch, 2003). Creely (2017: p.116) also claims that poetry has declined in general across language classrooms as it is perceived as ''dull and elitist'' or ''more functional forms of literacy are focused'' at schools. Despite the structural complexity of poems, scholars also list how poems could contribute to language learning. For example, Lazar (1993) stated that since poetry is written by breaking the language rules, it presents a fresh perspective to use the language, immensely contributing to language learners' experience with the target language. Non-standard language use in poetry could also allow learners to improve their linguistic awareness as well as enhance their analytical skills (Collie and Slater, 1987; Carter, 1996; Güzel, 1999).

Poetry can also turn into a powerful strategy to support critical thinking skills across language classrooms, mainly when teaching cultural awareness (Gönen, 2018). For instance, the study by Pendell et al. (2020: p. 15) presented an example where poetry was utilized to encourage Japanese and Indonesian learners to ''manage cultural differences and expectations''. In this study, poems from English literature were selected first. Following a guideline, the authors focused on making students engage with the poems in meaningful ways while also giving their reasons. The results of the study showed that students engaged with the poems in creative and critical ways as they were free to choose the perspective they wanted to respond to the poems. This study also presented a step-by-step guideline to incorporate poetry into language classes as a reading skills activity. In terms of teaching poetry, literature offers strategies of new criticism, structuralism, stylistic approach and reader-response. In new criticism and structuralism, the literary

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text is focused on as a literary form without any attention to the reader or the historical/social context of the text (Gönen, 2018). However, the third approach, the stylistic approach, is particularly useful for language classrooms as it highlights various linguistic components of the poems (i.e., vocabulary, grammar, or phonology) (Gönen, 2018). As for the reader-response strategy, it aims to reveal the relationship between the reader and the poet without expecting one unique interpretation. Gönen (2018) also lists three major models to enhance the procedure to teach poetry in language classrooms. These models are listed as language, cultural, and personal growth models (Gönen, 2018). In the language model, the goal is not the literary purposes but ''deconstructing literary texts into their linguistic forms'' (p. 29). Therefore, the emphasis in the language model is on ''designing and using language-based activities'' via poetry (p.29). In the cultural models, the cultural components of the language in the poetry are examined for the ''cultural transmission'' (p.29). In the final model, the personal growth model, how the reader is engaged with the literary text gains significance. Through the personal growth model, the reader is encouraged to ''generate feelings and ideas on the basis of readers' own experiences'' (p.29). Critiquing the isolated use of models, Gönen (2018) highlights that depending on one model might be an insufficient approach, thus proposing the Poetry-teaching framework (POT) framework, which benefits from a variety of models, while using poems.

POT framework is constituted of stylistic and reader-response approaches while also benefiting from the principles of the three models, namely being language, cultural, and personal growth models. Additionally, ''reflection on life experiences'' (p. 30) via poetry is highlighted. POT framework has five stages. These stages are tune-in (e.g., presenting the background of the poem for learners, and key terms to activate experiences), basic comprehension (i.e., utilization of various activities to get the gist), detailed analysis (i.e., literary appreciation, interpretation and linguistic analysis for social and cultural factors/values), cultivation (i.e., personalization), and bridge (i.e., teacher reflection on the use of poetry). The POT model is definitely beneficial for language teaching purposes. Its clearly-defined steps, however, can also help facilitate resistant plurilingual pedagogies across language classrooms. Before going further, it is necessary to detail the resistant plurilingualism framework.

A Resistant Plurilingualism Framework in ELT: Critiquing Neoliberal Plurilingualism
Neoliberalism is defined as the attempts that ''strive to extend market principles to all social spheres'' (Perisic, 2021: p. 3). According to Flores (2013), neoliberalism has two dimensions, which are institutional and individual dimensions. In the institutional dimension, neoliberal ideologies treat all entities within institutions as parts of a corporation, thus prioritizing what corporations highlight: ''efficiency, productivity, and growth'' (Perisic, 2021: p.4). At the individual level, all human beings and what

