Reader Response to Literary Political Discourse: A Critical Text World Theory Approach

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Abstract

Readers' spatial, temporal, and ideological positioning play an important role in readers' responses toward literary political discourse (LPD) and how they identify with the text or its characters. This thesis uses the cognitive poetic framework, Text World Theory (TWT) (Werth, 1999; Gavins, 2007) with Critical Discourse Analysis (CDA) to account for the political discourses of the texts, the readers, and their contexts. TWT has been increasingly used among cognitive poetic researchers to account for readers' emotional, cognitive and psychological projections (e.g., Lahey, 2005; Gavins, 2007; Stockwell, 2009; Whiteley, 2011; Canning, 2017). TWT has been adopted in this research with CDA to account for power relations in readers' contexts and its impact on their responses and how they relate to such narratives. I, furthermore, investigate how power-relations in the actual world impact readers' stances and positioning in and toward the text-worlds. Both the literary discourse and the reader responses are explored in light of context and the geopolitical background. As such investigation requires exploring different elements in the reading experience (e.g. text, style and context), a mixed approach was needed, hence, Critical Text World Theory (CTWT). This research pays special attention to readerly projection as a bidirectional process (Canning, 2017) and uses these projections as precursors to the reader's positioning with regards to text and context. The texts in this thesis are selected to represent different periods, political themes and literary genres, featuring a dystopian novel (*Orwell*'s 1984), a pair of Palestinian/Israeli poems ("Shades of Anger" and "Woman Martyr"), and a philosophical parable (Le Guin's "The Ones Who Walk Away from Omelas). The thesis uses a mixed method approach and draws upon both naturalistic reader response data as well as semi-structured interviews and a focus group. The original CTWT analysis in this thesis offers valuable insight into how power relations in the readers' spaces manifest differently in their responses and how text, context, and the reader are closely interconnected.

Key Words

Cognitive poetics, Critical Discourse Analysis (CDA), Literary political discourse, Nineteen Eighty-Four, Orwell, parable, politics, political fiction, political poetry, philosophical short story, power, reader-response, resistance, Text World Theory.

‘Texts are not finished objects’

Edward W. Said

(1993: 312)

To the memory of my grandfather and Aunt Rana

To my mum and dad

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Chapter 1.
Introduction

1.0 Overview

This thesis explores reader-response to literary political discourse (LPD) in relation to readers' positioning, investigating the way that their ideological stances with regards to their contexts emerge. To account for the readers' political and ideological stances through their projections or emotional responses to LPD, I used the cognitive poetic framework of Text World Theory within a critical discourse analysis approach, therefore, a Critical Text World Theory analysis (CTWT).

The current chapter introduces the main key terms and issues of my research and discusses the research questions. To set out the parameters for this thesis, this chapter discusses the cognitive poetic approach of my research and highlights the nature of the discourse in question, both as literary and political discourses. Section 1.1. previews the key issues and research questions of the thesis. Section 1.2 covers the key terms and definitions. Section 1.3 discusses stylistics and cognitive linguistics and how my work is situated within them. Section 1.4 summarises this chapter and provides a preview of the structure of the thesis.

1.1 Key Issues and Research Questions

Readers' subjective experiences often result in distinct (and sometimes polarized) interpretations of texts. As readers are distinct individuals but also members of larger groups that in many instances shape their individuality, this research will explore these subjective accounts as individual cases as well as cornerstones in the collective mind. As I acknowledge the limitation of drawing upon readers' responses in relation to contextual or situational power relations from a stylistic (Text World Theory) perspective alone, this thesis adopts CDA as the medium of analysis to efficiently explore the effects of reader positioning and power relations in reading literary political discourse (henceforth, LPD). As the reception of non-literary political discourse (e.g. responses to political speeches, elections, news scripts,

etc) is as defined by its contexts and the ideological, socio-political and geopolitical backgrounds of its participants as it is by rhetoric or the stylistic impact of its discourse, I argue that the contexts involved in LPD should not be treated any differently as a result of its literariness, and should, therefore, be investigated both as a literary discourse and a political one too. And while style and context (in TWT) are important in the exploration of any literary text, these, in addition to social and political contexts, should be taken into consideration when analysing LPD. In order to account for political contexts and the power disparity which affect the reader both in and outside the reading experience, it was crucial to partner TWT with a discourse analysis which emphasises the role of power relations with regards to the reading experience. Critical Discourse Analysis (CDA), for this reason, was best suited to account for the role which power in the actual and discourse world play in reader-response. I opted for using TWT in a CDA context to address the dynamic interrelations between the social, political, and spatiotemporal contexts in which each text and data is situated and connect discourse-world politics and the power relations affecting the reader to the politics in -and of- the text-world.

This fusion between TWT and CDA in this thesis brings into the spotlight the interplay between the 'micro' and 'macro' levels manifested in the reading of LPD and representative of individual versus larger institutional politics, respectively. The micro and macro levels of politics are, broadly speaking, power relations and interactions on the individual or small societal level versus those taking place within larger systems, respectively (the two notions are defined in section 1.2). The interaction and tension between the micro and macro levels is often referred to as the 'micro-macro link' (Alexander et. al, 1987). Within the micro level, the relationship between the individual and the collective is a complex and multi-faceted one. The individual, both as a unit existing within their larger group of individuals (e.g. family, tribe, community) or coexisting with it, may identify as either assimilative or resistant to these groups as well as to the larger institutional organisations or systems (e.g. the state, government). These interrelations are shaped by power relations within each level and between the two levels as well. The individual level involves both inward and outward individual interactions. By inward I mean, for example, the feelings, thoughts, emotions, fears, motives, etc., of an individual. These could be seen or measured with regards to the dominant powers affecting oneself, whether they are social, cultural, state-related, or a complex combination of these and any other institutional systems. Individuals' ideologies are largely shaped by macro-level politics (e.g. legislations, type of government, state power, religious politics, etc.); however, the reverse is also true as some

politics are largely shaped by micro level politics. As the relationship between the macro and micro levels often takes a top-down direction, the reverse notion is considered to be the exception, and in many instances, it indicates a level of resistance characterised by speaking back or speaking truth to power (see Perkins, 1995), which implies defying the hierarchy and sometimes reversing it. As such, this research explores reading as a phenomenon that is not separate from its socio-political and geopolitical situatedness.

The research queries in this thesis initially branched from a personal interest in readers' ideologies and how they affect the way they perceive and respond to political notions in literary texts, which led to a preliminary study that involved two groups of university students from the English Literature department at King Abdul-Aziz University in Jeddah, Saudi Arabia. That study (which can be regarded as a pilot for the research in this thesis) investigated the participants' responses to a questionnaire following their reading of a pair of Palestinian and Israeli poems. The aim of this study was to explore whether readers' empathic responses are more guided by their ideological orientations than by text primacy. Group 1 were asked to start with the Israeli poem and group 2 with the Palestinian poem to explore if primacy had any effect on the readers' empathic responses towards the texts. Each respondent answered a questionnaire on a Likert scale after reading the two texts. The study provoked questions such as: how does literary reading shape (or is shaped) by political insights in different parts of the world? How do geopolitics along with social histories impact reader responses? How, if at all, are these differences expressed empathically or affect the way readers project themselves and others into the text or vice versa. And finally, how would such ideologies manifest linguistically in the readers' discourse? Investigating these queries not only contributes to literary or political discourse but it could also, through its reader-response approach, offer valuable insights into classroom reading and bridging individual differences while respecting diversity in pedagogical contexts.

The issues and queries raised in the discussion above and throughout this thesis, therefore, are reflected in a sustained interest in the following research questions which this thesis aims to answer:

1- How do readers' ethical and/or geographical positionings inform their responses to LPD? Are these perspectives manifested in the readers' use of language?
2- Is using a Text World theory (TWT) framework within Critical Discourse Analysis (CDA) effective in accounting for readers' responses with regard to their positioning?
3- Do patterns occur in the readers' responses when considering the impact of readers' geopolitical positioning on their emotional and projective responses?

4- Do the readers' responses mirror their political realities and embody their relations with 'the state' or 'power'?

The issues discussed above and those which resulted from the pilot study significantly shaped this research in its current form and its situatedness in an interdisciplinary ground (i.e. Text World Theory, Critical Discourse Analysis, literary political discourse and reader-response methods).

To explore political literary texts from the cognitive poetic framework of TWT through CDA, is to acknowledge all participants in the reading experience and their contexts as part of the reading experience. The endless number of readers from different times and spaces that are and will be involved in a reading experience allows for a plethora of contexts, spaces, ideologies, etc. to form part of text interpretation and reception. As ideologies and their role are often marginalised or overlooked (e.g. in pedagogical environments), the current work's aim to look deeper at such influences on reader response is of importance. Moreover, the adopted approach could be applied to explore both literary texts and readers' responses to them in environments such as the literature classroom. In order to highlight the text and context which this thesis explores, the following section will provide a clarification of the term 'literary political discourse'.

1.2 Key Terms and Definitions

To clearly define the term 'literary political discourse' as used in this thesis, and why I have opted to use this term instead of 'political literature', for example, I must define its main components: the literary, the political and discourse itself. However, let me first of all point out that part of my aim in this thesis is to include responses to literature discussing political matters as part of the reading experience and an extension or continuation to the discourse in question. The term 'political literature', thus, does not encompass this aim and inadequately describes the approach adopted in this research. As my research is concerned with both the literary text and the readers' responses to these texts, it is a reader-response approach which deals with both the text proper and the readers' commentary as discourses. By the term *discourse* here, I mean any written or spoken talk which deals with a specific matter (e.g. social, political). LPD, then, simply indicates any political notions discussed within a work of literature regardless of the type or genre of this literary work. However, in accord with CDA aims and TWT principles, I also consider the readers as part of the reading experience of

LPD and their responses as discourses speaking truth to text, and power. Readers' discourses are, therefore, treated both as reader responses and also as novel discourses manifesting power relations in themselves. However, in order to better clarify my approach and methodology in this thesis, I will define each component of this title on its own, hence the *literary* and *literariness*, the *political*, and *discourse*. Other related terms and definitions which fall between these notions will also be considered. As a matter of convenience and efficiency, I will start my discussion from the broadest notion, hence 'discourse'.

1.2.1 Discourse

The term 'discourse' has been widely employed in different disciplines and scholarly fields, such as in philosophy and socio-political theory (e.g. Foucault, 1972, 1977), in critical linguistic research (e.g. Fowler et al., 1979), and in (CDA) (e.g. Fairclough, 1992; van Dijk, 1990). In this research, I explore the political and socio-political aspect in the literary and readerly discourse using TWT and CDA, and through Foucault's ideas on power and power relations (see section 1.2.4).

Discourse as a notion has gone through different interpretations and definitions since the 70s and 80s (Wodak and de Cillia, 2006: 710). Perhaps the earliest account of 'discourse' was initiated by Zellig Harris (1951) who defined the notion as 'language above the sentence'. In a similar vein, Stubbs (1983: 1) defines the term as 'language above the clause'. Both Harris and Stubbs' definitions focus on the structure of language (i.e. the formalist/structuralist paradigm) and ignore the underlying 'social' aspects in language structures 'that inform the way people use and interpret language' (Mayr, 2008). Ehlich (2000: 162) points out that in the British scholarly tradition 'discourse' is used as a synonym for 'text', a rather fuzzy conceptualisation of the term, while in the French school 'discourse' is inherent in the link between language and social practices (see Foucault, 1972).

To Lemke (1995) 'text' and 'discourse' are distinct terms. Lemke (1995: 7) argues that 'when we want to focus on the specifics of an event or occasion, we speak of the text; when we want to look at patterns, commonality, relationships that embrace different texts and occasions, we can speak of discourses'. Lemke (1995) further argues that discourse is a social action of producing meanings within a particular event or context. These social actions which are 'more or less governed by social habits, produce texts that will in some ways be alike in their meanings…' (Lemke, 1995: 7). Richardson (2006: 24) implies that 'discourse' is a constituent of 'text', and in order to understand 'text', one must understand 'what the speaker

or writer is *doing* through discourse'. This action or social practice inherent in the 'doing' in Richardson's proposition is language in context. Lemke's (1995) definition somewhat adopts a *functionalist* outlook on 'discourse'. The functionalist paradigm emphasises the relation between language and its contextual function as a necessity in the understanding of 'discourse' (see Mayr, 2008: 7). Talbot (2007: 9), like Lemke, also distinguishes between text and discourse as she defines the former as 'the observable product of interaction' while the latter is 'the process of interaction itself'. The previous definitions, therefore, reflect a shared perspective that regards on 'discourse' as a larger and more inclusive term than 'text'.

Discourse, to Bloor & Bloor (2013: 6), refers to 'all the phenomena of symbolic interaction and communication between people, usually through spoken or written language or visual representation'. Literature, as a medium for communicating narratives, stories and ideas, whether written (e.g. novels, short stories), spoken (e.g. spoken word poetry), or visually represented (e.g. graphic novels), is a form of discourse. Fairclough's view (2001: 31) is that social structures are inherent in discourse and thus discourse is a form of social practice of power involving both the individual and institutional context levels. Browse (2018: 8) argues that 'a discourse can mean the concrete social interactions in which people engage… or the kinds of linguistic behaviour one might expect given a certain sort of occasion (for instance classroom discourse, or business discourse, or more broadly, the discourse of socialism, feminism or fascism etc.)'. Fairclough (2001: 24) uses the term 'discourse' 'to refer to the whole process of social interaction of which a text is just a part'. Discourse, therefore, according to Fairclough, involves not just the text but also the 'process' of its 'production'. As such, language could best be defined in terms of its social function within its context as a (written or spoken) social practice, as seen in CDA and by CDA theorists and practitioners (see Fairclough, 1992; van Dijk, 1997; Wodak, 1996). This is particularly the way I chose to use the term 'discourse' in this research and in the term 'literary political discourse'. Van Dijk (1997: 2) proposed three dimensions of discourse, which are further congruent with my own approach to LPD: the particular language used; the beliefs or a belief system that it bears or transfers; and its particular usability as a communicative tool itself in particular social contexts. While these dimensions are shared by both written and spoken language, some researchers differentiate between written discourse and spoken discourse. Fairclough (1992), for example, prefers to use 'text' to refer to written discourse. This also includes transcriptions from spoken discourse. Hence, the 'textual' is the manifestation of language as script or text and not a type or genre. As such, the spoken and written are just two dimensions of a similar entity: language. The term 'discourse', however,

is often used in a particular language situation (e.g. political, pedagogical, literary, clinical situations, etc.).

As this thesis treats readers' response to literary political discourse as a continuation of the LPD in question, the ideological aspect in this case is also explored in both the literary text and the responses to it. When the literary text discusses any political topic or theme, the writer is assumed to convey a certain ideology that the writer, his/her textual counterpart, or an imaginary character in the work, adopt. The readers, likewise, may produce spoken or written critique or commentary, i.e. discourse, that reflect their personal ideologies that are likely shaped by their geopolitical positionings and the prevailing ideologies within their contexts (see Fairclough, 1992: 62). As such, 'discourse' is seen as a product but also a means and a function whereby it is a product shaped by social practices, but it also produces or rather re-produces 'social reality' (Mayr, 2008: 8).

1.2.2 Literature and Literariness

In order to rationalise my concern with the 'literary' in this research, I need to highlight the notion of literariness or what defines a particular text as *literary*.

Literariness is the notion which makes a particular text a literary one. The term was first coined in the Russian Formalist school by Roman Jakobson in 1921. Jakobson argued that 'The object of study in literary science is not literature but "literariness," that is, what makes a given work a literary work' (quoted in Eichenbaum, 1971: 8). As the Formalists looked at literature in terms of its form, largely disregarding any aspects outside the text, their understanding of the term focused on the textual and stylistic features which make a text literary. Still, within the contributions of the Formalists, the very crucial concept of 'defamiliarization' was proposed by Shklovsky (1965) in *Art as Technique* to describe the characteristics which differentiate literary language from ordinary day-to-day language. This notion of 'defamiliarization', or that which defines the literary or artistic by its estrangement comparing to ordinary non-literary language, is a constructive one that aims to disrupt the familiar and habitual in artistry in order to defamiliarize the reception of it. The notion was also explored by Mukarovsky (1964), a member of the Prague Linguistic Circle. Mukarovsky, focusing on the stylistic and linguistic features of poetic language, argued that literary and, more specifically, poetic language deviates from 'standard language'. This deviation, Mukarovsky perceives, leads to functions peculiar to literary language like estrangement or 'defamiliarization'.

Both the Russian formalists and the structuralists from the Prague School saw literary language as defamiliarized or estranged in contrast to the ordinary language of everyday life, which is also the language used in non-literary texts (e.g. newspaper, news scripts, etc.). By doing so and focusing solely on text and form, they *estranged* the literary work from its contexts while ignoring that defamiliarization in literary language may imply a defamiliarization of reception and hence of readerly perspective.

Despite that the 70s and 80s witnessed a decline of the formalist trend to literariness as a solely linguistic phenomenon, with researchers such as Stanley Fish (1970) and Umberto Eco (1979) looking into the agency of the reader in the creation of meaning, the 90s marked a revival of the distinctiveness of literary language. Miall and Kuiken (1999) suggest that what literary reading would involve is a matter of theoretical possibilities, thus reading literature may, for example, be seen as a type of discourse processing, or an outcome of rhetorical devices in order to pass or promote certain ideologies.

Later approaches, (e.g. Fish, 1970; Culler, 1975; Eco, 1979, 1981), looked into the poetic or literary text in its situated context, and considered the reader as a main participant in the construction of meaning. Fish (1980: 11), for example, contends that "the act of recognizing literature is not constrained by something in the text, nor does it issue from an independent and arbitrary will; rather, it proceeds from a collective decision as to what will count as literature…". The literary text was no longer seen as a self-sufficient construct but rather as one closely linked to and inseparable from its context (see Zwaan, 1993: 8). These later views also attributed some of the features previously considered exclusive to literary works, for example foregrounding and repetition, as also shared by non-literary discourse (e.g. advertisements, news headlines). However, how these features differ in quality is what differentiates the literary or poetic from the non-literary (see Pilkington, 2000). Pilkington (2000: 189) argues that 'literariness should be defined in terms of cognitive events triggered in mind/brains by linguistic stimuli'. The approach which views the literary in its contextual situatedness took literary criticism from being text-focused (i.e. syntactic, semantic) to the more pragmatic treatment of the literary that is widely adopted today (e.g., TWT). Regarding context as an important aspect in the reading experience suggests a different approach to readers' cognition in literary criticism. From text comprehension and literal interpretation to processing knowledge-frames (e.g., memories, experiences, past knowledge, position, background), the readers could build text-worlds (mental representations) particular to each reader and largely shaped by each reader's individuality and particular positioning in and towards the world. As such, readers' cognition started to receive more interest from the

pragmatic approach than the linguistic one and was the focus of leading linguists such as van Dijk (1979), and van Dijk and Kintsch (1983). However, despite the fact that the idea of 'literariness' itself, in postmodern literary criticism, was no longer efficient, Miall and Kuiken (1999) argue that their empirical approach to reader responses to poetry and short story showed 'traces of literariness' unexplainable by postmodern theories which prevailed at the time. Miall and Kuiken (1999: 121) proposed three 'components' to literariness, namely, 'foregrounded textual or narrative features, readers' defamiliarizing responses to them, and the consequent modification of personal meaning'. They also argue that the uniqueness of literature lies more significantly in its psychological impact. Moreover, they argue that 'literariness at its most fundamental level is an outcome of our psychological inheritance that involves linguistic capabilities, feeling expression, and self-perception' (Miall and Kuiken, 1999: 125). The current research's consideration of readers and their contexts (their discourse world in TWT terms) and background is supported by Miall and Kuiken (1999) as they clearly point out that 'literary response plays a critical role in alerting us to alternative perspectives on ourselves and on our social and natural environments' (Miall and Kuiken, 1999: 125). This focus on the psychological aspect of literature is crucial to the current research as it supports the TWT notion of the discourse world in the reading experience and emphasises the current thesis's approach to literary political discourse as impactful with regards to the readers' positioning.