surrounds them are regarded as 'mere capital' (Clymer, Alghazo, Naimi and Zidan, 2020: p.211). ''Homo economicus'' as being the new form of individual, therefore, is expected to participate in the competition triggered by neoliberalism via its continuously developing portfolio (Clymer, Alghazo, Naimi and Zidan, 2020). Defined as ''corporatized subject'' by Flores (2013: p.503) and ''enterprising-self'' by Foucault (2008: p.145), this new form of individual is pushed ''[to protect himself against risk] through all the reserves he has at his disposal, either simply as an individual, or through mutual benefit organizations.'' More specifically, this new form of individual is expected to be independent, flexible, and creative to be able to adjust to the fast-changing contexts (Besley & Peters, 2007; as cited in Flores, 2013).

Flores (2013) states that education is one field where the enterprising-self is easier to produce. By examining the issues of neoliberalism and plurilingualism as terms going hand-in-hand, Flores (2013: p. 514) argues that both concepts might lead to the emergence of enterprising-self within TESOL (i.e., Teaching English to the Speakers of Other Languages) by enforcing learners to be ''ever-changing, life-long learners with the ability to collaborate in culturally competent ways.'' This is mainly because neoliberal capitalist academic culture creates discourses where ''individual cosmopolitanism and plurilingualism for socioeconomic mobility'' are celebrated (Kubota, 2014: p. 2). However, this new direction emerges at the expense of the individuals' unique features while forcing them to adapt to the fast-changing world and its requirements. Therefore, Flores (2013) warns against the uncritical acceptance of plurilingualism as a norm in language learning and teaching settings. Thus, Flores (2013) reframes the concept as resistant plurilingualism. In this new form of plurilingualism, *meta-ethnolinguistic subjectivities* gain significance. Next, this concept will be detailed.

Meta-ethnolinguistic Subjectivities across Language Classrooms and Resistant Plurilingualism Pedagogy
The concept of meta-ethnolinguistic subjectivities is based on ''the idea that it is impossible to transcend societal norms and escape the governance structures of the current socio-political context'' (Flores, 2013: p. 517). Through this framework, Flores (2013) underlines that ''educators should take care and engage critically to avoid participation in the promotion of a covert neoliberal agenda'' (Marshall & Moore, 2018: p. 25). This framework aims to reveal how social norms embedded within a neoliberal agenda create limitations for individuals. While doing this, meta-ethnolinguistic subjectivities ''reject universalizing narratives and are continuously engaged in a process of both exposing the power relations embedded within universalizing narratives and attempting to imagine new subject positions that resist these narratives'' (Flores, 2013: p. 517). Language teaching practices that embrace the idea of meta-ethnolinguistic subjectivities encourage learners

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to challenge the existing ideological assumptions while also creating ''opportunities for students to reappropriate plurilingualism in ways that resist neoliberalism's corporatist agenda'' (p. 517). In such teaching contexts, learners are responsible for the way they use language and are free to ''deviate from standardized rules and experiment with new ways of being'' (p. 517). At the individual level, this flexibility is given to students to raise awareness about the racialization of language usage. By such flexibility, students are given a chance to examine racialized language use as the idea of meta-ethnolinguistic subjectivities is opposed to the view that ''if particular groups would just embrace standardized English, they would be provided readymade access to mainstream societal inclusion and upward socioeconomic mobility'' (Rosa, 2016: p.165). More specifically, this idea states that standardized American English perceptions are part of a raciolinguistic ideology which is constructed on the ''normative whiteness, legitimate Americanness, and imagined ideal English'' (Rosa, 2016: p. 165). For the racialized language ideologies, Rosa (2016) underlines that White people, including George W. Bush and the U.S. presidency, could ''deviate from standardized English linguistic norms'' and ''are able to ascend to the highest societal ranks while other racialized persons' apparent production of standardized linguistic forms can be stigmatized as language-deficient'' (p. 165). Focusing on the meta-ethnolinguistic subjectivities would also give students the opportunity to critique the institutions that establish the categories of 'more and less legitimate language practices'' (Rosa, 2016: p. 166).

In the remaining of this article, after presenting John Agard's background and poems, we examine John Agard's poetry and how it paves the way for resistant plurilingual pedagogy while also problematizing ''standardization and stratification, and the ways that the racialization of language can push to the lowest and most peripheral points'' those who are not regarded as natural members of the target language community (Rosa, 2016: p. 166). We argue that poetry, John Agard's poems in this particular paper, could be integrated into higher-level language classrooms to integrate resistant plurilingualism pedagogies.

John Agard
Being one of the most significant representatives of postcolonial writers, John Agard (b. 1949) is a British-Guyanese poet, performer, entertainer, playwright, short story writer, and activist. His poetry becomes a mouthpiece of immigrants who are silenced or victimized due to racism and colonialist oppression. While writing his poems, Agard "attempt[s] to negotiate his Afro-Guyanese roots and his experiences as an immigrant in Britain" (Hertel, 2021: p. 443). In so doing, Agard aims to create a space where he can freely advocate his thoughts and worldview without any prejudices. He has received many prestigious awards, such as the Paul Hamlyn Award for Poetry and the Queen's Gold Medal for Poetry. Also,

Agard is a touring speaker of the Commonwealth Institute, and he gives lectures on Caribbean poetry and culture in many schools in Britain (Hertel, 2021: p. 444). John Agard is also acknowledged as one of the leading figures of performance poetry. He does not only write his poems, but he also performs them in front of an audience. This performative aspect of his poetic identity holds a pivotal place in expressing his experiences as an immigrant. He calls himself "poetsonian" which is a combination of words, poet, and calypsonian. By inventing such a label for himself, Agard highlights that his African roots also have a great influence on his poetic identity because a calypsonian refers to West Indian singers who sing native/local songs about their culture. In one of the interviews, Agard comments on his use of the term, and suggests that he aims to subvert the traditional understanding of poetry and "the expectations of audiences. Is a way of reclaiming other art forms into poetry like theatre & not treating poetry as isolated" (1990: p. 4). Furthermore, by performing his poems, Agard also performs his Caribbean identity. In other words, instead of only adding sound to his verses, he "demonstrates a theatricality that uses sound, language and the body in ways that reflect defining features of [his] culture" (Birat, 2019: p. 41).

In each of his poetry collections, it is possible to trace common themes and motifs such as cultural differences, identity crises, alienation, frustration, and protest. In his poems, Agard reflects on the difficulties that he experiences in England as a Caribbean immigrant. He shows his reaction to racial discrimination, xenophobia, and inequality concerning each immigrant. While doing this, he uses Caribbean Creole instead of writing in traditional grammar and sentence structure. He defies every rule of Standard English to lay bare his struggles while adapting to English culture and lifestyle. As Ralf Hertel (2021) points out, Agard's poems "foreground the specific role language plays" (p. 446) in the process of adaptation to a new culture. For instance, his well-known poem "Listen Mr Oxford Don" epitomizes the discrimination he faces regarding not using Standard English or, in his words ", Queen's English" (p. 100). In the poem, Agard underlines that each immigrant goes through the same struggle in terms of speaking English, and he addresses Mr Oxford Don, who is the representative of Queen's English to explain his discontent:

Listen Mr Oxford Don
Me not no Oxford don
Me a simple immigrant
From Clapham Common
I didn't graduate
I immigrate (2006, p. 100)

Agard's poem can be regarded as a verbal rebellion against dominating and discriminating bias towards

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immigrants' use of language. In the poem, Oxford Don becomes the stereotypical representation of a white colonialist who rejects and looks down upon anything that does not resemble him or his culture. Agard does not want to accept this Eurocentric attitude and he shows his anger by deconstructing the language of Oxford Don. In concluding lines, Agard explains how he uses broken English as an extension of his frustration and anger: "I slashing suffix in self-defence/ I bashing future wit present tense/ and if necessary/ I making de Queen's English accessory/to my offence" (2006: p. 100).