With regards to the nature or quality of reading, Zwaan's (1993) work, along with others such as van Peer (1986), Steen (1994) and Miall and Kuiken (1994,) suggests a correlation between literary reading, foregrounding, and longer reading time than in non-literary texts; and these effects seem to be regardless of the level of literary experience of the reader (van Peer, 1986; Steen, 1994). These features which were found to be more prominent in literary reading (also see Fish, 1980), were not justified by the need to hunt information in literary reading but rather in the readiness of the reader to involve themselves in the text both as a linguistic phenomenon and also as a worldly experience.

Van Peer (1992) proposed a clear set of criteria by which he regards a text literary and which he considers essential in any literary text in order to be called literary. He, for example, argued that literature is of an interactional nature albeit it operates in the absence of a direct channel between an addresser and an addressee. Also, that literature is transferable through time and space. Another characteristic is that literature doesn't hold as its primary aim or function the preservation of knowledge (although I would argue here that there are in fact prominent literary works that are clearly educational in essence and approach (e.g. *Sophie's*

World by Jostein Gaarder (1995)). Van Peer also characterises literature as texts that are *not* part of the system or organization of labour; meaning that literary texts are not institutionalised or produced under the umbrella of formal institutional systems or organisations. I, however, strongly disagree with this idea as, for example, lyric poetry was and still is written or sang in some parts of the world for political purposes like praising a nation or its leaders and are, in many cases, encouraged by the state in the times of war to elevate spirits and arise a sense of nationalism among citizens.

Although van Peer's argument aimed to provide a fixed set of criteria that characterise specifically what a literary text is -and these in fact do apply to the texts selected in this thesis- they, nonetheless, do not strictly define a literary text. The last two criteria discussed above, for example, could be strongly negotiated. As such, this set of criteria, or any other that classifies a literary text as one, was not deliberately used for my choice of texts in this thesis. However, it is interesting that some of these characteristics meet the purpose of my choice of literary political discourse in this thesis and which I discuss in more than one occasion in this chapter. Take, for example, the interactional nature of literature outside its specific context as well as its transferability through time and space which implies an open-endedness of readerly participation, hence offering the privilege of an inexhaustible source of research data, especially from online sources.

1.2.3 Politics

With regards to political discourse in literature, this thesis holds that any literary text which discusses expansively any power-related notions or themes is regarded in this thesis as literary political discourse. Power relations within the micro level are more prominently social than they are political. Therefore, these relations are hidden and though not always easily detected as 'political', (e.g. social dominance, class, feminism, etc) are in fact highly political. Similarly, power relations depicted in literature are sometimes indirectly approached or hidden under metaphor or symbolism. However, the ability of readers to see through such indirect treatments of political issues is significant in this research and will be approached in chapter 6 through readers' responses to a short story with a symbolic/implicit political theme. As critical discourse analysis deals primarily with notions of power, social and political dominance and inequality, it will, therefore, form the analysis and discussion in this thesis.

In this research I maintain that the political lies in the social and in power relations between individuals, systems, institutions or across these levels. A political text is one that discusses power relations and provokes a response that is either resistant or assimilatory. Resistance in literary reading could be seen from two different perspectives. First of all, in reading a text, readers' interpretations may assimilate to the dominant interpretations of that text which most readings agree on, or they may resist these dominant readings. Deviant interpretations are resistant in terms of their rejection of mainstream readings and also in the act itself of expressing one's individual reading against a group of common and expected responses. In readers' response to literary political discourse, resistance may be multi-layered. The reader may express a different and uncommon reading of the text and/or express a resistant voice with regards to the political concept or situation discussed in the text. In his The Role of the Reader (1979), Umberto Eco argues that readers respond in one of three ways to the ideological aspect that is immanent in every text. The first option for the reader is to accept the ideology adopted in the text. This response parallels the reader's assimilation discussed above. The second option involves coming up with a deviant reading or interpretation which uses the reader's own ideology. And the third option is to adopt an intended critical stance by explicitly and openly criticising or disagreeing with the text's ideology. Eco's second and third suggested options parallel the resistant reader-situations I explained above, and these are the definitions of assimilatory and resistant readings that I adopt and use in the data analysis in my research.

In discussing politics, one must come to talk of ideology. According to Althusser (1971: 231), Ideology is 'a system (possessing its logic and proper rigor) of representations (images, myths, ideas, or concepts according to the case) endowed with an existence and a historical role at the heart of a given society'. Such definition implies that any human artistry is a product and an expression of its historical, social, or cultural situation. Art, (whether visual, auditory, textual, or of any other form or genre) may not articulate or explicitly trace the sources to the ideologies inherent in these productions. For example, as any form of art can be symbolic or abstract, the recipient's interpretation is often one that comes from his or her own perspective that is shaped by their position in the world, their knowledge, personalities, and also their ideologies or worldviews.

In clarifying many of the political notions referred to in this research, I refer mostly to the work of Teun A. van Dijk, Norman Fairclough, and Michel Foucault. Perhaps van Dijk's (1993) approach to exploring '*the role of discourse in the (re)production and challenge of dominance'* (emphasis from source) best exemplifies my stance and the aims of this research.

The focus on the political in the current thesis is both on readers' response to literary political discourse and the manifestation of power relations in discourse and contexts. Power in social or political contexts is generally perceived as the ability of an individual or a system or a combination of individuals and/or systems to inflict total or partial authority over another.

1.2.4 Foucault's Notion of Power

Power as a notion owned by the stronger over the weaker in any particular situation (e.g. political or social) has been undermined by the French philosopher Michel Foucault (1977, 1994, 1982) whose work gave a new perspective onto the concept of 'power' and what it implies. To Foucault, power is not this destructive force possessed by the stronger or more privileged to control those who are weaker. It is rather a strategy accessible at a similar degree to all individuals or parties. Power, in this thesis, is explored in the Foucauldian sense; therefore, as a means or a strategy; hence focusing on *power relations* in discourse than on power itself. As the individual in Foucault's philosophy is given voice and an equal role in the *power relation*, adopting Foucault's notion in this thesis similarly looks onto the reader as an equal participant in the power relations whether that be in the reading context or the social and political contexts. By the 'reading context' I here mean the author/reader relationship which for a long time assumed the reader as a passive recipient whose role was only to decipher the meaning that is already there and only waiting to be uncovered. In this research, the reader's response is looked into as a discourse in itself; a meta-representation, a counterpart or a resistant counter-hegemonic account. Similarly, the reader's commentary on social, political or socio-political issues is political in itself and reflect the readers' individual voice and their role in the power relation they take part in and comment on.

Understanding the work of Foucault adds depth to critical discourse analysis as Foucault focuses on hidden elements of power, created through social norms and rituals, or what he refers to as 'the order of things' (1970). While many people would challenge oppressive power structures or social imbalance, as conflict theory and Marxist belief systems suggest, Foucault (1990, 1994) states that true power remains hidden and therefore cannot be contested. Instead, it is widely accepted and forms a part of the status quo.

Foucault (1977) explains that power is upheld by social institutions such as education systems, systems of knowledge, medical institutions, religious institutions and family structures. These structures combine to create systems of power which become commonly

known social belief systems. These belief systems maintain social power structures because people don't question that which they believe to be normal.

Foucault provides social insights which have informed Fairclough's (e.g. 1989, 1990) work on critical discourse analysis. As Foucault explores social hierarchies, forms of governance and the everyday norms and belief systems which enable social justices to perpetuate themselves, he is able to assist with moving discourse beyond mere text or linguistic analysis, exposing how social hierarchies are maintained (Foucault, 1975). While Foucault sees social structures as hierarchal and even as bio politics, impacting on the lives of people according to race, sexualities or gender, he doesn't see politics and social forms as fixed or unable to be transformed (Foucault, 1977).

Foucault focuses on disrupting discourse, using agency to create spaces for new ways of being or new rituals to come to life. Fairclough (1989) too sees discourse as existing within macro and micro levels and sees social structures as fluid. Foucault's insights into the order of things enable spaces for agency, as well as for multiple voices to be heard, disrupting social power. As mentioned earlier, critical discourse analysis sees social knowledge as fluid, and rejects or questions single truths. Foucault, too, questioned expert knowledge, claiming that expert knowledge is seen to hold authority (Foucault, 1994). While Foucault here gives insight into context, Fairclough assists with placing literature into a bigger picture. Without connecting text to time, wider social narratives and space, interpretations may be partial. Reader responses are likely to occur within social contexts which seek to disrupt or maintain the status quo, depending on social and cultural positioning.

While CDA explores society as political, Foucault deepens criticism into the politics of knowledge. As Hook (2007) explains, the expert perspective often dominates within public perception. As knowledge is produced in layers, with each new element adding to deeper insights or complexities, it is often marginalized voices which go unheard. Until recently, women were largely kept out of social life and knowledge has been skewed by the voices of the elite. Foucault (1982) pointed out that society focuses a great deal on individual contributions without recognizing that societal hierarchies determine who gets to speak and who remains silenced and that dominant voices control the knowledge produced.

While layer upon layer of inequality remains, Foucault's work has been used by analysts such as Fairclough to create a system of critical discourse analysis which reveals those inequalities which currently exist. Critical discourse analysis sees macro social structures as created by the rituals of everyday life. By creating new rituals or adding new

voices to the conversation, people are able to use their agency towards creating new practices or social structures (Giddens, 1991).

In a similar vein, in addition to Michel Foucault's pioneering ideas, there had been a plethora of scholarly research that explored the manifestation of power and power-relations in discourse. These include, but are not exclusive to: Wodak (1989), Van Dijk (1997, 2005, 2006), Fairclough (2001), Talbot et al. (2003), Chilton (2004), Mayr (2008), Thornborrow (2014), and Sutton (2017). Chilton (2004: 3), for example, perceives 'politics' as part of power related relationships such as power-assertion, resistance, social dominance and power relations. These relations, as the Foucauldian notion imply, are bidirectional for power is ubiquitous as well as dynamic and interactive in both the micro- and macro levels. Chilton (2004, 3) further defines the 'micro' level as the power relations taking place between individuals (e.g. domestic relations, gender, social groups, gangs, etc) while the 'macro' level as that which occurs in and between institutions (e.g. governments, official organisations, political parties, etc.). Within these two levels, power is prerequisite in the interactions and dynamic relationships which involve individuals, societies, and/or organisations and institutional systems.

The Foucauldian idea of the accessibility of power as a means rather than a possession held by the powerful is also shared by Chilton (2004: 3) as he argues that 'politics is viewed as a struggle for power, between those who seek to assert their power and those, who seek to resist it'. Chilton's view, therefore, also maintains that power is equally interacted regardless of who is the stronger or more powerful side in the relationship. Seidel (1985: 45) also sees all discourse as political in its potentiality of being a ground for power struggles, thus a 'semantic space in which meanings are produced and/or challenged'. As such, the linguistic practice whether spoken or written in itself is seen as political and also central in politics. Lemke (1995: 1), for example, proposed the term 'textual politics' suggesting that the text is a *political ground* and interpretation is a *political act*. Chilton and Schaffner (1997: 206) contend that 'politics cannot be conducted without language'. The relationship of the individual with the larger social group he or she is part of is often defined by practices that are manifested in and through language. Chilton and Schaffner (1997: 206) also believe that 'the use of language in the constitution of social groups leads to what we call "politics" in a broad sense'. However, some researchers adopt a less pronounced stance regarding the relationship between language and politics. Pelinka (2007: 129), for example, suggests 'that everything in society – including language – is political' and hence 'language must be seen (and analysed) as a political phenomenon'.

As I adopt an inclusive definition of political discourse (see for example, Muntigl, 2002; Luke, 2002; Dunmire, 2012), this thesis will focus on the role of language in the manifestations of power in social and/or political discourses and address issues such as injustice, inequality, resistance and power domination. To fulfil the query into the political aspect in literature and readers' responses to such discourse, I will be using CDA alongside TWT. CDA is discussed in more detail in the following section.

1.3 Critical Discourse Analysis (CDA)

Critical Discourse Analysis is a form of discourse analysis that is influenced by 'different areas of study' which are not just linguistic (Bloom & Bloom 2007), and it is due to these influences that CDA is without a doubt very interdisciplinary and this explains the various methods it could embrace (Lin, 2014). This also explains the various definitions of CDA by researchers in the field. Van Dijk (2008: 352) for example, defines CDA as 'a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and *resisted* by text and talk in the *social* and political context'. Fairclough (2001) sees it as an analysis of discourse which looks specifically into the relationship (cause and effect) between discourses and contexts including social relations (also see Wodak and Meyer, 2009).

Critical discourse analysis (CDA) emerged from discourse studies, and as its name implies, CDA approaches discourse from a critical perspective, with a special interest in notions of hierarchy and domination within the social and the political. CDA is often used in research relating to power, politics and resistance (van Dijk, 1985, 1993, 1995; Fairclough, 1989, 1992). Hammersley (1997: 237) argues that CDA's 'distinctiveness lies not so much in the analytic techniques it employs as in its attempt to locate discourse within a particular conception of society, and its adoption of a thorough 'critical' attitude towards the society.' And as a result, critical discourse analysts oftentimes either pronounce themselves (or are identified) as social or political 'activists' rather than just critics (van Dijk, 1993: 253). Due to the subjective nature of CDA as a 'critique of social inequality' and its 'explicit socio-political stance of discourse analysis' (van Dijk, 1993: 249), it could be said that CDA is the opposite of descriptive linguistics as neither the author, the reader, nor the researcher are objective. The researcher's approach to discourse is a critique of social power, for example, among other aspects. And as the researcher's stance in CDA research is often clearly pronounced, I, as the researcher in this thesis, cannot stay rigidly objective throughout the work; and neither should

I, for what CDA does is make a statement that is more personal and ideological than objective. As an Arab, who lived most of her life in an Arabic and strictly Muslim society, I cannot escape a particular affiliation with Arabs as a people.

The main interest in CDA in my approach is primarily for its concern with the relation between power and discourse, a notion which van Dijk (1993) and Fairclough (2001) address in their work. Van Dijk (1993: 249) argues that 'in order to be able to relate power and discourse in an explicit way, we need the "cognitive interface" of models, knowledge, attitudes and ideologies and other social representations of the social mind, which also relate the individual and the social, and the micro- and the macro-levels of social structure.' This sums up the reader-response approach of this thesis and what I aim to achieve by utilising the Text World Theory framework in CDA.

While one of the main aims of CDA is to explore discourses of power and power forces and how they are utilised to assert power and control (van Dijk, 2008), this research directs CDA towards investigating how those affected by power respond to political notions in literature, or literary discourse that mirrors such power manifestations. Fairclough (2001: 1) argues that CDA aims to 'increase consciousness of how language contributes to the domination of some people by others because consciousness is the first step towards emancipation', a view which underpins the previously discussed belief that CDA researchers are mostly social or political activists (van Dijk, 1993). Van Dijk (2006: 728) outlines the relationship between politics, ideology and discourse as follows: 'Politics is one of the social domains whose practices are virtually exclusively discursive; political cognition is by definition ideologically based; and political ideologies are largely reproduced by discourse.'

From the perspective of CDA, literature adds to collective knowledge, shaping social perspectives. While readers are not passive beings, layers of cultural ideas and belief systems may be used to maintain the status quo. This is because each text presents itself as a version of the world which will offer up a particular lens or world view. While literature may seek to disrupt the status quo (social norms and belief systems) in some ways, it may uphold them in others. Gender identities, heteronormativity, race relations and social roles may be created and recreated over and over again through literature. Critical Discourse Analysis therefore explores which voices are heard and which are ignored, who is spoken at, for, or about (but never with) and how 'other' people are represented (if at all) within literature. A plethora of multi-cultural and socio-political individual and group voices is, thus, seen to deepen and increase the complexity of the world.

From this perspective, it is impossible to see literature as politically neutral. The idea of the writer as a creative genius completely separated off from society is seen to be a myth. Indeed, each action or interaction occurs within a broader cultural context which has created all that we see to be normal. This does not mean that all voices are homogeneous or that each reader will interpret a text in a similar way. Fraser's (1990) insight that not all people are given an equal platform within the public sphere gives insight into power relationships within the literary world and ways that these are played over and over again.

It is only by exploring multiple perspectives or insights into literature that we may be able to see or understand how literature shapes public perceptions and, indeed, how people have been positioned by society. From a post-structuralist perspective, no single reading or interpretation of a text is seen to have final authority. Indeed, the intentions or meanings of the author are not seen to be final. Instead, a text may be perceived from multiple angles, with each new angle adding deeper complexity or insight into the whole. Multiple perspectives, and particularly marginalized voices, are seen to add deeper insights into social structures.

1.4 Political Discourse & Literary Political Discourse

It is difficult to determine what literary political discourse is without agreeing on what exactly is meant by 'politics' and its relation to language. The argument that humans are innately political through communication and speech as unique to humans has been argued even in ancient philosophy, e.g. (Aristotle,1998: 1253a1). Thus, the political was seen as inherent in the spoken, and as such, speech is a medium for political thought and practice. Language, in modern research, is seen as having an active role not just as a system of symbols that carry and transfer meaning, but also as playing an active role in discursive practices; reflecting power relations but also taking part in resisting power. Therefore, to discuss literary politics or political literature in isolation of language use is to turn a blind eye to a very important insight that is vital in exploring how social or political power is manifested in readers' meta-representations investigated through readers' responses. Political thought, as a notion fused in and intertwined with language, has been discussed by many researchers (e.g. Chilton, 2004; Chilton and Schaffner, 1997; Dunmire, 2012; Pelinka, 2007; Shapiro, 1981, 1984; Muntigl, 2002). Pelinka (2007: 129), for example, argues that language should be perceived within a 'political' framework and vice versa: politics must also be seen as a 'discursive practice'. This entanglement between language or discourse and politics or

ideology and the wider debate on the matter stresses the importance of this relationship in discourse studies: that is, considering language and discourse as a social and socio-political practice; 'political' not in the sense of destructive power practices exerted upon society or the individual but on an equal and symmetrical access to language as a practice. The entanglement between text, discourse and politics is implied in Parker (1992), who states that every discourse is created through text, and texts often present themselves not as single voices or perspectives, but as set truths. Just as the world is shaped by text, and text presents itself to be the only reality, the social norms which govern us are created through text. Dunmire (2012: 737) contends that 'Key to this analytic focus is politicizing the language practices of everyday life and of social science inquiry by identifying and demystifying the dimensions of power and authority implicit in a range of texts'. Just as we cannot separate politics from text, we cannot separate text from politics. These two worlds intertwine, creating and recreating all that we accept to be 'truth'. Shapiro (1988: xii) focuses on the 'radical' relation between language or text and 'political practices'. Shapiro's argument as early as the 1980s underpins the more recent view in discourse studies which sees discourse analysis as a way to understand political thought (e.g. Chilton, 1985, 1996, 2004, 2005; Wodak and Chiton, 2005; Chilton & Schaffner, 1997, 2002; Browse, 2018).

Now that the components of the term LPD have been defined, it is necessary to discuss the term as a whole with regards to its 'non-literary' counterpart 'political discourse'. Initially, I will start by thinking of 'political discourse' in terms of its form and orientation as a literary text (whether it is fiction and non-fiction). If political discourse is defined as any spoken or written language within a particular context that discusses a political or socio-political theme or event, past or contemporary, then we could agree that the same definition applies to literary political discourse, only adding 'in literature' to the definition. Discussing such notions in literary texts implies that the text may be a work of fiction, which may constitute discussing worlds that either have no counterpart in the actual world, or that it is futuristic (e.g. science fiction). The 'imaginary' is, therefore, an area which literary text plays on to reflect a political notion or a relation to/with power. However, this research considers LPD, with regards to its reception, the same way the political discourse involved in language politics (i.e. the deliberate and manipulative use of language by politicians, e.g. presidential speeches) is received: thus, resistive or assimilatory. These stances are explored as discursive practices identified through language use and grammatical choices.