Another significant collection of Agard is *The Coming of the Little Green Man* (2018). In this volume of poetry, Agard again desires to show what being labelled as an outsider means. This time, he imagines himself as the little green man who arrives in England without any companions or friends. Agard's little green man can be accepted as the ultimate example of alienation and marginalization of a human being in any society because he is the only green man in England. Throughout the collection, we observe what this little green man experiences and how he tries to adapt to the English lifestyle. For example, in the opening poem "Nothing to Declare", Agard suggests that the officials at Heathrow airport are shocked by the arrival of the little green man because they have never seen any creature like it (2018: p. 10). Agard highlights in this poem that the alienation of immigrants begins at the moment they arrive at their new home. In "Full of Noises", this little green man tries to adapt to the new life in London, and he realizes that the city is full of different voices such as people, cars, and planes. Yet, he does not hear anything related to his own culture, and when he lies on his bed, he whispers to himself: "Be not afeared" (2018: p. 18). This poem can be regarded as the guiding light for the immigrants who feel lonely in a new country, and Agard signals that they will eventually find a voice that comforts them in the future. It should be noted that Agard does not use Caribbean Creole in this collection, and he prefers to write his poems in Standard English. It can be argued that he shows his anger and frustration regarding the discrimination he faces in England by violating the language in his earlier works, as can be observed in "Listen Mr Oxford Don". It is seen in The Coming of the Little Green Man that there is no anger or frustration, and Agard tries to deliver his messages more delicately. His tone in the poems can be accepted as mild and serene. Instead of focusing on his anger, he aims to send messages about equality among people no matter where they live. This optimistic worldview can be observed in his poem "Not Lost in Translation". Agard writes that the little green man knows that "[…] laughter/ needs no passport/ and grief no country/ of origin" (2018: p. 58). All in all, it can be concluded that Agard underlines the meaninglessness of discrimination, inequality, and constant conflicts among people.

Agard Poetry in Resistant Plurilingualism: Focus on Meta-ethnolinguistic Subjectivities

In the example Agard poems presented here, two dimensions could be observed. At the first level, Agard shows how individuals face racialised ideologies about their language use on a daily basis through the experiences of an immigrant. For example, in 'Mr Oxford Don', Agard underlines how immigrants' language use is stigmatized as their language is not accepted as standard. The same poem is also a depiction of how individuals using non-standard forms are regarded as inferior and are expected to go through repeated rectifications. At the second level, Agard illustrates how institutions in various contexts alienate and marginalize individuals that do not fit into the ideology of legitimate members of the society. For example, as has already been shown in ''Nothing to Declare'', Agard indicates that the officials at Heathrow airport are shocked by the arrival of the little green man because they have never seen any creature like it (2018: p. 10).

In conclusion, through his poetry, Agard creates a platform to critique the racialized ideologies, thus paving the way for resistant plurilingualism and the enactment of meta-ethnolinguistic subjectivities. He underlines that individuals not fitting into the views of legitimate members of the society face inequalities across all sections of the society and are stigmatized. Next, we detail how Agard poetry could be used to implement resistant plurilingual pedagogies with a focus on meta-ethnolinguistic subjectivities across language classrooms.

Agard's Poetry through POT for Resistant Plurilingualism

As has already been detailed, the POT framework has five stages. These stages are *tune-in* (e.g., presenting the background of the poem for learners, and key terms to activate experiences), *basic comprehension* (i.e., utilization of various activities to get the gist), *detailed analysis* (i.e., literary appreciation, interpretation and linguistic analysis for social and cultural factors/values), *cultivation* (i.e., personalization), and *bridge* (i.e., teacher reflection on the use of poetry). Also, for the resistant plurilingualism, Flores (2013) lists three steps to encourage meta-ethnolinguistic subjectivities across language teaching classrooms: a) accepting that it is impossible to transform the existing societal practices and ''to escape the governance structures of the current socio-political context'' (p. 517), b) pushing these norms and practices to their limits, and c) presenting opportunities to learners to ''deviate from standardized rules and experiment with new ways of being'' (p. 517). In the POT framework, the *tune-in* stage would offer space for the background analysis as Agard's background stands as a valuable strategy for language teachers to enact meta-ethnolinguistic subjectivities. This is because enacting resistant plurilingualism requires raising awareness about individuals' current status in relation to societal norms. In his poems, Agard emphasizes his status in British society

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as a Guyanese poet, performer, entertainer, playwright, short story writer, and activist while also highlighting several social norms and regulations, which the *tune-in* stage would inevitably lead to awareness among language learners. This awareness would also help learners question their and the poet's position in their societies' impossible to transform practices. The *basic comprehension* stage*,* which is the utilization of various activities to get the gist, would be helpful to evaluate the main themes in Agard's poetry as Agard focuses on immigration, racism and colonialist oppression. Focusing on the themes in Agard's poetry through basic comprehension activities would also contribute to the resistant plurilingual pedagogies, which highlights that it is impossible to transform the existing societal practices and ''to escape the governance structures of the current socio-political context'' (Flores, 2013: p. 517). The third stage, the *detailed analysis stage,* would be utilized to reveal the meanings of the poetry as Agard uses Creole instead of standardized forms of language. As has already been shown, Agard rejects every rule of Standard English to present his struggles in the process of adapting to English culture and lifestyle. All these features, therefore, require a specific stage to focus on the comprehension of Agard's poems. Gönen (2008: p. 31) also recommends several activities to be utilized in the detailed analysis. These activities are ''focusing on the linguistic choices, and how they are formulated in the poem, finding what referring expressions mean, identifying figures of speech and rhyme, talking about the poet's choice of words, and analyzing cultural/social factors underlying meaning''. Therefore, drawing learners' attention to Agard's linguistic features would also encourage language learners to use the language in creative ways while also bringing in their repertoires. This would also be related to the third step in resistant plurilingual pedagogy by showing learners that it could be possible to ''deviate from standardized rules and experiment with new ways of being''.

The fourth stage of POT is *cultivation,* which focuses on personalization. In this stage, since learners are familiar with the poem and the poet, they can relate the poem with their personal lives. Beginning with this stage, the second step of resistant plurilingualism pedagogy, pushing the norms and practices to their limits, could be initiated. That Agard pushes the boundaries of the language while also critiquing the social practices already presents an example. Therefore, the *cultivation* stage can also encourage learners to evaluate their relationship with the existing social norms and practices.

The fifth stage is *bridging,* where language teachers focus on the activities they utilize to reveal how these activities facilitate cultural awareness and linguistic gains. This stage is for the language teachers themselves, and it encourages them to continuously adapt activities that would facilitate achieving their objectives. Placing their

teaching inside the resistant plurilingualism to achieve meta-ethnolinguistic subjectivities, teachers could develop criteria to determine what activities would be suitable to use in their classes.

The final stage, *reflection,* requires the language teachers to reflect on their teaching while also evaluating the contribution of poetry in their teaching. Having a reflection stage would also enable teachers to assess learning outcomes concerning the meta-ethnolinguistic subjectivities. Gönen (2018) recommends that teachers can use a variety of tools, including reflective diaries/journals, which, in the long run, would contribute to the implementation of resistant plurilingual pedagogy across language classrooms.

Conclusion and Limitations

If not handled with caution, neoliberalism may turn any practices, plurilingualism being one of them, into even more marginalizing practices. In this article, we focused on creating resistant plurilingualism pedagogies in language classrooms to highlight how language learners' language uses and their backgrounds could be appreciated, thus enforcing meta-ethnolinguistic subjectivities. Therefore, the steps of accepting the norms, pushing these norms to their limits, and presenting opportunities to deviate from standardized language forms were presented together with the POT framework to reveal how Agard's poetry could be used to enact such subjectivities. It is worth noting that although this paper presents a guideline to implement resistant plurilingualism across language classrooms, further empirical studies with more practical examples where poetry is utilized with such purposes across language classroom settings are needed. Thus, the current study acknowledges that there is a lack of experimental or practical dimension. However, as suggested earlier, the current paper aims to present a theoretical background. Second limitation of the study is that the study does not reflect the findings of the literature in the context of John Agard's poems. This is mainly because there is no study that has examined Agard's poetry from a similar perspective, which becomes the novelty value of the current study.

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