Kampf (2015: 1) argues that *political discourse* 'is ubiquitous and highly potent: it permeates all major issues in the public sphere, shapes people's understanding of social and

political realities, and may affect the very quality of public life'. He also adds that political discourse 'encompasses all national and international arenas, from family discussions of political issues in front of the television, to adversarial exchange between a journalist and politician in broadcast talk' (Kampf, 2015, 1-2).

Eagleton (2011: 9) argues that "Anything can be literature, and anything which is regarded as unalterably and unquestionably literature […], can cease to be literature". What is regarded as literary, then, is a matter of perspective; hence subjective. The same thing could be said about political discourse. What exactly is political is determined by a number of factors, including our definition of *politics* or the *political*. If politics is inherent in power relations regardless of whether these relations are in the micro or macro level, then we may consider social relations that involve hierarchies as political, from job relationships to family relations. This is such a broad definition and if it is to be adopted, then we are likely to consider all literature as political where any form of power or hierarchy is present. The political, therefore, is subjective as any one reader could pick up on the political aspect(s) or even see it when others do not. More recently, Eagleton (2011: 8) maintained that even in approaching literature in the formalist sense, that is 'even if treating discourse "non-pragmatically" is part of what is meant by "literature", then it follows from this "definition" that literature cannot in fact be "objectively" defined. It leaves the definition of literature up to how somebody decides to *read*, not to the nature of what is written'.

Kampf (2015: 2) accepts that 'The concept of political discourse is a slippery one and is rather difficult to define. One reason is that it straddles two disciplines, linguistics and political science'. Kampf (2015: 3) also argues that this broad understanding of the term 'is bound to lead to overgeneralization'. To resolve this broad definition, Kampf attempts to narrow the definition by confining the term to 'talk and text produced in regard to concrete political issues (language in politics) or through the actual language use of institutional political actors, even in discussions of non-political issues (language of politicians)' (Kampf, 2015: 3).

While the term 'political literature' has been widely used to refer to any literary work which comments on, criticises, or reflects a political theme or event (present, past, or future, existing or imaginary), I chose, in this thesis, to use 'literary political discourse' as a more inclusive term that meets the interest of the current research in exploring political literature and a reader-response to it. With regards to the definitions provided in this section thus far, the implication of the term 'discourse' to include spoken and written text or dialogue works in accord with this work's treatment of reader-response as an extension to the literary

political discourse in question. The reader response data in this research is explored as a part of the struggle in political and/or socio-political power relations. Among political literatures, perhaps the novel has received the most attention among critics and readers alike. Prose (short story) and poetry have also approached political themes efficiently, albeit rather less directly due to form, length and the heavy employment of metaphor amongst other stylistic features. The inclusion of different genres in this thesis, thus, enables this thesis to explore responses to different text lengths, styles, themes and level of directness whilst also enabling me to explore shorter texts. Through the inclusion of shorter texts, I aimed to decrease the gap between the reading time and response time from unknown time gaps (in the online data) to a minimum time gap (in the datasets presented in chapters 5 and 6).

The political themes and topics often discussed in literature are vast, and some of the genres and sub-genres of literature are classified based on these themes, (e.g., political novel, dystopias, post-colonial literature, feminist literature, and literature of occupation and exile). In fact, many works of literature build their narratives around a political concept; for example, the notions of class and power in myths and fairy tales; and power roles and relations, treason, sexism and socio-political status in literary texts as Shakespeare's great tragedies and The Arabian Nights. This idea is congruent with the conceptualisation of 'discourse' in CDA discussed briefly in section 1.2.1 above. This relationship between the literary and political originates from the fact that artistry is a product of its context. Similarly, works of literature arise from their social or socio-political contexts but in turn also impact on the societies they touch or emerge from. Literature is therefore seen as both a product and a practice.

The concept of political exercise in power relations is a notion agreed upon by most researchers looking into the relation between language and politics (e.g. Chilton, 2004; Chilton and Schaffner, 2002; van Dijk, 1997). However, van Dijk (1997) holds a strict view of the political as limited to macro level relations, an idea which Fairclough (2006: 33) tames in favour of a more inclusive idea of 'politics' as he sees macro politics placed at the social level. This view is also shared by Wodak and de Cilia (2006). Researchers (such as Hilton, 2004, Chilton and Schaefer, 2002, and Van Dijk, 1997) who focused on the relationship between language and text argue that literature is political, and that the status quo is upheld through social norms and belief systems reflected in text. However, van Dijk (1997) and Wodak and de Cilia (2006) see text as operating through micro politics. Social forms or structures are not seen to exist within the minds of individuals but within social structures as a whole.

While some critics and researchers may hold a strict view on what to consider 'political', there are also very broad and inclusive views on the idea of politics, such as Seidel (1985) who considers any discourse apolitical. Seidel explains that his view stems from the idea that meaning is negotiated, exchanged and assessed, hence 'produced and/or challenged' (45). Chilton and Schaffner (1997) view that political situations arise from social actions or phenomena. Similarly, Okulska and Cap (2010), regard any form of human communication in any context as political. This view leans on the power disparity in communicative situations, hence the discourse exchanged in them, as political. This means that social discourses not only exist in the minds of people but create rituals or structures which maintain the status quo. There are also others (such as Fraser 1989, 2009) who have focused on social class, hierarchy and power-relations in the past and the effect they continue to cast on political and cultural institutions today (e.g. Althusser, 1971; Gramsci, 2010). These theorists argue that we cannot understand present day social structures without exploring how past belief systems create and recreate social norms. Gender related hierarchies, racial oppressions and class imbalances of long histories are perpetuated by text. It is only that which we take for granted, or which seems normal, that we perpetuate. This includes myths of masculinity, femininity, or the belief in meritocracy. What seems to be a common interpretation of what 'political' implies is the human communication factor. According to some of the definitions above, any literary text is considered apolitical as literature is a communicative product aimed to communicate ideas, stories and mental images to other humans. This research, however, focuses on the power aspect in human communications as key feature in literary political discourse. Power disparity on the micro- or macro levels which involve the individual or group in a clash or struggle with a higher, more privileged entity, system or group is what defines the political in this context.

Another broad outlook on politics that is relatively current is that of feminist research. Such a view often politicises every aspect of women's struggles in life as a political gender issue and regards any such feminist discourse as an act of resistance to male-dominance (see Browse, 2018). Lemke (1995) regards the act of reading itself, and meaning making, as political. These views enrich CDA studies as they invite more genres and discourses into the area contributing to political studies and enriching the conceptual horizon of politics beyond the popular institutionalised or official channels as Muntigl (2002: 45) suggests.

In chapter 2, I will discuss Michel Foucault's work and philosophy of power (e.g. 1970, 1972, 1990) and how it ought to be perceived in research and discourse. Foucault believed that power is not an independent and abstract value in itself, but one which is

imminent in the interactions in any form of social relations. However, the notion of power-relations has come to be widely used in scholarly research (such as social research, social criticism, discourse studies, and CDA), and it will be also be utilised in this research at various levels: for example, in the relationship between the text and reader, author/reader, text and context, author and the state, and reader and the state. Van Dijk (1997:15) offers a more context-oriented definition of political discourse relating context to discourse and which interestingly 'excludes the talk of politicians outside of political contexts, and includes the discourse of all other groups, institutions or citizens' once they are involved in the political phenomenon (van Dijk, 1997: 15). Browse (2018: 3) comments that "one might argue that what differentiates an institution like the family from parliament is that the power struggles involved in one context encompass only private concerns, whereas in the other those of the entire nation are at stake." Browse further argues that "For a reception-oriented approach, then, the issue consists not in identifying which institutions are and are not political, but rather in tracking how they are framed as such by the different groups of people who participated in them".

I could argue here that literature could be or may actually have been used as a precursor to direct the masses towards embracing certain political values, hence ideologies are cued. But here, again, we find ourselves at a quandary of what actually is political and what is not. Promoting social values, for example, could be seen as political. Writers who are classified as liberals in religious countries often are responsible for literary works which stir the dominantly conservative public and the religious sector leading to censorship or wide criticism in some Islamic countries. The productions of those writers which continuously clash with the social or religious norms cannot pass as arbitrary and/or unintentionally resistant.

Political discourse could exist in literature less prominently through texts high in metaphor and symbolism (e.g. poetry and magical realism prose and fiction). The ability of the reader to understand the political, or even to 'politicise' what is not necessarily intended as political, is often the result of readers' identification with the text or that something in the text might have triggered something familiar to the reader in their contexts. The reader, therefore, maps contextual aspects on the text or its story world which might shape the way the reader visualises this particular text world. The significance of including a symbolic or highly metaphorical text as part of the texts explored in the thesis is the opportunity to explore how readers relate and make meaning of implicit political themes.

Wodak (2009: 35) argues that 'Texts are often seen as sites of struggle in that they show traces of differing discourses and ideologies ('voices' in the Bakhtinian sense; 1981), contending and struggling for dominance'. Such political literary discourse encourages the reader to re-view current social or political notions and re-evaluate them. Orwell's *Nineteen Eighty-Four*, for example, creates a dystopian, satirical and sinister atmosphere which encourages the reader to question political and power-related issues such as obedience, surveillance, the loss of individual thought, the corruptive nature of power, and the fictionalisation/fabrication of history. Literary political discourse offers the reader a space to contemplate and rethink politics outside the ordinary institutional channels which are often associated with making political decisions and controlling the state, and sometimes, its subjects. It further allows the reader the space to discuss, believe, or disbelieve without necessarily having specific political knowledge.

In the event of the 2013 Edinburgh World Writers' Conference, writer and novelist Olive Senior suggested that writers 'should treat works of the creative imagination as different from other forms of literary production' (Bastable, 2014) 'This distinction,' she claims, assures us that there is an awareness 'that the writer who wants to make a statement has a wide choice of genres'. Thus, literature does not only offer the reader a space for thought but also gives writers a freedom of speech. And I do not here intend to say that all writers are denied the right to speak truth to power in their societies, but that literary writing—often associated with creativity—offers an escape from direct confrontations with powers depending on how metaphorical the writer intends to be. Literature does not only give voice to the writer and entertain or enlighten to the reader, it also offers the reader a platform to say through implication what sometimes cannot be said or what is not preferred by higher institutions (e.g. society, the state, tradition, etc.). What this thesis suggests is that politics and political thought is inescapable. It is intertwined in the social and the daily, and if a reader picks up on a theme that they see as representative of a power-relation or a political notion, then that particular literary text may likely be considered literary political discourse.

Literature as an artefact, its timelessness and stability as a material makes it suitable to be explored through time with regard to a reader-response approach. While the world around us, the political scene, and the news continue to change by the hour, literature captures a particular (real or fictive) phase and depicts it within a certain context offering the reader a complete sense of time and an exposure to a somewhat full and justified narrative, hence why I explore different texts and themes in my research.

The selection of texts in this thesis come from different literary genres and time periods, featuring a dystopian novel (George Orwell's *Nineteen Eighty-Four*, 1949), two poems of resistance Agi Mishol's 'Woman Martyr' (2005) and Rafeef Ziyada's 'Shades of Anger' (2011), and finally, 'The Ones Who Walk Away from Omelas' by Ursula Le Guin (1973). The key focus of my investigation of the readers' responses to these texts is the effects of positioning on readers' responses to LPD; how these positionings shape the readers' empathies and projections, how they are manifested in their language use, and how the readers' discourses are impacted by the power-relations surrounding them.

1.5 Stylistics and Cognitive Poetics

Stylistics, the sub-field of linguistics, as the name suggests, pays attention to the 'style' of a text (or a written or spoken discourse) (Wales, 2011: 397), and to the stylistic and linguistic features as strongly linked to interpretation (see Leech & Short, 2007; Whiteley, 2011). The job of a stylistician, thus, constitutes an attempt to understand how texts translate into meaning and feelings to the reader, and how 'language' 'is used in a given context, by a given person, for a given purpose (Leech & Short, 2007: 10). To a stylistician and a cognitive poetics researcher, the interpretation of a literary texts is a complex process that involves far more than understanding meaning. The readers' tendency to form mental representations during literary reading, their ability to project at different levels onto a text plays an important role in the emotional responses towards a text (see Verdonk, 2002). The reader, in stylistic study plays an important role in the reading experience. And while style is considered an authorial craft (see Crystal and Davy, 1969), it could be said that meaning-making is a readerly privilege. The stylistic approach of linking meaning to form or style has put emphasis on the role of the reader which has led to a wide interest in reader-response theories among researchers in the field (such as Gavins, 2007, 2013; Whiteley, 2011, 2016; Nuttall, 2017). Also influential on stylistics as a sub-discipline of linguistics is the work of linguists and grammarians such as Michael Halliday and his very influential work on systemic functional grammar. Other influences on the field were made in pragmatics (e.g. Burton, 1982; Fowler, 1996; McCarthy and Carter, 1995), and also the fields of sociolinguistics, psycholinguistics, and cognitive science which eventually lead to developments of the later disciplines of cognitive stylistics or cognitive poetics from the early 90s. Stylistics, Stockwell and Whiteley (2014: 1) argue, 'is the proper study of literature', and

‘any approach to literary study that does not engage closely with the language in which the literary work appear is by definition indirect, distracted, partial and improper’.

Cognitive poetics is the application of cognitive linguistics to literary texts and literary reading (Stockwell, 2002, 2007). It differs from stylistics in its particular concern about the emotional and psychological effects of literature and its style, form and structure on the reader (Steen and Gavins, 2003). Cognitive poetics also offers an explanation to ‘why’ and ‘how’ certain interpretations are formed (Semino and Culpeper, 2002).

As cognitive poetics pays attention to the reader during reading, and also to the effects that occur after reading, focusing largely and primarily on literature, it as a result makes use of cognitive sciences like cognitive psychology for example in reader-response studies (see Stockwell, 2005; Allington, 2005; Peplow et.al., 2015). The early stylistic model following on the formalists approach to literary language has been criticised due to its rigorous outlook on literature as isolated and independent from other external factors (e.g. Mackay, 1996, 1999; Leech and Short, 2007: 57; Toolan, 2014; Carter and Walker, 1989; Zyngier, 2001). Others also argued against the selectivity of the linguistic aspects in introspective linguistic research on literature which renders it random and unreliable (e.g. Fish, 1970, 1980; Widdowson, 1992; Harris, 2000). Fish called for a more empirical involvement in stylistics arguing for the inclusion of the reader and his/her context as part of the reading phenomenon and its analysis in what he called ‘Affective Stylistics’. To Fish, meaning is more a product of the social and cultural context of the text and language, as well as the reader, both as an individual or as a community. Such criticism has indeed helped to shape stylistics in its contemporary form and its consideration of the text, the author, the reader and their contexts. Stylistics has reached areas beyond just the literary domain such as feminist stylistics (e.g., Burton, 1982; Mills, 1995; Montoro, 2014; Gibbons, 2018) and pedagogical stylistics (e.g., Widdowson, 1975; Cook, 2000; Clark and Zyngier, 2003; Giovanelli, 2010, 2014, 2016; Giovanelli and Mason, 2015; Mason and Giovanelli, 2017; Giovanelli and Clayton, 2016). With such subdisciplines and interests evolving within stylistics, a plethora of research also emerged, hence enriching the field with valuable and novel publications that strongly established the field and its presence in the scholarly canon. This has further been sustained by the change of tone and rigour of stylisticians from ‘defensive and reactive’ to a more ‘subtle’ tone (Stockwell and Whiteley, 2014) (e.g. Toolan, 2014). The maturity of the field is reflected through the plethora of publications and new emerging themes in the past decade. A handful of handbooks and critiques were published by prominent scholars and stylisticians as references to students as well as to other researchers, (e.g., Stockwell and Whiteley, 2014;

Hart, 2019; Gavins, 2007; Sotirova, 2016). Also, in cognitive stylistics, which came to be known later as cognitive poetics through the work of Stockwell (2002), there were also more research (e.g., Tsur, 1992; Emmott, 1997; Semino and Culpeper, 2002; Gavins and Steen, 2003; Brone and Vandaele, 2009; Sanford and Emmott, 2012). The term *cognitive stylistics* was adopted by many researchers following Stockwell (2002) (e.g. Gavins, 2007; Gavins and Steen, 2003; Sanford and Emmott, 2012; Whiteley, 2011). With the development of stylistic and cognitive poetic research, new approaches and measures were introduced to establish reliability and assure a less subjective outlook to the text. Such approaches, for example, include incorporating computer-based methods into stylistic research and mixing quantitative methods into qualitative analysis which would further underpin the validity and reliability of the findings (e.g. Semino & Short, 2004; Stockwell & Mahlberg, 2015, Stubbs, 2014). The contribution of Text World Theory to the field of cognitive poetics is the result of the many critiques and contributions made over the years since the times of the Russian formalists and moving on. The introspective method of analysis adopted in early cognitive poetic research (e.g. Stockwell, 2012; Al-Mansoob, 2006; Burke, 2007) has been defended by a number of researchers in the field. Emmott (1997: 121), For example, argues that 'whilst textual analysis cannot prove what goes on in a reader's mind, it can reveal the complexity of texts and thereby indicate the nature of the task to be undertaken'. Such work eventually led to the consideration of both text-driven, and context-driven meaning (e.g. Steen & Gavins 2003; Ungerer and Schmid, 2013). In the following section, I discuss Text World Theory as one of the main frameworks that is discussed and employed in this thesis and which also accounts for both text and context in the reading experience.

1.6 Text World Theory (TWT)

Text World Theory (TWT) is a cognitive poetic framework originally proposed in Werth (1995, 1999) and developed by Gavins (2007). TWT was developed by Werth (1999) as an interdisciplinary model which utilises pragmatic principles and cognitive sciences (including cognitive psychology) with semantic and stylistic research. Werth argued that his model could account for the cognitive processes involved in all types of discourse and considers both the text and context levels in its analysis (Gavins, 2013: 7). Both the producer and recipient/s of a particular discourse are linked by a common use of language which indicates the text's existence within a given situational context and through a conceptual ground that is 'jointly construed by the producer and recipient(s)' (Werth, 1999: 17). The producer and

recipient of the discourse are called ‘discourse-world participants’ in TWT terms. The framework gained popularity in the past two decades due to its accountability not just for the situational context of the discourse but also the broader social context, for example. The reader’s role in the building of text worlds and creating meaning is underpinned by a number of factors which include the text as material, the readers’ knowledge frames, the spatiotemporal contexts of the reader, the author and the text, hence textual and extra-textual factors. This consideration of contexts is emphasised by the model’s building on the text-as-world metaphor which constitutes treating the characters in the text as real-life personas, thus, drawing on an ontological conceptualisation of text and textual entities as counterparts to actual-world ones (Lahey, 2014); a more naturalistic approach towards discursive events and discourse reception rather than the rigid Formalist approach to the text as a decontextualized linguistic or stylistic phenomenon. Since its introduction, Text World Theory has particularly explored literary texts. The reader’s role in TWT is as a world-builder, where the readers’ ‘discourse world’ (which includes their contexts) feeds their ‘mental representations’ of the text (i.e. the ‘text-world’) (Werth, 1999). Text-worlds, therefore, emerge as a consequence of the interaction between texts, contexts and the reader’s cognitive processes (Stockwell, 2002: 136). TWT is distinct with its three worlds categories: the discourse-world, the text-world and world switches. This division encourages a dissection of the discursive event tracing the discourse beyond the situational to include a broader domain of its making and reception. The main text-world is sometimes referred to as the matrix world (Gavins, 2007), while worlds which are embedded within the matrix world are ‘world switches’ often represented through memories, flashbacks, hopes and expectations. The theory’s emphasis on the common enterprise of both the author and readers as co-participants in creating text-worlds, gives the reader agency within the theory as a creator of meaning, thus, focusing on the cognitive aspect and drawing on previous work which use cognitive and conceptual notions (e.g. mental spaces (Fauconnier, 1994), conceptual metaphor theory (Lakoff and Johnson, 1980), idealised cognitive models (Lakoff and Johnson, 1980), schema theory (Schank and Abelson, 1977, and frames (Fillmore, 1985)). Lahey (2014: 287) argues that ‘TWT has an advantage over an independent advantage over an independent application of any of these other theories because it incorporates the central insights from each into its own architecture.’ The three-level model of TWT also gives the theory ‘more explanatory power’ and implies that much of the ‘cognitive processes described by the above theories’ can be accounted for within a TWT analysis (Lahey, 2014: 287).

To focus on extra-linguistic (contextual) aspects in the discourse-world, it is necessary to outline a little more of TWT's notion of the discourse-world. To better explain this world level in the theory, I would simply describe it as the world outside the text material and in which the reader and the writer exist. Both the writer and the reader are placed in the material space outside the text, and whether their existence outside the text or text-world coincide spatiotemporally or not, each must occupy or must have occupied a space in the world which is likely to have contributed to or influenced the writer's creation of the text and the readers' interpretation of it. The joint discourse-world between the two discourse-world participants create what is called a 'common ground' (CG) and sometimes results in more consistent text-world representations between readers who share that ground. Schmidt and Duff (2016: 723) define common ground as 'a subset of one's own knowledge in that it is the information that is known to both partners in a conversation, and that is known (or assumed) to be mutually known'. As such, information conveyed in a text or that are shared by participants in a focus group (about the text, the author(s) or themselves) following a reading, all become common ground by the time the discussion or response-making have taken place (see Canning, 2014). In the case where the discourse world participants (i.e. the author and reader) occupy a different spatiotemporal location, this is rather a distortion of the common ground notion which Werth (1999) terms a 'split discourse world' (e.g. when the author and the reader exist in different temporal spaces). This split could result in a more complex but interesting process of the reading as it would typically involve the reader in building a world that is not very common to him/her. The theory's accountability for the reader as a creator of meaning, which also takes the reader's context into consideration, makes this the most suitable framework to incorporate with a CDA of the literary political discourse and the reader's response, (a detailed account of TWT and power is provided in section 2.2).

Another point to clarify while discussing TWT is real vs actual worlds. Lewis (1973: 84-91) argues that "the actual world" refers to the world in which one is "situated". It is therefore of an indexical or deictic nature (like the linguistic expressions 'I', 'you', 'now'), and as such, the actual world to the speaker (reader or author) is the world in which they exist. However, although any such world is 'real' to its inhabitants, this also applies to fictional worlds. Any world is 'real' and similarly the text-world is a 'real world' to its characters. Therefore, the term 'real' does not necessarily and accurately describe the 'actual' world in which we exist. Thus, this research uses the terms 'actual world' to refer to the world outside the text/text-world, in which the reader and the author are inhabitants. To Lewis, actuality is a matter of perspective and while our world is real, (as all other possible

worlds), our world is also actual because we (speaker, writer, reader) are part of this world. Text-worlds are therefore real-worlds while discourse-worlds are both real- and actual worlds to the reader/author. As such, we could infer that actuality necessitates reality while the reverse is not true.

Possible world research (e.g. Lewis, 1973; Pavel, 1975; Doležel, 1988; Ryan, 1991) had a strong influence on TWT (see Werth, 1999), especially in its adoption of the notion of 'worlds'. What sets TWT apart, in addition to its emphasis on the reader, is as Lahey (2014: 286) illustrates, its 'assumption' of "a rich but highly indeterminate structure for the worlds resulting from any particular use of language" as well as for its 'more explanatory power' (Lahey, 2014: 287), unlike the 'rigidly specified, minimalistic worlds, which contain only as much information as is needed to solve the particular logical problem for which the worlds have been constructed'.

As earlier research using TWT was more introspective (e.g., Stockwell, 2002; Al-Mansoob, 2006; Giovanelli, 2011), TWT based research in the last decade has leant more towards empirical research. The empirical research in this thesis contributes to the field of cognitive poetics in general and to TWT as a relatively new framework which could still benefit from non-introspective and more empirical applications of the theory (e.g., Whiteley, 2011; Gavins, 2013; Norledge, 2014; Nuttall, 2017; Gavins and Whiteley, 2019); and further explores its usability in highlighting the role of power relations in reader-response research as well as its applicability in a CDA frame. (Chapter 2 provides an elaboration on how I use TWT in this research to account and talk about power in contexts and how this links with critical discourse analysis).

Finally, cognitive poetics contributes to CDA by bringing a combined psychological and textual dimension into stylistic and textual structures of discourse (Stockwell, 1999; Fowler et al., 1979; Fowler, 1981; Kress & Hodge, 1979; Chilton, 1985; Hodge & Kress, 1988; Fairclough, 1989). As CDA is concerned with the discursive practices of language with regards to social and political contexts, it is more focused in collective socio-political and historical experiences while the individual, personal, and emotional is relatively ignored. Cognitive poetics research, on the other hand, employs approaches and frameworks that look into the reader as an individual and considers the psychological aspect in reader-response research. The uniqueness of this research lies in its exploration of reproductions of power relations in readers' responses to LPD. Through using a Text World Theory approach within critical discourse analysis, both context and discourse are equally considered. Reader response methods in this research are further regarded as a bridge between the macro and

micro levels of social or political power, a notion which is often rendered problematic. Therefore, I here draw on van Dijk's (1993: 251) exploration of the relation between 'discourse and society, and hence discourse and the reproduction of dominance and inequality' through 'examin[ing] in detail the role of social representations in the minds of social actors.'. Van Dijk (1993: 251) sees 'social cognition' as 'the "missing link", between discourse and dominance', and which should be explored both theoretically and empirically, and as the 'neglect of such social cognitions has been one of the major theoretical shortcomings of most work in critical linguistics and discourse analysis' (251), this study aims at addressing this gap in CDA and cognitive poetic research.

1.7 Review and Thesis Structure

The current thesis consists of seven chapters of which the first three delineate the aims and concerns of the research and outline the theoretical framework of my research. The current chapter has introduced the key issues and research questions, and defined the key terms used throughout this thesis. Critical Discourse analysis (CDA) and the cognitive poetic approach of Text World Theory endorsed in this research were briefly introduced in this chapter, among other key terms, while an elaborated account of my CTWT is provided in chapter two.

Chapter two also discusses temporal and spatial positioning in relation to the notions of language, power and ideology and their impacts on the reader. This chapter further elaborates on how CDA and TWT are used in this research to explore reader responses with regards to power. Chapter 3 sheds light upon these reader response methods and how they will be implemented throughout the research, providing a detailed account of the method and methodology of this research and justifying my approach to explore the role of power in reader response. This involves looking into the power relations within the readers' contexts and how they affect the way readers emotionally engage or identify with the text through empathy and projection. Also, of further importance is how the readers' responses correspond to their political realities and the power relations governing their worlds. The overview of literary political discourse and the theoretical approach provided in chapter 1 leads to the more elaborate discussion of the content and context in chapter two and the methodology in chapter three.

Chapters 4, 5 and 6, form the body of this thesis with each chapter discussing one of the three data sets: a totalitarian fiction, poetry of occupation, and a philosophical short story, respectively. Chapter 4 will analyse the readers' reviews to Orwell's *Nineteen Eighty-Four*

*(*1949) on *Goodreads* (2017-2019) looking into a random selection of Arabic and English reviews. Chapter 5 adopts a similar approach to data collected from 5 semi-structured interviews exploring readers' responses to a pair of Palestinian and Israeli poems, and finally, chapter 6 will explore how readers pick up on hidden political or ideological notions in a philosophical short story (Ursula Le Guin's 'The Ones Who Walk Away from Omelas') using the same approach. In all three datasets, the readers' contexts are taken into account using the commentary provided by the readers or inferred from their responses. The texts in each case will be analysed based on the parts most picked up on by the reader. Finally, Chapter 7 will highlight the findings of the data analysis provided earlier in the discussion and link these to the research questions stated in this Chapter. The final chapter will also set out how the contribution of this research and its situatedness to a multi-disciplinary area adds to the value of the field.

Chapter 2.
Power and Position

2.0 Overview

While readers are individual and collective members in larger geopolitical and socio-political systems, reading could be seen as just another experience among those which individuals go through and which is affected by their position in and towards the world. In literary reading, and from a TWT perspective, contexts are crucial factors which impact how discourse is received and interpreted. As this thesis explores reader responses to literary political discourse with regards to positionality and power in the discourse world, this chapter aims to clarify how this positionality defines power relations within a particular context and how these may affect reader responses. The main aim of this chapter is to reveal how the theoretical framework in this thesis is used to talk about power and power relations in readers' responses and how and why both TWT and CDA are thus necessarily conflated to explore the discourses in this thesis.

This chapter discusses the crucial role of deixis in discourse as an indicator of positioning in text and reader response. LPD is explored as a construct situated in different layers of contexts (i.e. the text-world, the author's, and the readers'). However, in this exploration, the thesis does not overlook language. In fact, linguistic and lexico-grammatical features are explored as indicators to contexts, and also to points of juncture between text and discourse with regards to political realities. Hart (2014: 1) describes the linguistic approach to grammar, one which this research is interested in exploring, as 'where scholars are concerned with describing language rather than prescribing how it ought to be used.' Looking into small meaningful units of language with a consideration of its metaphorical, spatial and temporal implications, as this research does, involves the linguistic approach to grammatical features. Grammar is then in linguistic and cognitive poetic research defined by how individuals use it and 'engage' in it (Langacker, 2008: 3-4), in a particular discourse. Hart (2014: 1) argues that 'Grammars' 'serve subsequently as tools for doing discourse analysis, including Critical Discourse Analysis'. In accord with the research's approach, Hart (2014: 1) posits a 'bidirectional and dynamic' 'relationship between grammars and data'.

This chapter elaborates on the theoretical framework which was briefly outlined in Chapter 1. Section 2.1 discusses the notion of positionality in language through the use of deixis. Section 2.2 looks into how Text World Theory could be used to discuss power, which leads to an account discussing the notion of "Power" in Foucault's terms. Section 2.3 will outline Critical Discourse Analysis (CDA) and how it can embrace our Text World Theory approach to better account for reader response towards literary political discourse with regards to the power relations in their discourse worlds and in the discourse under question. Finally, section 2.4. provides a review of the argument carried out through this chapter.

2.1. Deixis and Position

The term *deixis* was introduced by Karl Buhler (1982) and developed later in the work of Lyons (1977), Fillmore (1975, 1977) and Levinson (1983), among many others. Deixis, borrowed from ancient Greek (meaning 'pointing') (Levinson, 1983: 54), has become an important concept not only in the understanding of position and perspective in language but also in how this perspective moves and shifts within discourse. In Pragmatics, contexts are observed to understand how particular situations affect language use and meaning-making; the extralinguistic, in such consideration, complements the textual. This points to context or positioning, but on a deeper level and to the interest of the current research, it entails the unravelling of layers of contextual information of readers' social, cultural, ideological, and geopolitical contexts or background. This contextual information helps situate the utterer(s) spatially and metaphorically in their situational context but also in the broader context (social, socio-political, geographical) through the use of deictic words in language, whether in speech making or in response, (e.g. *here, there, now, then*). The evaluation of deictic words as partially independent and partially context-dependent is to some extent subjective, depending on the perspective of its utterer and is often reflective of a physical or conceptual position (see Levinson, 1983; Green, 1992).

What most scholars in pragmatics and pragmatic linguistics have agreed on with regards to deixis is its function as a connector between language and contexts. Lyons (1977: 637), for example, notes that deixis refers to 'the location and identification of persons, objects, events, processes and activities being talked about, or referred to, in relation to the spatiotemporal context created by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee'. Levinson (1983: 54) maintains that deixis is 'the single most obvious way in which the relationship between language and context is reflected'

and that 'Words or phrases that require contextual information to convey meaning are deictic' (Levinson, 1983: 54). With this in mind, the pragmatic function and the semantic role of *deixis* could be easily argued. Hanks, (1992: 47) also describes deixis as 'key points of juncture between grammar and contexts'.

The work on deixis has been collaborative through its development. While early work on deixis -for example Lyons (1977) and Fillmore (1998)- established the term and its basic categories, Levinson (1983) consequently elaborated these deictic categories, introducing more complex and engaging deictic forms (i.e. social and discursive). Levinson (1983: 62) proposed that instances of 'discourse deixis' refer to other discursive entities or parts in the same discourse. This could be a demonstrative that is being used to refer to linguistic or lexico-grammatical unit mentioned in the discourse. *Social* deixes on the other hand, frame social relationships between a speaker and an addressee or referent in the reading event (*see* Levinson, 1983: 63). This could be, for example, between the author and the reader, implied author and implied reader, or a speaker and an addressee or referent in the text-world (or story world). Social deixis could be symbols of social value such as titles and honorifics. Levinson's work took deixis a step further in discursive studies, but it is actually Duchan, Bruder and Hewitt (Duchan, et. Al., 1995) who provided much of what is used today in terms of deictic movement in discourse explored through what is known as deictic shift theory (DST) (section 2.1.3 below discusses DST). This conceptualisation of deictic aspects in discourse is crucial in that it provided an explanation of how the focalizer moves from one deictic category to another, how one shifts his or her perspective in discourse, and what the recipient's mind is likely to be doing when following or adopting someone's perspective.

Fillmore (1977: 260) argued that words of deictic meaning imply information about the utterer's position which can be traced or flagged up without necessarily being explicitly mentioned. Fillmore (1977) and Lyons' (1977) early accounts of deixis point out three main domains or categories of deixis: personal (e.g. person pronouns), spatial (e.g. demonstratives), and temporal (e.g. now, then, tomorrow). While the earlier accounts of deixis were mostly egocentric, deixis in Levinson (1983) and following, became more focused on the utterance as situated within the social and in relation to other utterances, hence the categories: social deixis (social aspects in discourse, e.g. register) and discourse deixis (references to other discursive entities, e.g. anaphoric references, (see Levinson, 1985). While personal, spatial and temporal deixis were more concerned with contextual aspects directly related to the setting of the discourse participants (who, where, when), social deixis refers to aspects less directly pinpointed such as the relationship between the utterer and the recipient.

Social deixis, to Levinson (1983: 63) are 'those aspects of language structure that are anchored to the social identities of participants in the speech event, or to relations between them, or to relations between them and other referents'. In fact, the personal, spatial and temporal deixis all contribute in creating social deixis; therefore, contextual knowledge is essential in determining the meaning of a deictic utterance (see Levinson, 1983). Time, space and personal social position can define social (and power) relations in terms of proximity, distance and formality between discourse participants. This research, due to its exploration of reader response with regards to space and power relations relevant to them, is interested in personal, spatial, temporal and social deixis, but more attention in the analysis is given to social aspects and metaphorical proximity to unlock the relationships between the reader and power in reader response. Without contextual knowledge, the word or utterance loses its particular contextual value. The word 'here' standing alone on a blank page, for example, loses its deictic value. Thus, 'context' is a key term in discourse interpretation, however, it is not just context that we need to look at but rather "interactional context" (Manning, 2001) within particular sociocultural and geopolitical contexts.

Deixis Type	Description	Examples
Person deixis	Refers to the speaker or addressee Refers to someone else other than the speaker or addressee	I, you, we, mine, yours He, she, they, his, hers, etc
Time deixis	Expressions that refer to time	Time adverbs (e.g., now, soon, then) and tenses
Place deixis	Distal or proximal anchorage points of space	Prepositions such as (here, there, in, front of, behind) and demonstrative pronouns (e.g., this that)
Discourse deixis	The use of an expressions within an utterance to refer to another part within that utterance or the discourse which contains it (see Levinson, 1983: 85)	These utterances include for example (pronouns, demonstratives) to refer to an utterance within the discourse (to refer to an earlier or later utterance in the discourse)
Social deixis	Concerns the use of social utterances that signal social roles and distinctions as well as social relationships between speakers and addressees or recipients (see Levinson, 1983: 63). Social deixes may also appear in utterances which are created by particular social situations or realities that reflect the context in which that utterance emerges (see Fillmore, 1975: 76)	Titles and honorifics (e.g., Miss, Mrs, Sir, Your Majesty)

Table 1 Types of deixis and their description

Deixis obviously has a multi-dimensional function as linguistic entities carrying a meaning on their own, but which are also context dependent, thus activating both the linguistic and contextual knowledge of its users and recipients. The knowledge which language users possess is likely to be shaped by their positioning in and towards the world: background, social status, geopolitical space and ideological orientation are examples of aspects which could significantly shape how people produce and interpret language. Such situatedness may sometimes be encoded in utterances such as titles and honorifics (Levinson, 1983). The contextuality of deixis has made it a crucial notion that is deployed in linguistic pragmatics (Fillmore, 1996, 1975; Levinson, 1983), anthropological linguistics (Silverstein 1976; Hanks 1990, 1992), and cognitive poetics (Stockwell, 2002; McIntyre, 2006, 2010, and many others). The significance of deixis in my research lies in both its literal and metaphorical pragmatic function, reflecting a relationship between language structure, its contexts or those of its users (Levinson, 1983).

Drawing on Levinson's definition, I argue that investigating deixis in the discourse of social and power relations could reflect the readers' position as a participant within those power relations. The way readers position themselves -in their language use- in relation to the characters in the story world or other people involved in the discourse or the political event could mirror or reflect their stances towards the political or socio-political issues in question. Pronouns in deictic terms are categorised as 'person *deixi*s'. The term corresponds to person pronouns as first-person pronouns (e.g. 'I, me, we, us' representing the utterer; 'You', the addressee/s, and 'he, she, it, they / him, her, it, them' to third person entities). Such textual or lexical expressions and their referents are vital in analysing discourse, and similarly significant in investigating readers' positioning towards the text as these deictic expressions may reveal stances the recipient may not clearly be aware of or intentionally giving out. This deictic function is not exclusive to pronouns, however. Verbs/adverbs/adverbial can be deictic as well. The verb *come* in the sentence 'I'm coming', for example, functions within spatiotemporal dimensions. The spatial aspect involves a transportation from the point of the utterer *here* to the point of the intended audience/hearer on the other or opposite side, *there*. We as observers of the expression above are likely to conceptualise an intended movement from a deictic centre situated right where we stand (physically and metaphorically) and moving towards another point or the other end. The present continuous form of the verb *am coming*, indicates the continuity of the action taking place during the utterance, hence a temporal dimension added of the utterance as a result to the lexico-grammatical expression.

However, with the utterance taken out from its specific context, the exact temporal positioning in the text is quite ambiguous and projection is less effective. In a narrative fiction for example, the utterance 'I'm coming' may appear followed by a direct report as in ('I'm coming', he said) but it could also stand without further explanation of who the utterer or the addressee are and still be clear to the reader, as in when the narrative is told in the first-person. The spatial location of the recipient determines how the action would be construed on that participant's end. The context in which that utterance existed determines its place in the world, its intended meaning, and the meaning(s) other participants may make of it. Assuming that sentence appeared in a novel, the meaning of this sentence, and its spatiotemporal entities, are decided by its situational context (in the text): who is making the utterance, in what situation or event, and to which text-world participants. The readers in the real world (outside the book) construe the utterance and its spatiotemporal location through their understanding of the textual context, and at the same time assume a position for the addressee who is intended to receive that utterance.

Exploring deixis in this research works in accord with the TWT approach to reader response and the critical discourse analysis aimed at unlocking the power-relations between the reader, the text, and context. However, it is, in fact, the reader that is at the core of my investigation in this thesis. Readers' responses to political notions in literature in this research could provide empirical evidence on how literary political discourse is actually situated in real life reading environments and contexts that are not necessarily directly linked to that particular topic. Burke (2003: 118), for example, contends that 'although literary texts often seem special and specific, the mechanisms of thought used to interpret them are fundamental to our understanding of everyday experience.' The reader-response approach is crucial to have empirical evidence of how these relations are manifest in natural reading situations rather than solely through text and context analysis. How readers relate to the text with regards to context is the main concern here, and deixis offers a means to explore this. It allows us to explore hidden aspects in language that give out how a particular reader positions themself in and towards the text (spatially, temporally, emotionally, ethically, etc.)

Studying readers' reception to political discourse in literature, Manning (2001) criticises the fact that linguistic pragmatic research (e.g. Levinson 1983; Fillmore, 1966, 1975) has only looked at the direct "concrete" "speech situation" (i.e. situational contexts) or setting rather than the broad 'sociocultural' one. As a result of such rigid and narrow approaches to language and (situational) context, more focus was placed on the 'microlevel interactions, but little to offer beyond the ephemeral boundaries of speech situations'

(Manning, 2001: 54). In agreement with Manning's (2001) criticism, I address this gap and expand my concern beyond the spatial to the social, however without ignoring the former.

So, while Levinson (1983) set up a scheme for deictic categories in discourse (i.e. spatial, temporal, social and discourse deixis), Duchan et al. (1995) developed deictic shift theory (DST) which accounts for how discourse participants actually shift from one category to another. DST thus accounts for the readerly stance or position which the reader adopts as a cognitive outcome to perspective-taking (Segal, 1995). This perspective shift implies that the deictic centre or the *origo* also changes and hence the point of view and interpretation. The origo in deictic theory according to Gavins (2007: 47) is the 'zero reference point of subjectivity (I, here, now)'. In DST, each deictic centre has its own deictic field from which deictic shifts can take place. Stockwell (2002: 56) defines deictic fields as 'a set of expressions which point to the same deictic centre'. As readers, we may take the perspective of a deictic centre within a deictic field in a narrative. This perspective-taking can shift between different entities or personas within the same narrative (Galbraith, 1995), whether it is the narrator, a character, or an inanimate entity. So, this perspective or stance taking can be, but is not necessarily fixed on one deictic centre as this depends on different linguistic and extra-linguistic factors or 'cues' (McIntyre, 2007). A single deictic centre may also comprise spatial, temporal or spatiotemporal deictic shifting (e.g. flashbacks, flashforwards). In world switches caused by embedded worlds within the main fictional or text-world (in TWT terms), the reader is likely to shift between worlds and return to the initial text-world amidst world switches.

To Duchan et. al (1995), what is maintained as a stable feature in discourse is that each participant in or outside the text has a *deictic* point from which they perceive everything else, and which could also be adopted by other participants in a process called 'deictic shift'. (also see Stockwell, 2002: 46-9). As this thesis is concerned with readerly positioning towards the story world with regards to (situational and social) contexts, it is important to understand how this positioning is reflected in reader response. Using Deictic Shift Theory helps in understanding the cognitive stances of the reader as they project into the text, but most importantly, it signals the metaphorical distances and positioning of the reader in their given responses. These are often explicit and implicit links between the discourse world and text-world setting the relationship between the two-world levels. Segal (1995: 14) argues that 'Without the idea of a deictic shift, it is difficult to account for much of the detail of narrative text.' Although deixis is an important aspect in my research, it is Deictic Shift Theory (DST) that is actually deployed to explore how readers move and shift between the text-world and

discourse-worlds and position themselves in either worlds or both through their response making. Readers' perspectives and points of view can be further explored through their use of deixis (personal, spatial, temporal, social). By exploring reader response with regards to social and political contexts using different text materials and readers from different backgrounds, I aim to validate and support my argument and findings.

2.1.1 CDA, TWT and Readers' Positioning

As both CDA and TWT allow the researcher to use context to understand discourse, they validate the crucial role of the reader as an active participant in reception and meaning-making. While CDA explicitly looks into the recipient as an equal counterpart in the power relation, TWT, similarly levels both the author and the reader as discourse-world participants and regards the reader/recipient as crucial and as productive in the reading experience as the author/producer. Moreover, this consideration of the author/reader indicates TWT's emphasis on the situatedness of the text in context which includes the context in which it is read at any time or space (see Werth, 1999). In fusing TWT in CDA, I aim to use the Marxist/CDA approach to dissect and explore the ideological or political notions hidden in a text in a TWT framework to link text vs reader ideologies to interpretation. At its greatest part, this research may seem as though TWT is serving CDA, and it is so indeed, as CDA is my way of looking into the LPD and responses while TWT is the framework that would operate within a CDA perspective, hence allowing for the vantage point of the researcher to be involved and expressed. I eventually came to call this approach a Critical Text World Theory analysis, hence CTWT.

By accounting for the vantage points of the reader as well as the researcher, we are allowing for political contexts to be involved and explored, hence the role of ideologies also emerge. For Althusser (1971), 'ideology' is a pragmatic concept for he views it as inherent in 'the imaginary relationship of individuals to their real conditions of existence' (Althusser, 1971: 52). These relationships are formed by deliberate and gradual processes which aim at forming mass identities (e.g. propaganda, media, social changes exerted deliberately by the state). In most cases, these attempts are subtle and gradual so that they go unnoticed by the public as they occur. These are potentially detectable through the expressions of power relations in readers' response to LPD using the right approach, hence using both TWT and CDA in this research. This thesis further takes a more neutral postmodern outlook of political

science which looks onto ideology as simply any political belief system or knowledge (see Freeden, 1996), however, without overlooking the contextual situatedness of ideology in its spatiotemporal context both as an individual product as well as a possible representation of the collective mind. This collective aspect is acknowledged and expressed by researchers such as van Dijk (1998: 8) in his definition of ideology as 'the basis of the social representations shared by members of a group' and also Bloor and Bloor's (2013: 10) definition of it as 'a set of beliefs or attitudes shared by members of a particular social group'. With these definitions having in common a social perspective on the notion of ideology, such an outlook seems to be in congruence with Foucault's notion of Power as inherent in social and political relations. Van Dijk (2006: 729) also maintains that 'depending on one's perspective, group membership or ethics, these group ideas may be valued positively, negatively or not be valued at all.' Hence ideology, like Foucault's power, is not solely identified with dominant groups. However, 'Ideology is seen as an important aspect of establishing and maintaining unequal power relations' (Wodak and De Cilia, 2006: 714). I am here more concerned with providing a definition of ideology (in the reading experience) as a perspective or frame which is shaped by geopolitical, social and cultural contexts and which in its turn shapes one's outlook onto the world. Language is similarly positioned in its contexts and could also be seen as an ideological manifestation of the worlds or people it represents. Mesthrie (2010: 320), for example, argues that even some 'speech and cultural practices' in favour of a 'a particular social group' are ideological practices. That language itself is political or ideological is an idea expressed in some research (e.g. Fairclough, 2001; Seidel, 1985; Johnstone, 2008), and CDA is often seen as an expression of this relation between language and ideological thought (e.g. Fairclough, 1989; 2006, 2008; van Dijk, 1997; Johnstone, 2008; Chilton, 2004). Ideology is, therefore, seen as a set of beliefs and pre-formed ideas about political and power relations that may affect the reader's judgement and response to the literary political discourse in question, and is partially responsible for readers' either assimilatory or resistive stances towards the text or particular political themes under discussion. Furthermore, ideology is a notion inherent in language and language use which could be explored through investigating lexicogrammatical features of particular discourses with regards to both historical and current contexts. This understanding of politics and ideology discussed in this section justifies this research's focus on the role of space and positioning in reading LPD and my use of CDA to analyse ideology and power relations in society through discourse.

My research draws on Werth's (1999: 17) view that the text-world is a 'construct' built by participants and that these constructions are built using as material -in addition to the discourse/text- the readers' knowledge-frames or background knowledge including their memories, experiences and histories. Hence this research draws on the fact that readers are affected by their (social, cultural, and geopolitical) contexts in their reading and responses, noting Werth's (1995: 53) proposition that text-worlds are 'situation[s] depicted by discourse'. As such, in the case when a literary discourse depicts a familiar situation to the reader, relevant knowledge-frames are activated or recalled and as a result a common-ground between the text-world and discourse world is established, hence facilitating a smooth and clear text-world-building process. The spatiotemporal positioning of the reader is, therefore, crucial in reception as it shapes the two main sources that inform the readers' non-textual resources necessary for constructing the text-worlds in the reading. These are namely *memory* (which include personal experiences), and *imagination* (which is also a skill fed by memory frames and experiences). These two resources are dependent on context which is primarily defined by the spatiotemporal positioning of the reader (Text World Theory is discussed further in chapter 2).

2.1.2 The Narrator's Voice and Point of View

Fowler (1986) distinguished between four types of narrative perspectives: spatial, temporal, ideological and psychological. Each perspective represents and entails a focalization point occupied by the narrator and which also determines the relationship between the utterer or perceiver and the perceived (see Fowler, 1986: 162-5). The ideological point of view is associated with the 'belief system' of the text or utterer (Fowler, 1986: 165-7) and may be reflected through linguistic entities which indicate epistemic value (e.g. know, realize), stance (e.g. agree, against), level of certainty or doubt (e.g. surely, maybe).

Fowler's 'Psychological point of view' is the most complex and elaborate of his viewpoint categories. The psychological viewpoint, to Fowler, is associated with the narrator's deictic point, from where they perceive or observe the discourse event. The narrative viewpoint in literary text is an important aspect that could influence how the text is received or interpreted. The first category is 'Internal type A', which is the viewpoint of a character in the story world or text-world (in TWT terms). 'Internal type A' narration is often in first-person and in the form of a personal and private account reflecting the internal monologue of that character.

‘Internal type B’ is also an inside-the-story world voice. Although it is often a third-person narration conveying an internal character’s point of view, it represents a less direct communication of a character’s perspective, hence ‘type B’. ‘External type C’ is a perspective outside the text-world that lacks a personal and direct relationship to the internal character/s, thus likely to be more objective and neutral, impersonal, and detached.

Finally, ‘external type D’ narration is, like type C, also a perspective from outside the text-world; however, it does offer a thought on the internal characters’ motives or thoughts, albeit a distant involvement nevertheless (see Fowler, 1986: 178). Fowler’s taxonomies have been adapted by Simpson (1993) who conflates Fowler’ categories to Type A and Type B narratives. Type A is represented through first-person viewpoints of a participating narrator in the story world while Type B narrative is a third-person narration from the perspective of a ‘disembodied’ often non-participating entity in the story world (Simpson, 1993: 55). These third-person narrations could be either ‘omniscient’ when the narrator is knowledgeable of the text-world entities they describe, or ‘restricted’ when they are detached and uninvolved (McIntyre, 2007). Researchers such as Short (1996), Semino (1995, 2011), and Green (1992) focused on deixis as a carrier and an indicator of perspective and positioning. The current research considers both the utterer’s voice, as well as the deictics in the discourse, as indicators of viewpoint.

The egocentricity of deixis recognised by Levinson (1983: 64) maintains that the perspective of the ‘deictic centre’ of the utterer determines the meaning/value of its referents and provides clues on how and why they are interpreted as such by readers. Perspective-taking is not a uniform act resulting in fixed stances. In positioning oneself in another’s deictic point, one does not stand isolated from his or her specific schemas, knowledge, culture, space, time, etc. These, and more, are inherent in the readers’ perspectives on the world, including their adapted perspectives from the new deictic points which they temporarily occupy during the reading (see deictic shift theory in the following section).

In deploying deixis, the deictic centre, ‘the origo’, or zero-point (all which refer to the same thing) is essential to construe space, time, or directions which these deictic entities refer to. Without a deictic centre, much of these linguistic expressions would be emptied of their deictic value. The adverb ‘here’ in itself is just a word abstracted from any particular positioning, whereas when it appears in a literary text for example, we, as readers, know that the utterance should have been made by a textual entity referring to a specific space, and we are likely to go a few lines or even pages back had we missed out on that part of the conversation, in order to find the right information. By knowing where the deictic centre at

this particular instance is, we are able to understand where that 'here' is. And as we naturally have the skill to shift our minds with the changing origo (in a narrative, for example), we also (at times) project into textual characters' perspectives and may even adopt their stances as a result to this 'deictic projection' (Stockwell, 2005).

Stockwell (2005) observes that the reading experience happens at two levels: the real world and the world inside the text. He stresses the presence of two 'flesh-and-blood' participants at the real-world level (i.e. *discourse world* in Text World Theory terms), namely, the reader and the author, each in their own spatiotemporal context. Interestingly, the reader's projection into the text is not only defined by his or her immersion in the text but also by the deictic entities in the text. When readers project into one of the characters, they adopt that character's perspective or deictic centre. These position or perspective adaptations are known as 'deictic shifts. It is through such deictic shifting that the reader is able to see things from the perspective of the character holding that deictic point, and it is through such mental positioning obtained in this perspective-taking, that the reader is able to project text world entities into real-life ones in a reverse process which occurs during or, more prominently, after the reading.

What deixis does in a piece of fiction, for example, is help construct the spatial and temporal settings of the fictive worlds in the readers mind (Macrae, 2015). However, despite being a fixed set of textual entities or values, they are not necessarily construed similarly amongst all readers. Within the literature or piece of fiction are also characters and narrators, each of whom has their own deictic centre and from which they share their perspectives (see also Semino, 2011). This subjectivity is not specific to textual personas and the reader is no exception as readers' use of deictic words shows their subjective points of view. The following section highlights how deixis and point of view are central in text interpretation and how deictic shift theory explains and traces the link between language and perspective.

2.1.3 Deictic Shift Theory and Perspective

As this research is concerned with the reader and his or her position, it is vital to implement frameworks that account for readers' stances and perspective taking. DST offers just that and allows for a more accurate analysis of reader response within the TWT framework adopted in this thesis. By situating the text and readers' response in their broader contexts, TWT informes the critical discourse analysis used in this thesis which helps to explore the reader's response as a social practice and a political statement.

Deictic shift theory (DST) (Duchan et al., 1995; McIntyre, 2006, 2007) is a cognitive framework that explains the cognitive processes underlying the mental models that readers create when reading a narrative. The theory proposes that in such processes the reader shifts from their deictic centre to a new one within the story world. This occurs as the reader projects an image of him or herself onto deictic centres in the story world; therefore, resulting in text interpretations that are shaped by their projection in the story world. Segal (1995: 14) 'argues that the metaphor of the reader getting inside of a story is cognitively valid,' and that '[t]he reader often takes a cognitive stance within the world of the narrative and interprets the text from that perspective.' DST proposes that the reader's deictic point also moves within the text- or story world. This shifting process involves a transition from the *here and now* to the *there and then* of the story world (Segal, 1995). While most research in DST focuses on 3rd person perspectives, this study will expand to look into 1st and 2nd person, in addition to 3rd person perspectives in both the text proper and the readers' discourse. Stockwell (2005: 46-7) explains that DST "models the common perception of a reader 'getting inside' a literary text as the reader take[s] a cognitive stance within the mentally constructed world of the text'.

Although deictic shift (DS), as proposed by Duchan et al. (1995), is constructed by a readerly transition from the world outside the text to the story world in the text, it could be said that there is a readiness by the reader to step into a different perspective. This is noticed by McIntyre (2007: 124) as he notes that 'as we read, we assume that spatial, temporal, social, person-related and empathetic deictic coordinates are not to be interpreted with reference to our own deictic centre, but instead in relation to a deictic centre somewhere within the fictional world' (McIntyre, 2007: 124). Also, Semino (2011: 418) argues that 'marked patterns in the use of *deictic* expressions in literary texts (e.g., 'I,' 'you,' 'this,' 'that') can contribute to the projection of fictional minds that appear to work in 'nonstandard' or 'unorthodox' ways. However, I contend that this perspective-taking is not absolute and that as readers take up a particular *origo* within the text, they actually occupy this deictic point carrying with them their knowledge-frames, personal experiences, etc. Thus, ideological stances are also part of the readers' inherent knowledge-frames, so, when readers project onto a perspective that is significantly different than theirs, *radical* changes of ideological points of view are unlikely to occur. However, this perspective taking, nevertheless, affects the way the reader interprets the text or feels towards the characters. Thus, what DST does is basically help track the cognitive processes and stances taken by the reader during a reading.

This process of deictic shifting, therefore, is not decontextualized from the individual's world knowledge but rather a synergy between the text and the reader's position outside the text. In literary reading, the reader often collects the necessary information to process and comprehend the text using their own knowledge about language and the world. The knowledge-frames, which include the memories and experiences of the reader, are often the point of deviation in readers' different interpretations or emotional projections. In literary political discourse, the readers' contexts play a vital role as power-relations in both the discourse world and the text-world are mapped onto one another. Power relations in the readers' contexts or from their past experiences or collective memory can shape the way the reader perceives the power relations in the text-world, while the text and text-world may also challenge and question perspectives and worldviews which readers carry into the reading experience. However, contrary to most TWT research that use the theory to account for a unidirectional process -that is the importation of discourse-world knowledge into the text-world, the current research uses TWT to account for both the top-down (discourse- to text-world) and bottom-up (text- to discourse-world) processes, hence a bidirectional model. This approach makes the theory very applicable to exploring readers' response (see Whiteley, 2011; Peplow et al., 2015; Canning, 2017). With regards to the current research, the use of TWT to explore readers' response to literary political discourse allows an expansion on the contextual experience of the reader and thus justifies the use of CDA. Again, the centrality of the temporal, spatial, and participant information in the readers' narratives highlights the importance of amalgamating multiple theories to nourish our understanding of reader responses to political literature. Stockwell (2005: 47) notes that 'The key areas of investigation for DST are how the *deictic* centre is created by authors in texts, how it is identified through a cognitive understanding of textual patterning, and how it is shifted and used dynamically as part of the reading process.'

Drawing on the previous, deictic centres in the readers' narratives or their responses are crucial to understand their positioning. Deictic shifts occurring within the same account can reveal how readers process political discourse in literature with regard to their positioning and most importantly to their relations with power in their contexts. Hence, we would look into the different expressions within 'deictic fields' in one narrative and the different deictic centres they signal and what they entail within each particular narrative and reader position. While the deictic centre in the readers' responses is often of the readers themselves, I claim that this deictic centre is not similar to that of the reader before the reading experience, at least for some time after the reading, during the response making, or as long as the text world still has a grasp

of the reader: (i.e. 'immersion' during the reading, and 'resonance' after the reading; see Stockwell, 2009). Empathy in reader response might be driven through psychological and/or emotional projection onto Other. But projecting into someone else's deictic centre requires spatial and temporal projection as well. This implies that perceptual projection is obtained by adopting a deictic point that involves a spatial and/or temporal shift in the text world, hence the importance of space in perceptual projection and the current research's concern with geopolitical positioning.

Finally, it is important to note that although language is universal, specific lexico-grammatical features are distinct among languages. We cannot analyse lexical or syntactic data from one language and claim that the results are identical (c.f. Anderson and Keenan, 1985; Weissenborn and Klein, 1982; Levinson, 2004). However, by considering the specificity of the languages used by the respondents in my research and translating them carefully, we can address the complexity of analysing data from different languages (Data set 1, Chapter 4). As some of the data in this thesis are gathered in English and Arabic, it is important to look into spatiality and deictic functioning in both languages. For example, while 'English demonstratives distinguish essentially relative distance, such that *this* and *that* contrastively within a space close to the speaker' (Bohnemeyer, 2015: 56), Arabic also has a similar system of demonstratives for the singular in both Standard and spoken Arabic with different forms for genders. These distinctions, when they occur, will be pointed out in the data analysis. Therefore, to overcome the cross-linguistic gaps which may occur in some of the data (the dataset in chapter 4), a pragmatic approach to *deixis* which focuses on its semantics and its pragmatic universal use (e.g., motion verbs like come and go, common between Arabic and English while non-existent in some languages: see Wilkins and Hill, 1995) will be adopted to obtain the most efficient translations and approach the cross-linguistic data using a unified consistent method.

While Manning (2001: 54) argues that context in linguistic pragmatics and anthropology is synonymous with 'interactional context' rather than 'sociocultural context', cognitive poetics and TWT, in particular, is concerned with context both at the 'interactional' as well as the 'sociocultural' level. Unlike the situational perspective to deixis in Manning's work, deixis in TWT is more expansively investigated as past experiences and knowledge frames of the recipient are taken into consideration, hence looking into the wider social context rather than just the direct situational context of the reader. Such an outlook expands the discourse analysis from micro-level relations to the dynamic relationships micro-macro level relationships, hence multi-level power relations.

The Text World Theory approach to reader-response in this thesis -as concerned with both the situational discourse and context as well as the sociocultural context, has the advantage of a broader and more inclusive exploration of discourse. This broad outlook considers both the micro and macro levels, and most importantly encourages a bottom-up discourse to occur between the two levels and be explored. As such, context in this research is dynamic and multi-dimensional and exploring deictic uses in language is one way of capturing how speakers related to these different levels. The use of deixis by discourse producers as well as respondents is indicative of a pragmatic cognition where the language used by the speakers reflect a level of knowledge about the world and/or other entities the speakers relate to (see Levinson, 1983: 55). The use of deixis may, therefore, encompass multi-level knowledge schemas related to the speaker(s) or a group of speakers (e.g. culturally, historically, politically, socially, linguistically, etc.).

2.2 Space and Discourse

While deixis functions as semantic 'cues' (see Levinson, 1995: 34) which are meaningful linguistic entities in themselves, they have another crucial function in discourse other than their abstract or contextualised meaning, which is to link language structures to context (both linguistic and extra-linguistic). With such social value, spatial representations in language must hold an ideological stance that can be further explored through the relation between the text in question, the reader, and context. The contexts of the speaker and recipient are their realities or the real world in which they exist; as such, Chilton (2004: 54) contends that the 'discourse world' is 'the "reality" that is entertained by the speaker, or meta-represented by speaker as being someone else's believed reality.' Text-worlds are, therefore, connected to the discourse-world of the speaker and/or recipient and could sometimes be a manifestation or an effect of it. The idea of the 'discourse worlds' and 'text-worlds' is itself a spatial concept depicting a world 'inside' the text and another one that is 'outside' it. The borderline between the two worlds may dissolve at some point during the reading as entities from the two worlds disseminate into one another. Chilton (2005: 1) argues that 'spatial perception and cognition is of fundamental relevance to the human mind, and thus to the human language system.' Levinson (2003: 16) sees that humans are cognitively equipped to think in spatial terms even when with 'non-spatial problems'.

Chilton's (2004) model of *discourse space* offered a three-dimensional conceptualisation of *deictic space*, which could help comprehend and explain readerly

positioning within a spatial frame. The temporal and modal aspect of discourse could be also accounted for and annotated of within spatial terms. This idea is actually not strange in scholarly work as similar approaches are, for example, applied in Cap's (2010) 'proximization' theory, Conceptual Blending Theory (Fauconnier and Turner, 2002), and (though less space-oriented) Text World Theory (Werth, 1995, 1999). Chilton also argues that in processing discourse, the speaker and/or the recipient position themselves not only spatially and temporally but also ethically within a conceptual spatial frame in such a way as to depict a position towards the matter or object that is located at a point of space from their deictic centre or 'origo' (Gavins, 2007). These matters are perceived and evaluated through the space in which they exist creating an epistemological modal space.

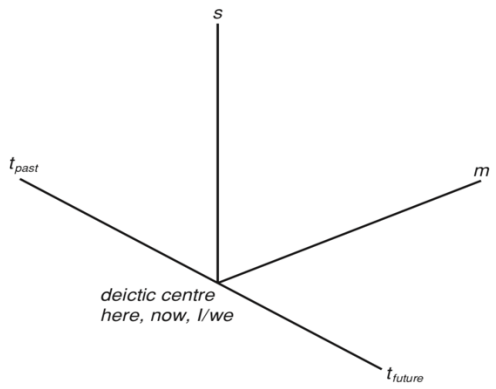


Figure 1 Chilton's Deictic Space Model

Kaal (2012: 1) argues that Chilton's Deictic Space model above could be used **'**to identify differences in worldviews […] built around the primacy of spatial cognition in language and thought that functions both at the concrete (geographical) level of physical orientation, as well as on the abstract level of mental navigation.'

2.3 Text World Theory and Power

Text world theory offers a critical analysis of literature which aligns with the wider aims of this research. The theory's emphasis on the wider range of contextual factors, such as social, historical and political factors, in relation to power dynamics, enables this research to

conflate the theory in critical discourse analysis to better account for readers' positionality with regards to power relations. In addition to this, a DST analysis within TWT allows an exploration of the movements and shifts in viewpoints in a particular discourse, whether that is the text material, or the readers' response to it.

Deixis and DST account for the relationships of the focalizer (observer) to the focal point (the observed). The level of familiarity or formality between the deictic centre of the observer to a focal point can be reflected through spatial or temporal deixis. Spatial closeness, for example, may metaphorically account for psychological or social proximity. DST further allows us to trace these deictic positions and what these series of shifts imply. This is particularly intuitive as an approach to analysing text, where the categorisation of texts as a particularly narrative type can neglect the complexities of reader response, overlooking how viewpoints can shift. This point is raised by McIntyre (2006: 29). Comparatively, Text World Theory can allow for shifts, such as those marked by world switches, to be identified and appropriately analysed.

One of the main premises of Text World theory as a method is its accountability of the different layers of contexts involved in the reading phenomenon rather than just the language or text (Gavins, 2007: 7). The theory's focus on the discourse world participants and text-world characters as real flesh-and-blood entities takes the analysis from the textual level to a broader discourse level. The theory thus looks into the wider situational context of the text and the reader/writer, such as the social, cultural, historical, spatiotemporal and political circumstances related to the discourse, the speaker/author, or the audience/reader (Gavins, 2007: 9). This text processing enfolds a larger, more inclusive, and richer domain surrounding the reading experience which may include distant worlds and space/times. The physical and metaphorical spaces of the reader, the text, and the writer, and their points of existence in relation to one another determines the knowledge, histories, experiences that would unfold in bridging the relations between these entities.

In a TWT perspective, as the text or discourse progresses, new information is likely to be incremented, giving the text more richness and further meaning (Werth, 1999). As a 'split' between the reader and writer (in terms of time and space) in the discourse world (Werth, 1999) often occurs, the readers' mental representation is largely shaped by their own contexts rather than (or more than) the author's. The world-switches which emerge in readers' responses as a result of employing contextual information in their mental representations provide evidence of how readers relate to the text and, more importantly, how they shift from the text-world back to the discourse-world using text-world entities to resist power in the

discourse world as a result of the bidirectional relationship suggested in this thesis. Hence, my rationale for using TWT is its potential to account for the readers' responses as discourses which allows the research to explore the text material and its meta-representations (in the reader response) through the same approach and perspective.

The coding and decoding process of the message/text in the making and reception of a text, in the TWT perspective, often takes a 'top-down' process which asserts that the mental representations of the reader are informed by their discourse-world. This idea, in itself, implies a hierarchal relationship assumed between the real or factual (discourse world) to the less real, narrative or fictive world (text-world). This thesis, however, looks into the top-down relation as well as its reverse, the 'bottom-up' notion. The latter implies a projection of text-world entities on the discourse-world rather than the opposite. While using the discourse world to build the text-world is essential, projecting the text-world on the discourse world is a higher level not necessarily obtained in all discourse processing. This thesis argues that in reader response, what the recipient might be reluctant to say to/about power, which is often a resistant concept, is effectively reflected and revealed in this reverse action; text-to-discourse projections.

The discourse produced by a respondent is in principle a product of his or her spatiotemporal location which is often associated with a particular dominant power. The Foucauldian view of power as a dynamic social relation rather than a property of larger institutional systems offers some explanation as to how power relations are reflected in reading experiences. This expands the concept of politics immensely, defining politics in terms of oppressive or unidirectional concepts of power. Foucault (1990) believes that power is not a 'possession' owned by the powerful; it is rather a 'strategy' available to all groups and individuals and present at all kinds and levels of relations; and which also bears 'a multidirectional configuration' (Balan, 2010). This dynamicity of power and its more social nature underpins its potential manifestation in text and discourse. Customs and traditions have been passed on through generations and are undeniably still strongly present in some societies. Hierarchical social relations within a society, people's level of assimilation to customs and traditions and their relation to the dominant power(s) are all examples of power relations.

The reader in TWT parallels, to some extent, the individual in the Foucauldian philosophy. Both are equally given an active role in reception and response. The text in TWT is not just a linguistic phenomenon but also a reading experience that involves both the writer and reader as participants in the discourse level. Power relations similarly involve the

individual on the micro level as a rival to micro- or macro- level entities, thinking about 'power' as the dynamic interplay between two or more parties. Thus, *power* itself loses elitist top-down conceptualisation to a social one. The normalisation of power and resisting its delimitation to institutional organisations is somewhat a resistant and liberating idea, specifically to the individual who, aside from Foucault's philosophy, is seen as the powerless side.

Reaction or response is thus considered a manifestation of power; hence 'resistance'. Foucault's notion of 'power' implies that power is 'productive' rather than destructive. It is productive because it produces resistance, a response without which power is unitalitarian or one-way and the notion of power-relations is undermined, as, without an equal opportunity to response, the notion of power-relation would cease to exist in the way that Foucault proposed. Balan (2010: 39) notes that 'this means that the power relations between individuals cannot be reduced to master-slave or oppressor-victim relation'. Discourses thus appear as a result of external and internal manipulations, understood respectively as the negative and positive effects of power. The reader/recipient, therefore, strategically holds power against the text or its utterer in a bottom-up notion, but which could also be held at the same level, aiming towards entities at the same societal or discursive level (e.g. other readers).

In the reception of political discourse, the readers' relations to the power/s governing their discourse-world shape how they interpret and respond to such discourses. However, there is a difference in how readers receive such discourses with regards to their genre (literary or non-literary and fiction or non-fiction). In looking at the reading process at its text formation level to response making, the whole process goes through complex coupling of spatiotemporal domains. Readers could make speculations about the spatiotemporal location of the writer based on the available information including when and under what circumstances they produced the text, as well as about the spatiotemporal setting of the story world, the reader or the response making. The latter however is the most complex of all because the text (as a material) is static while the reader is dynamic through one reader's internal shifts as well as across a population of readers. Readers' responses in this research are looked at as meta-representations of literary political discourse, reflecting the readers' individuality as well as their collective times and spaces. That their perception of that text or text-world cannot be isolated from their perspectives and stances of their own spatiotemporal locations, leads to the bidirectional relationship between the reader and the text. In emotional reading for example, the reader is transported to the remote times/space of the text, but in this

process, readers take with them aspects specific to their own peculiar discourse-world. Even readers from the same spatiotemporal location can have relatively different text-worlds because of personal differences specific to these readers. The concept of transportation in reading implies that readers are active agents in the text-world creation; they are receivers of the text, but also creators/makers of its meaning or text world.

Thus, it is clear that there is a gap in the literature with regards to the impact of both political literature and readerly positioning in reader-response. Adopting a multidisciplinary approach to explore the effects of LPD and readers' positioning in reader response can provide a well-documented view of readers' interpretations, projections and emotional responses, which is why I aim to use TWT in CDA. Text World theory is utilised to account for readers' contexts, positions, and emotions, while CDA is essential to understand the inherent framing structure of power for each reader or reader group which often reflects the dominating power relations within certain groups.

When speaking about positionality, it is important that we look into the notion of time as a significant aspect in the writer's or reader's position. And as no one place is the same within different timeframes, it is important to consider the temporal aspect accompanying space. Time, as discussed earlier in this chapter, is perceived as a relative and subjective notion. Text World Theory (Gavins, 2007; Werth, 1999) offers a more nuanced understanding of this relativism, arguing that text-worlds act as relatively common spaces between the reader and the individual who wrote the piece of literature. The reading process truly transcends the act of reading: the level of immersion of the reader leads to a transportation in time and space from the real/actual world of the reader into one that is depicted in the page/text or a (personalised) version of it, which leads to the vital aspect of deictic point and possible shifts into these points. The positioning of the reader results in personalised versions of interpretations that may share commonality as a natural consequence to systematic process of meaning-making through the decoding of semantic, syntactic, lexio-grammatic entities in the text. However, some readers' worlds may hold more similarities among each other due to common ground. These text-worlds, regardless, are far from being uniform as readers' peculiar psychological, social, or spatiotemporal positioning defies uniformity.

Text worlds can be traced and analysed in the real world in a systematic manner through the combination of critical analytic approaches adopted in this thesis, for example. In order to explore how readers gain a more nuanced understanding of the political poignancy of literature as well as the power relations deeply intertwined with the text, combining TWT

with CDA was vital. Despite this, there is a relative lack of literature utilising this approach to literary analysis. Section 2.5 explains how this combined TWT in CDA framework would work and what it aims to do. Readers' experiences will be discussed as subjective accounts, leading to distinct interpretations of the text, but a deeper reflection of how these subjective accounts will also be portrayed as cornerstones in the collective mind. Section 2.4 below discusses how CDA relates to and embraces the TWT approach, providing a more encompassing consideration of power structure and dynamics in relation to socio-political contexts and reader response.

2.4 Discourse and Control

Van Dijk (2015: 472) asserts that 'If controlling the contexts and structures of text and talk is a first major form of the exercise of power, controlling people's minds through such discourse is an indirect but fundamental way to reproduce dominance and hegemony.' Political discourse often seeks to '[control] the intentions, plans, knowledge, opinions, attitudes, and ideologies – as well as their consequent actions – of recipients' (van Dijk, 2015). The case is often the reverse with literary texts of resistant nature to dominative and oppressive powers and hence closer to the normal reader and less focused on 'control' than the more elitist / bourgeoise and canonised political speeches seeking to assert patriarchal dominance. Nevertheless, political realities never cease to exist, even in a literary reading. The reader is a moving database carrying his or her background, history, culture and society. As these are largely shaped by their spaces in the world, the geopolitical orientations of the readers would reflect not only on how the reader interprets discourse, but also and more importantly, on how these ideological stances, reflective of readers' geopolitical positionings, are linguistically represented (see van Dijk, 2008a). The way language is used in political discourse to control and dominate is not so different when used by the recipient to either assimilate or speak back to power. While political discourse does not necessarily evoke much reliable and true-to-self responses on the micro-level, responses to literary discourse may offer a language often discouraged and sometimes silenced in some political societies.

Drawing on van Dijk (2006), what literature thus tends to offer are often repetitions that allow for 'abstraction[s]' and 'generalisation[s]' to be formed 'from mental models' of particular discourses (van Dijk, 2006: 371) whether these are represented in the text or in the recipients' responses. However, this is not necessarily the case, for example when the reader has zero background knowledge about the political event (see Wodak, 1987) and the text

does not offer sufficient information for a clear construal to be made. These simulations offer the individual an imaginary ground in which to respond without necessarily responding directly to real powers in the reader's contexts; an action which the participant might not be even interested in making may however be identified in his or her speech. The latter, to a certain degree, still would cast its shadows, regardless. This is more prominent with readers in/from less democratic societies. 'Such general cognitive influence', van Dijk (2006) argues, 'may be in the interests of the recipients'.

Werth (1999: 85; 1995: 51) argues that face-to-face linguistic events, where the *here and now* of the discursive event is also the discourse-world of the participants, are the most straightforward and basic type of language events. Lahey (2014) claims that due to the shared ground in such instances (i.e. the common spatiotemporal position between the discourse participants), the discourse event is likely to be a shared concept in the participants' discourse world/s. This is mirrored in the discursive event where the speaker and recipient (writer and reader) share the same spatiotemporal location and, as a result, the reader has a level of accessibility to the events (specially in non-fiction texts like in the case of the poems discussed in chapter 5). In such cases, a migration of entities and qualities from the actual world or the discourse world into the text-world is likely to occur in reader's interpretations or responses.

While CDA explores hidden ideologies in spoken and written language, TWT also accounts for both discourses. However, while in written discourse there is often a 'split' between the discourse-world participants (reader and author), spoken discourse is less defined by this 'split' (see Lahey, 2014) as face-to-face interactions are not uncommon in spoken discourse that involves a speaker and a recipient who exist within the same spatiotemporal location (e.g. school assembly, a presidential speech to the nation). The split, on the other hand, occurs in written discourse because in the vast majority of cases as the time and place in which a text is read is dynamic and different to the time and place in which it was written. The absence of a shared spatiotemporal ground between the reader and writer, according to Werth, calls for less focus on the direct contexts or situations of the writer and reader than on shared social or cultural contexts and the knowledge which the participants hold as a result of these shared contexts (Werth, 1995: 55).

Werth (1999) argued that face-to-face interaction is not limited to spoken conversation which require a physical presence of the two (or more) participants. The ability of 'negotiation' is not exclusive to face-to-face oral interactions; it is a feature that is also allowed for the participants in written discourse. This privilege is fed by the reader's

background knowledge but guided by text, therefore, text-driven but also utilises the reader's knowledge that is partially shaped by their contexts or background (Werth, 1999). The fact that the interactive aspect between the participants involved in any particular discourse, and between discourse and society is at the centre of CDA's query (Fairclough, 2001a) highlights the point of using CDA with TWT in this research. However, where CDA diverges from TWT practically is that it starts off from a social concern and 'analyses texts and interactions but does not start from texts and interactions' (Fairclough 2001: 26). TWT's focus on the reader and text-world enactors as real people creates dynamic sets of relationships which can be explored using both TWT and CDA. The concept of text-worlds as mental representations of the reader gives CDA access not to the text itself as a material, but to readers' conceptualisations of it, and finds out how the relations and the emotions they create in the reader are context related, and actually manifestations of the power relations in which the reader takes part in in the discourse world; how contexts shapes these readers in terms of their ideological outlooks on the world and their sense of self and other in the relation to and with powers.

2.5 Doing Critical Text World Theory Analysis (CTWT)

Recent studies suggest that combining theories of cognitive poetics can support the application of Text World Theory to literature. Stockwell (2009), Harrison (2013), and Nuttall (2014) argue that reader response might be approached with effectiveness using Text World Theory (TWT) in Critical Discourse Analysis (CDA). In this thesis, I coined the term Critical Text World Theory or (CTWT) to describe my method of using TWT with CDA to account for the broader social and political query in a reader response research. The rationale behind mixing and alternating TWT and CDA in this thesis could be exemplified on two levels. The first is TWT's ability to look at the reader both as a recipient and a response/discourse producer, allowing us to explore readers and their context as active participants in the discursive event while accounting for both the linguistic and extralinguistic cues in the reader's response. This outlook on the recipient's role as an active participant is one that is also shared by CDA (e.g., Chilton, 2004; Hart and Lukeš, 2009; Dar et al., 2010; Hart, 2011, 2014; Hazaea, 2017; Browse, 2018). The second level employs CDA as a medium of analysis to reveal the socio-political influences and the inherent power relations reflected in the readers' discourses with regards to their contextual spaces.

In one of his earliest accounts of the term, van Dijk (1995: 24) defines CDA as a study of 'discourse and its functions in society and the ways society, and especially forms of inequality, are expressed, represented, legitimated or reproduced in text and talk'. In other words, CDA studies language and its function in the societal sense, hence also accounting for discourses of 'groups and institutions who abuse their power, and in solidarity with dominated groups, e.g., by discovering and denouncing discursive dominance, and by cooperating in the empowerment of the dominated' (Van Dijk, 1995: 24). CDA is therefore suitable for this research because it tries to *explain* structures in terms of properties of social interaction and especially social structure' (van Dijk, 2015). This research needs to look into aspects of resistance or assimilation to power which are disclosed in the readers' discourse whether these hidden cues are embedded in text or context. CDA, thus, is an 'explicitly political inquiry into social, economic, and cultural power' (Luke, 2002: 97). With CDA being particularly interested in the active role that language plays in power relations and social change, it will be deployed in this research to complement the TWT analysis. The way CDA offers a perspective which seeks to resist the injustice in social practices or power-relations (see van Dijk, 2008a, 2008b) directs the analysis in this research towards exploring these notions in the readers' responses. Blommaert (1997) argues that CDA could be critiqued for its biased data interpretation and analysis and for its presumption of the relevance of particular contextual aspects to the data that are not clearly pointed out in the discourse. Blommaert (1997) offers further criticism of CDA as overlooking the pragmatic function of discourse by reducing the function of text or discourse into meaning. Its neglect of contexts of production and interpretation is overtly addressed by TWT's more systemic approach to discourse. Furthermore, both TWT and CDA are linked through linguistics as the former is a cognitive linguistic approach while CDA is also considered a branch of applied linguistics (Hart, 2014); therefore, linguistic value is at the core of their queries.

While language, to Fairclough and Wodak (1997), is seen a 'social practice', Wodak and De Cilia (2006: 714) argue that 'language is not powerful on its own: rather, it gains power by the use powerful people make of it'. Jeffries (2013: 31), on the other hand, argues that 'Politics and the conflict of ideas and interests of different groups in societies across the world are all played out using language -and when language fails, violence often follows'. This recognition of the role which language plays in politics and vice versa has been translated in a number of recent researches in the fields of critical stylistics, cognitive linguistics (e.g. Jeffries 2007, 2013; Browse, 2018) and corpus stylistics (e.g. Jeffries and Walker, 2012; McIntyre and Walker, 2010, 2019). And while the emphasis of Jeffries (2007,

2013) and Jeffries and Walker's (2012) work is mainly on text-production, the current research differs in being a reader-based approach which explores text and context through the reader's discourse rather than the reverse. Reader-empowerment is, therefore, central in my research and using CTWT as a method of analysis helps bring out and explore readers' discourses with regards to both text and context and how these are manifested in the readers' responses. The literary text is, therefore, explored as a precursor to the reader's response and outlook to context. Jeffries work in general explores the political discourse per se and its effects. Jeffries (2007), for example, focuses on analysing the speech acts of Blair's apology about the war in Iraq in order to understand how the audience would interpret these speech acts, hence offering a hypothetical rather than an empirical approach to the reception of political discourse (see also Jeffries, 2013, 2015).

Perhaps Sam Browse's (2018) work is the closest to the current research as it shares the focus on reception rather than production and explores the reception of political discourse as central in the political phenomena using cognitive stylistic approaches. Browse, here, covers a range of contemporary political texts such as newspaper editorial columns and presidential speeches. The current research, however, differs in its specific concern with readers' responses to LPD, thus to an indirect and less contextualised political content, as well as in its focused CTWT experimented throughout the thesis.

CDA focuses upon relations between discourse and other aspects of social life, with a special consideration of the political aspect. Through its focus on the political and drawing on Foucault's' theory of power as a social relation, CDA provides a convenient critique towards establishing the relation between power and the reader and how this manifests itself in reader response through readers' (cognitive and emotional) (cf. Chouliaraki & Fairclough, 1999) representations, hence the 'dissident' nature of CDA (Van Dijk, 2001, 2015; Wodak and Meyer, 2015). With political discourse at the centre of CDA's concern as well as being the main concern of my reader-response approach to LPD, the discussion in this thesis will be largely shaped by critical discourse analysis (e.g., Chilton, 2004; Jeffries, 2007, 2013; Browse, 2018).

Interestingly, van Dijk (2015: 466) argues that there is a 'misunderstanding' that views CDA as 'a special method of doing discourse analysis.' Van Dijk also supports researchers such as Titscher et al. (2000) and Wodak and Meyer (2009) in that all methods of discourse analysis including 'relevant methods in the humanities and social sciences, may be used'. Stockwell back in 1999 addressed both Cognitive Linguistics (CL) and Critical Discourse Analysis (CDA) as 'the two most rapidly developing fields of modern linguistics'.

‘CDA emphasizes the need for interdisciplinary work in order to gain a proper understanding of how language functions in, for example, constituting and transmitting knowledge, organizing social institutions, or exercising power’ (Wodak and De Cilia, 2006: 714). In a similar vein, and supporting the approach adopted in this research, Dunmire (2012: 735) argues that ‘discourse analysis cannot operate solely within a linguistic and discursive framework and must draw upon methods, frameworks, and contents of other disciplines to adequately analyse its object of study. It is multidisciplinary in that it brings together multiple disciplines to investigate socio-political issues and phenomena pertinent to various areas of scholarship.’

As language plays a vital role in the struggle over power and between powers (see Muntigl, 2002; Dunmire, 2012), a major area of concern in CDA – and in using CDA from a Text World Theory perspective – lies not only in the context of the discourse in the analysis, but also in the contexts of the discourse world participants: the sender/author and recipient/reader. This includes the historical backgrounds which might be affecting the discourse in question. Therefore, one of the main premises of CDA is its accountability for representing and privileging the discourse-world participants (at the ‘micro-level’), more specifically those who are less powerful, often voiceless and solely receptive (the proletarians), as well as at the macro levels where the interaction between the individual and higher values in society are more evident. The literary in this case may stand as the voice of the powerful, whether it promotes top-down (patriarchal) or bottom-up (proletarian) notions. The author, on the other hand, has a dominating power over the reader, at least until the voice of the reader is raised. Readers’ response is, therefore, in itself an act of resistance. Therefore, the reading experience is political in itself (cf. Fairclough & Wodak, 1997). CDA in this thesis is further chosen for its flexibility to expand on the wider social level including spaces further away from the direct context of the discourse or its participants (see van Dijk, 2008; Lin, 2014; Asensio, 2017). Fowler (1981, 1986, 1996), for example, perceives literature as a means of social practice or communication as it reflects natural discursive events. CDA is even more plausible as the socio-political aspect in the discourse and is often relevant to real life occurrences. It is for this reason that literary texts are suitable objects of a critical analysis of discourse.

According to van Dijk (2015: 353), ‘most kinds of CDA will ask questions about the way specific discourse structures are employed in the reproduction of social dominance, whether they are part of a conversation or a news report of other genres and contexts’. However, I anticipate the area’s lack of research on the reception of power and domination,

especially in the reception of indirect political discourse as that presented through literature. The reader's role as a participant in the discursive political event is often marginalised with regard to personal accounts, meta-representations or the mental representations evoked in the readers' minds towards political events in the text, thus text-worlds. CDA is very well suited to adopt a TWT approach involving the reader's social, historical and political contexts which will help explore the reader's cognitive and emotional responses to LPD with regards to these spatiotemporal locations specific to each individual reader and which might also be social or cultural group specific.

Finally, it is worth noting that the basic analytical components in TWT under the two world levels – the discourse-world (i.e. the reader, writer, their contexts, and the processes of production and interpretation), and the text-world – are congruent with CDA as a context for analysis. Fairclough's (1995) three levels of discourse which also align with his (1989: 97) three dimensional CDA model can be illustrated as follows:

- The social contexts of discourse production and interpretation (i.e., 'socio cultural practice')
- The actual processes of discourse production and reception/interpretation (i.e., 'discourse practice')
- And finally, the 'text' itself whether 'spoken or written' as a product of its context and production process.

Interestingly, these three levels also map onto worlds of TWT as the first and second levels align with the concepts of discourse-worlds and text-worlds, respectively, while the text as a product is central to TWT and its worlds. As these three levels are shared by CDA and TWT and with the recipient/reader being central in both, I propose a fourth dimension to the above levels in my CTWT approach, that is: the readers' responses as extensions to the literary political discourse; hence as meta-representations to the text/discourse proper, and as discourses of power in themselves.

2.6 Review

This chapter has explained the main theoretical framework in this thesis which explores reader response to literary political discourse with regards to positioning. How readers' ideologies are manifested in their language to reflect resistance or assimilations to these

powers will be explored in the data discussion in a critical discourse analysis (CDA) using the cognitive poetic approach of TWT. While empirical research and exploring readers' response is rare in the field as CDA as it focuses more on academic 'problems' rather than social and political issues (van Dijk, 1990), I try to bridge the gap in reader discourse research by approaching readers' responses as texts/discourse from a TWT in a critical discourse analysis to investigate readers' positioning towards LPD.

Finally, in this chapter, I maintained my position, expressed earlier in chapter 1, that political discourse in literature does offer the reader a safe ground to voice opinions that even if not necessarily directly political, it might be difficult to express outside the literary reading experience. In real life, literary reading is not about testing your knowledge; it is more about entertaining it. In the process, although not a primary aim, some knowledge might be fed through what in TWT terms is called 'incrementation'. The reader, knowing that this is a literary reading experience, might be more comfortable sharing political opinions as they give responses of the texts. McNay (2010: 105) argues that this process of melting the reader's personal experiences into the text-world to some extent camouflages the reader's voice as they share their personal and individual projections and interpretations.

Chapter 3
Exploring the Reader

3.0. Overview

This chapter primarily provides an account of the reader and reader response methods and situates the current research within the wider field of cognitive poetic and reader response studies. Section 3.1 discusses reader response and reception theories and its impact on the relevant propositions in modern stylistic and cognitive linguistic research. Section 3.2 offers a brief discussion of cognition and empathy in reader response in relation to the notions of 'self' and 'other' as crucial in the understanding of emotional responses to literature. In section 3.3, I discuss the link between the text, the reader, and context from a TWT perspective and with regards to the power dynamics that emerge from and within these domains. Section 3.4 highlights the particular methodology employed in this thesis. Section 3.5 outlines the role of the reader in this research and the data collection methods carried out in the studies. And finally, section 3.6 provides a summary of the chapter and of the theoretical links between the reader and power relations, providing an account of the reader in this research, the rationale for the research, and the data collection methods utilised in the subsequent analytical chapters (chapters 4, 5, and 6).

3.1 Reader-Response Research and The Reader

Reader response methods and the reader have been the centre of much research and discussion in literary and non-literary studies over the past century and this continues to be an important area of research today. Research in reader-response criticism in modern times is undeniably centred in the accumulated scholarly efforts which took place in the 60s and 70s. These contributions, however, have also been significantly influenced by the earlier works of scholars in the Russian formalist and structuralist schools who left their footprints in modern reader-response criticism as early as the late 1920s and 30s.

The Russian formalists (1916-1930) perceived readers' response as an objective process engendered by the text itself as a structure, and which is unaffected by the reader's context, while the structuralists, e.g. Barthes (1966), adopted a different and more scientific

approach to language, focusing on the similar underlying structures of texts, ignoring the individuality of each text, hence breaking the link between the text and its context, author, readers and their interpretations. Structuralists thus believe that the structure of the text is what decides its meaning to the reader; not the authorial intention, the reader, or their contexts. As such, the common structures of texts under the same category, (e.g. dystopian fiction, sonnets, parables), contribute somewhat preconceived meanings to the reader based on their common structures (see Rivkin and Ryan, 2004). Roland Barthes, however, along with others, such as Jacques Lacan, Habermas, Foucault and Derrida, later became associated with the structuralist views, which involves a sharp turn from their structuralist views discussed above to the post-structuralists' belief in the subjectivity and individuality of the text and author (see Eagleton, 2008).

Perhaps the most notable scholarly research on reader-response is the work of Louise Rosenblatt (1969, 1977, 1982, 1988, 1994, 1995), and also I. A. Richards (e.g.1942). Rosenblatt and Richards shared the view that the 'educated' reader strives to achieve a so-called "correct" reading. Rosenblatt's Reader-Response Criticism focused on the interaction between the reader and the text and disregarded the intentions of the writer. The reading experience is seen as an interaction through which the reader and the text have a correlative relationship, with codes and information being exchanged in the process to create meanings. The text on the page provokes the reader to generate meaning and decode textual entities using their personal experiences. Others (e.g., Stanley Fish, 1970, 1980; Wolfgang Iser, 1974, 1978; Jauss, 1982) saw that the reading experience as a subjective matter although they accounted for different levels of subjectivity in the reader: there is no uniformity or agreement in the outcomes of reading experiences or researchers' speculations of them. Jauss (1982), for example, rejected the idea that texts have fixed meanings that are just waiting to be discovered by the reader. Jauss strongly believed that aesthetic reading is heavily framed by the spatiotemporal and historical background.

Fish (1970) discussed the notion of the 'informed reader': a reader who acquires and aims to acquire knowledge or competence which allows him/her to differentiate the text itself from the act of reading. This reader, Fish explains, is a reader who is 'competent' in the language in which the text is written; a reader who is capable of comprehending the text, and who has 'literary competence' (Culler, 1975). 'Literary competence' as Culler (1975) argues, refers to the implicit knowledge that enables the reader to understand how a literary work functions and what to look for. It is thus a faculty that makes a reader interpret a literary text beyond its literal meaning. Adams (1985: 27) describes it as 'the shared literary experience

that makes not only reading but also criticism possible, for the presence of a critical text implies that its author has literary competence, and it in turn assumes that its reader has the same competence, derived from a similar extended experience with literature.'

To address the areas which previous research models did not account for (e.g. specific contexts and readers' personal experiences), more inclusive accounts have been proposed in stylistic and cognitive poetic research. Textual analysis has been partnered with a consideration of the extra-linguistic aspects in discourse in order to situate the text in its social context and explore the reader as a 'real' participant rather than a virtual proposition (e.g. Fish or Iser's models). Text World Theory (Werth, 1999) for example took this situatedness in context a step further by treating characters in the text-world as real-life individuals (Lahey, 2014). Hence, in its reader response approach, the reader's perception of text-world enactors is levelled with their real-life interactions with 'real' discourse-world individuals. Such consideration led to an interest in 'naturalistic' research which focused on observations on natural or 'real' reading situations rather than laboratory-based experiments, (e.g. Swann and Allington, 2009; Peplow, 2011; Whiteley, 2011).

Reception Theory in literature continued to develop in the work of critics and scholars through the 70s and 80s. 'Meaning', in Reception Theory, is not an inherent faculty in the text but rather a notion created through the interaction between the text and the reader, whose perspective is affected by context and background, impacting on the interaction process itself (see Rosenblatt, 1994). Reader Response Theory, following a rigid approach to reading experience, owes much of its premises to Louise Rosenblatt's perspectives on reader response. Between seeing meaning as inherent in the reader, to seeing it in the transaction process between the text and reader, Transactional Reader-Response Theory emerged in Rosenblatt's work. Rather than totally ignoring the role of the text, Rosenblatt laid meaning in the interaction between the text and the reader, where the text functions as a stimuli for reader's associations to the texts with regards to personal feelings, knowledge and experiences. The text further functions as a guide leading the reader to shift attention back and forth across the text as it unfolds, and the reader might be urged to revisit previous occurrences to confirm or correct their interpretations. However, although transactional reader-response allowed for different reader interpretations, it nevertheless confined these interpretations to a range of acceptable ones which are guided by the text and favoured a single reading above others.

Iser (1974, 1989) emphasised the role of the reader as essential in unlocking the meaning of a text. His term 'implied reader' is used to refer to a hypothetical/ideal reader

who meets the expectations of a writer (or a researcher) in response to a literary reading experience. Iser (1978: 34) defined 'the implied reader' as "a construct" that is "in no way to be identified with any real reader". However, both the text and the reader are equally important in Iser's model as meaning is constructed 'halfway' between the two notions (Iser, 1974: 269). Iser's conceptualisation of the 'implied reader' was, therefore, based on a virtual link between the reader's perception and the narrative (Iser 1974: 287), which holds that the reader provides a somewhat subjective account of the text although Iser maintains that this interpretation is not far astray from a typical meaning assumed by the author, and that the text is a higher and 'richer' entity than any of its perceivers' visualisations (Iser 1974: 280). Thus, readers' subjectivity in Iser's understanding is one that is confined and shaped by the text itself and the intentions of the writer.

A similar view of reading as an interactive process was adopted by Riffatere (1981). Riffatere regarded the literary reading experience as a communicative phenomenon in which a message (the literary text itself) is transmitted in a medium (the context) and is sent by the author (a sender) and conveyed to a recipient (the reader). This context, we now perceive in cognitive poetic perspective (e.g. TWT) as either shared by the two discourse-world participants (the writer and the reader) or unshared, that is 'split' (Werth, 1999) referring to a spatiotemporal gap between the two participants. Riffatere (1971) also proposes the 'superreader', an idealised reader or group of readers whose responses and understanding of certain textual features inform the text meaning and its exploration.

Steven Mailloux (1982) argued that reader-response researchers take a 'phenomenological' approach to reading, rejecting the separation of 'subject' and 'object' involved in the reading experience (i.e., the reader and reading), also giving the reader more privilege in the process as an active participant in the creation of meaning. The text is somewhat of less value on its own, while the reader holds the meaning within or at least the key that unlocks meaning. This suggests that meaning is inherent in the text; nevertheless, in theory, the reader does not 'explore' the text hunting for meaning; they rather 'create' that meaning, hence emphasising the established 'interaction' between the reader and the text as the driving mechanism in this process of meaning production; a view which 'reader-response criticism' adopts (Mailloux, 1982). However, I think that the text's agency in reader response theories (e.g. in Rosenblatt's and Jauss' works) has often been overlooked. What I mean by the text's agency here is the contribution of the text or text-world to readers or their discourse worlds, such as offering knowledge or epistemic and psychological insight. This process where the text-worlds are looked into as informing the discourse world of the reader rather

than the opposite could be accounted for in the application of Text World Theory (Werth, 1999) and has been touched upon in some TWT research (e.g., Canning 2017), where the text is found to engender projection onto the reader's real world rather than just the reverse, hence suggesting a bidirectional effect in literary reading.

Fish (1970) viewed the reader as a holder of meaning, and therefore, the text as of no significant value without the reader. This trend was later developed into social reader-response theory (Fish, 1980) which posits that individual interpretations are shaped by a community of readers sharing the same strategies. His work implied that readers carry meaning within them, through the knowledge and experiences (or schemata) that they bring with them to the reading experience. This may also include their own life experiences, previous reading experiences, their beliefs, feelings and ideologies. Similarly, Iser (1974) views the reader as a contributor to meaning that is bound by the text. This view was followed by many researchers (e.g. Wodak, 1997; Fowler, 1991, Culpepper, 200, and others). Iser (1974: 280) compares the literary text to a starry night in which the texts are like fixed stars while interpretations, like the lines which join them, are variable depending on the perspective of the person who attempts to link them. David Bleich (1978) regards the reader's response as a strongly subjective position which forms pieces of meaning in the bigger picture of collective readers' responses, hence acting as an extension or a continuation of other individual interpretations which together establish a collective meaning. Bleich's speculations are the result of his pedagogical experimentation (1978) with a comparative approach to students' individual interpretations. These views that the meaning of a text is only decoded or revealed by and through the reader, emphasised the reader's role in extracting meaning but overlooked the context (of the text, the author and/or the reader) during or prior to the reading (see Ravaux, 1979: 709).

Fish (1980) believed that the reader's interpretation is governed by the strategies for interpretation-making which the readers acquire as part of a community of other individuals who share similar conditions, or in what is termed 'interpretive communities'. This term could be narrowly explained as communities or groups who share similar contexts, values, assumptions or reading strategies that would result in similar interpretations by members of these groups. These interpretive communities, for Fish, to some extent guide and discipline the reading process, and as a result, they rule out considerably eccentric responses and far-off interpretations. Fish perceives writing as a manifestation of the authorly intention which, in its turn, is an interpretative outcome of the writer's perception of the world. Discourse and interpretation are, therefore, seen as intersubjective concepts caught between the individual

consciousnesses of the writer, the reader(s) and the world. The idea of interpretative communities is thus intersubjective and contrastive in principle to solipsism which sees anything outside the individual's mind as either valueless, non-factual or non-existent altogether. Although Fish's notion is less widely used today, the notion somewhat appears in other forms and terms (e.g. 'common ground' in cognitive poetic research). Stockwell (2019: 160) defines 'common ground' as 'the totality of information that the discourse participants have agreed to accept as relevant for their discourse', this also includes contexts of disagreement where common ground is needed to make a sensible argument (Stockwell, 2019). What is maintained by Fish's idea of 'interpretative communities' or by the cognitive poetic notion of 'common ground' is that a commonness in perspective leads to similarities in interpretation. In other words, if two persons share the same context, this maintains that both individuals may have similar interpretations of an image or a text. While this idea encompasses ideological orientations and power relations in which the reader exists, it also takes into consideration psychological and micro differences between individuals. This collective outlook of 'interpretive communities' onto perception and interpretation is to a certain extent accepted in TWT (Werth, 1999) as it sets a broad categorisation which include the author and reader(s) as discourse world participants and where a common ground between the author and reader, or the reader and other readers result in similar text-world interpretations. Although this research explores the reader within particular spatiotemporal, social and geopolitical space shared by other readers, it works on the 'reader' as an individual participant in the power relations of their particular setting, hence, the individual stance within a situated community. Therefore, I investigate the reader and reader response as a unit to explore the collective rather than the reverse.

The reader, despite being part of what may be accepted as an 'interpretative community' in Fish's terms, and as having common ground with the writer or other readers in the TWT perspective, may produce some novel interpretations as a result of their own unique spatiotemporal spaces and their individual position in the power relations in their contexts. My argument is that the manifestation of the readers' interpretation of LPD is uniquely defined by their relations to/with power within their particular contexts. The way the reader responds to the text, drawing their own comparisons, empathic responses and projections reflects a dynamic set of relations which reveals the inherent power relations in the readers' discourse world but also the spatial, social and ideological stance of the reader. As the common ground established between the writer and the reader or between readers and other readers may be responsible for similar interpretations, ideological and spatial

orientation may be responsible for the differences in readers' responses. These manifestations of power relations are at the centre of this research's interests. This research, therefore, also maintains that differences occur within groups or individuals belonging to the same geopolitical spaces and that these differences are shaped by personal stances and ideologies as much as similarities are products of common spatial and/or temporal grounds. Hence, common ground in reception is contingent on the variable and dynamic power relations across and within social groups or interpretative communities.

3.2 Readers' Response and TWT

As I have discussed above, while many reader response theories minimised authority or agency from the writer/author and allowed the reader a significant role in reading interpretation, there are also schools that adopted a more rigid approach focusing solely on the text itself as a self-standing/self-contained artefact (which might be studied in isolation of the author or the reader). The limitations in either trend were addressed by Text World Theory as it offers each participant involved in the reading experience a role in the construction of the text-world. Reading, by such understanding, is not strictly textual, neither solely readerly or authorial; it is rather seen as a complex progression of interactions between the text, the writer, the reader, and their contexts. The theory, moreover, allows the discourse world participants to enter the text-world by visualising a 'counterpart' (Lahey, 2005) or an 'enactor' (Gavins, 2007) of themselves, allowing each participant to be involved in the text-world while still holding their positions as discourse world participants (i.e. writer and reader(s) outside the text material). As part of this interaction between the reader and an 'implied' author, a projection onto the author's identity may occur through a process which called mind modelling (Stockwell and Mahlberg, 2015). In mind-modelling (a cognitive poetic adaptation and extension of 'Theory of Mind', first coined by Premack and Woodruff in 1978), the reader assumes certain intentions of the writer for a particular utterance that he or she wrote, or for the text as a whole.

This study in its TWT oriented approach looks at cognitive and emotional responses to literary texts as both text-driven and also significantly context-driven. The reader's cognition in the reading experience is seen as a somewhat similar notion to cognitive processes in other situations outside the reading. 'Theory of Mind' (Premack and Woodruff, 1978), for example, has been discussed in cognitive poetic research in terms of mind-modelling. Theory of Mind (ToM) could be explained as simply the 'natural' awareness one

has that other individuals could have different thoughts, feelings, and responses than their own. This also involves an awareness that also others don't have the same thoughts or knowledge that we do, and don't have access to what is in our minds. Mind-modelling applies the same notion of (ToM) in cognitive poetic study through the notion that readers construct mental models of the characters in order to understand them, their motives, and eventually the text. In fact, the interpretation process of some texts in itself might be seen as an attempt to mind model the author to understand what they intend to convey through their text (i.e. text-worlds). These attempts to understand what is going on in the mind of the author or a character; however, may stray from the intention of the writer, or the motives of the characters and is bound by the scarcity or abundance of information about that particular entity we are offered (i.e. cues) as well as our schemata (previous knowledge, experiences, etc.) which we necessarily bring into the reading experience. Mind-modelling could then be seen as an essential notion in world-building and the mental representations the reader creates during the reading, hence a notion inherent in TWT. It is crucial here to note that 'ToM', or 'Mind-modelling' in cognitive poetics, are different from 'empathy'; however, they could be perceived as notions facilitating cognitive and emotional empathic response. Goldstein and Winner (2012: 20) describe empathy as the 'matching' of one's 'emotional state' to 'another' and ToM as 'understanding others' mental states'. However, both mind-modelling or ToM and empathy are categorized under the term social cognition (Goldstein and Winner, 2012). Could we then say that mind-modelling and empathy could justify why some readers may offer less personal responses to a text as their feelings for Other may override projecting on oneself? And if mind-modelling involves understanding that others' minds and motives could be different, then does this contradict with empathy which is to match one's feeling or stance with another? This also brings us to the question if there are any contradictions in interpretations that occur between objective interpretative responses and personal responses which involve projecting one's life onto the text or vice versa. Although such queries are not the primary concern of this thesis, I believe that this work offers some insight into them through the empirical evidence and the frameworks explored throughout this research. Willie van Peer (1992: 145) argues that 'Collecting empirical data about literature cannot in itself form the aim of reader response research but needs to be linked continuously to theoretical reflection on the object and methods of investigation. This reflection will have to take existing knowledge and problems as its starting point'.

My choice of the Text World Theory approach in this thesis is based on the theory's focus on the reader as an active participant in the reading experience as well as on the text's

centrality as a driving force, or 'text-drivenness' (Stockwell, 2013: 269). In the literary political discourse in question, the text is the precursor to the readers' meta-representations of discourse world power relations in response to the mental representations (i.e. text-world) evoked by the text material. Readers' responses categorised as either 'preferred' or 'dispreferred' driven by the text itself (Stockwell, 2013) can be explored in terms of resistant or assimilatory responses. Stockwell illustrates the notions of 'preferred' and 'dispreferred' reading using Orwell's *1984* as an example. As a text that is likely to evoke a feeling of rejection of the political system in Oceania, a preferred response would reflect a sense of resentment towards such a political system. While preferred or dis-preferred responses may be closely linked to textual and stylistic features, the readers' spatiotemporal positions do not only determine their ideological or ethical stances but also largely shapes the intensity of these stances and how they are reproduced in their discourses. Stockwell (2013) uses TWT and deictic shift theory to track the different 'enactor' versions in the reading experience, emphasising the 'transformative effect' (270) of narrative reading on the reader. Stockwell concludes that meaning is obtained through the 'readerly disposition and textual imposition' (263) in a particular reading experience.

3.3 The Reader between Self and the Other

Speaking of socially based notions like 'interpretive communities' and 'common ground' in the previous section necessitates talking about the microlevel relations in social contexts. What the microlevel necessarily implies is a basic level of communication or interactions between individuals. More complex levels of interaction involve those which occur between the individual and larger units to which that individual relates to or belongs (family, community), or between the individual or his/her groups and institutions that are representative of power (e.g. the state, government, dominant groups). Fish's (1980) notion of 'interpretative communities' implies that individuality is shaped by the community and so is an intersubjective relationship within or across communities. An individual who is part of two interpretative communities shares aspects which individuals from the two communities have. We can thus argue that an individual could (and is likely to) belong to multiple communities and therefore it is hard to account for an individual reader's interpretations as rigidly a consequence of one overt interpretative community which he or she may initially appears to be part of. Such relationships imply that the individual has the consciousness to

clearly distinguish between representations of 'self' and the 'other' and what and whom each of these representations include (Baumeister, 2011). Between the Cartesian perspective on solipsism and Hegelian intersubjectivity, the notions of 'self' and 'other' have been the centre of much research within philosophy, psychology, cognitive psychology, literary and linguistic criticism among other fields and disciplines.

Atkins (2013: 8) suggests that the notion of self and other could be perceived in terms of 'conceptualisations', 'a flow of experiences', or 'as awareness itself'. Cognitive poetic and stylistic research account for the terms which Atkins suggested through the investigation of linguistic and lexico-grammatical features such as deixis, metaphor, speech acts and so on. Deictic Shift Theory (Duchan et al, 1995), for example, can account for the movement of the narrator or reader's perspectives in the discourse. This in turn reveals the sense of oneself towards other entities in the discourse, whether these are perspectives on text-worlds or reflections on the discourse-world prompted by the text-world or the reading experience. Narrative viewpoint, for example, is a powerful textual feature which has the ability to strictly control and manipulate the reader's perspective and the order it follows. Such agency could significantly shape how the reader projects into the story world, or sympathises with the story or its characters (see Booth, 1961; Stanzel, 1984; Leech & Short, 2007). In reader response criticism, deictic shifts act as cues to readers' perspectives and representations towards self or other. This uncovers how readers involve themselves in the text world or disengage with it, how they identify with or project into the text-world or one of or more of its characters, hence subjective or objective readerly positioning could be pinpointed or identified (see Semino & Short, 2004; Leech and Short, 2007). However, Atkins (2013: 2) argues that 'Responding to conceptualisations of self and other can be helpful but can also impair empathy. Self/Other differentiation at the level of content generally creates separation and judgement rather than empathy'. This idea is in accord with the notion of 'common ground' in cognitive linguistics and TWT. Atkins (2013: 50) further implies in the same context that although direct (live or face-to-face experiences) are key to real responses to others' experiences, the 'differentiation of self and other is essential for mature, sustainable empathy'. These propositions point to high empathy levels (i.e. cognitive empathy) where one's sense of others is not a direct consequence of being in their unfortunate situations or in similar ones, but more as a 'mature' procession of the discourse in question that is more deliberate and grounded on reason which could account for individual stances and positions. Such stances require a strong sense of self as well as of the self's position and a covert acceptance to the consequences such positioning would imply or cost. Atkins follows that 'At

the level of awareness itself, a stable sense of self beyond threat can be contacted in awareness that transcends difference.' Thus, voicing opinion towards certain political issues in some political spaces could be costly, readers' responses to LPD are representations of stances which could be investigated not necessarily via direct opinions but through smaller units of speech such as deixis and models such as the deictic shift theory. Hodges and Myers (2007: 297), on the other hand, acknowledge that 'The other side of empathy, the cognitive side, centres on the ancient philosophical "other minds problem": Our thoughts are ours alone, and we can never directly access the contents of another person's mind'.

In order to commence the data analysis in the following three chapters, it is necessary to clarify some of the terms and concepts related to the reader and reader response criticism which will be mentioned in this thesis. These terms have not been included in the definition section in chapter 1 as it is more efficient that they are discussed in the current chapter dedicated to these matters more particularly.

As implied above, *empathy* can be defined in terms of two categories: cognitive empathy and emotional empathy, both of which occur as a result of the individual's response to the experience(s) of another through observation (and projection). Hodges and Myers (2007: 296) define empathy as 'understanding another person's experience by imagining oneself in that other person's situation: One understands the other person's experience as if it were being experienced by the self, but without the self actually experiencing it.' Thus, 'A distinction is maintained between self and other.' Sympathy, however, is 'the experience of being moved by, or responding in tune with, another person'.

Iser (1978: 21) argues that the reading process is shaped by two levels: the 'artistic' and the 'aesthetic'. The 'artistic' is relevant to the author's creation, and the 'aesthetic' is what I would explain as the readers' take on that product of the writer (i.e. the text), which includes their reception, comprehension, and feelings. Meaning-making, therefore, is a product of the aesthetic and 'meaning is always a consequence of the particular readings of particular people in particular situations in the world' (Iser, 1978: 21).

3.3.1 Cognition, Emotions and the Reader

TWT's accountability of emotions has only been employed in stylistic and cognitive poetic research very recently (e.g. Lahey, 2005; Stockwell, 2005, 2009; Gavins, 2007; Whiteley, 2011; Canning, 2017). In this section, I try to cover some of the emotion-related notions discussed within this research (i.e. empathy and projection), which are among the central issues in the reader response approach of this research. TWT as a stylistic approach considers textual features as emotional cues in discourse. Deictic utterances which have been discussed in section 2.1 in the previous chapter carry emotional value both in the textual material and in reader responses (see Brewer & Lichtenstein, 1981; Leech & Short, 1981; Tsur, 1992, 2008; Gerrig, 1993; Brewer, 1996; Lahey, 2005; Gavins, 2007; Stockwell, 2009; Whiteley, 2011, 2014; Burke, 2011; Oatley, 1994).

Interestingly, some researchers (e.g. Iser, 1978; Miall, 1990; Short &Van Peer, 1989; Goetz & Sadoski, 1996) attributed the differences between readers' interpretation and emotional responses to individual and contextual differences while textual and linguistic features are accountable for the similarities in readers' responses. While such conceptualisation is not solidly founded on empirical research (except Goetz & Sadoski, 1996), TWT does not hold such rigid claims and assumes the text, whether written or spoken, is the source of 'the similarities *and* differences in readers' responses' (Whiteley, 2011: 62, emphasis from source) (see also Miall, 1990).

Projection is another important notion linked to readers' emotional responses. It is one of the ideas widely explored in reader response studies within TWT research and one that is closely linked to the exploration of deixis and DST with regards to its spatial as well as its metaphorical implications, such as spatial and psychological proximity and distance (Segal, 1995; McIntyre, 2006; Semino, 1992). Lahey (2005: 285) argues that through projecting into a text-world enactor, the reader is likely to experience the perspective and emotions of that character. Furthermore, TWT's treatment of text-world enactors as real-life characters with real people's characteristics, feelings, thoughts, motives, etc., is engendered by psychological projection which highlights the similarities between the text-world and the discourse world (Gavins, 2007).

In a similar vein, Fish (1980) considers the sentence as an action 'happening' to the reader and which requires the reader to perform a responsive activity (e.g., emotive, affective). From a perspective of image schemata (Lakoff, 1990; Langacker, 2002), the text becomes a landmark while each reader is a particular trajector who differs from other

trajectors floating on the field of the reading experience. The more similarities these trajectories share among each other, the more likely they approach the landmark in a similar manner. Such depiction helps visualise the idea of collective interpretations or empathic and projective responses among reader groups and can be further explored in spatial terms (e.g., Chilton's (2004) model of Deictic Space discussed in chapter 2.

Empathy is another emotional aspect of reader response which is closely associated with projection. Decety and Lamm (2006: 1146) define empathy as 'the ability to experience and understand what others feel without confusion between oneself and others'. Empathy, as such, is not an absolute dissemination of oneself onto another. If that was the case, then the argument of self and other in psychological, anthropological and philosophical research, also briefly discussed earlier in this chapter, is unsound and pointless. Projection itself as a shift of perspective deployed through projecting one's self onto another is sometimes referred to as 'cognitive empathy'. Hodges and Myers (2007: 297) argue that cognitive empathy 'refers to the extent to which we perceive or have evidence that we have successfully guessed someone else's thoughts and feelings'. The notion of Theory of Mind (ToM), on the other hand, draws on the idea of the individual's awareness of the distinctions between 'self' and 'other', and that individual's acknowledgment that this 'other' has their own beliefs, hopes and desires which may differ from one's own (Kidd and Castano, 2013). Kidd and Castano (2013) also survey five empirical experimentations which indicated that reading literary fiction enhances reader's ToM and that it is correlated with 'self-reported empathy'. Zunshine (2006: 24) argues that 'theory of mind evolved to track mental states involved in real-life social interactions, but on some level our mind-reading adaptations do not distinguish between the mental states of real people and of fictional characters.' Zunshine (24) argues that 'Fictional narratives feed our hungry theory of mind, giving us carefully crafted, emotionally and aesthetically compelling social contexts shot through with mind-reading opportunities'. Stockwell (2009) coined a cognitive poetic counterpart term to ToM and mindreading, (i.e. *mind-modelling*) to be able to develop the notion within CP and avoid dealing with the specificities of the psychological term. *Mind-modelling*, according to Stockwell and Mahlberg (2015: 132), 'refers to the capacity that humans evidently have for imagining and maintaining a working model of the characteristics, outlook, beliefs, motivations and consequent behaviour of others'. Stockwell & Mahlberg, (2015: 130), for example, investigate how *mind-modelling* is utilised by readers in 'the process of characterisation' in literary reading and argue that their approach 'emphasises the continuity between literary characterisation and real-life human relationships'. This linkage between the text-world

experiences and discourse-world experiences and relationships is something this research is particularly interested in.

As this research focuses on the experience rather than characters and characterisation, it, therefore, capitalises on the notion of projection in readers' response which Stockwell (2009: 9) defines as simply 'taking one domain and mapping it onto another in order to gain access or understanding of the new domain'. Furthermore, Whiteley (2011: 26) argues that projection is 'a process of cross-world metaphorical mapping between discourse-world participant and text-world enactor'. This thesis will focus through its reader response analysis on the notions of empathy and projection. Both of these are clearly distinguished from one another although closely linked, as empathy is often regarded as a consequence to projection and investigated through deictic shifts and DST with that assumption in consideration.

As the reader maintains a subjective outlook in the reading process, the cognitive ability of the reader is utilised in a way that parallels real-life experiences. The reader thus projects into different enactors and at the same time maintains a position that correlates to his or her position in and towards the world. In Text World Theory terms, interpretation is channelled by the creation of text-worlds and as much as these text-worlds are shaped by the readers' discourse worlds, I maintain that the opposite is also true. This bidirectional notion has been acknowledged by Stockwell (2009) and Lahey (2015), and practically explored by Canning (2017) in her research on a reading group of female prisoners. While projecting discourse-world knowledge onto the text-world (i.e., top-down projection) is the often-acknowledged notion in TWT research (e.g., Whiteley, 2011; Peplow et al., 2015), I hold that text-worlds themselves do in turn inform the discourse-world of the reader as newly formed images, ideas, or knowledge acquired from the text and/or text-world may be used by the reader to reconsider or reflect on particular situations in the discourse world or project text-world entities onto real-life individuals rather than the reverse (e.g., the *Goodreads* responses of *1984* that mention that a certain leader is Big Brother' rather than the opposite). This could be referred to as a bottom-up notion where instead of likening the real entity to an imaginary one, the opposite also occurs and aids in discourse-world understanding. I here propose (though this needs further investigation with texts like *1984*) that when the imaginary character is larger (more dramatic) than real figures, its presence becomes more dominant in the reader's imagination that it becomes the source adopted as a default scale, for example, of a dictator in the case of 'Big Brother'.

Thus, bidirectionality in the reading of LPD could be seen as partially a result of readers' positions, stances and ideologies in text interpretation and conceptualisation which

in turn is reflected in how the text is related to context (e.g. Beach and Hynds, 1991; Holland, 1973; Bleich, 1978), hence a transactional function, most associated with Rosenblatt's work (e.g. 1985). This interactive nature of discourse is highlighted by Rosenblatt (1985: 101) as a crucial notion to investigate as she states that: 'Both the "bottom-up" and "top-down" approaches to the reading process need a thorough critical rethinking in the light of the transactional theory of reading which sees both reader and text as active, but in an organic, rather than a linear mechanical, way'.

3.4 Readers' responses and Literary Political Discourse

TWT is found to be the most convenient approach to this research's query of how political content impacts on the reader's projections and empathy with regards to their positioning, prior knowledge (knowledge frames or schemata) and how it could affect their world building processes. What Text World Theory (Werth, 1999; Gavins, 2007) offers to cognitive linguistic research is a framework that considers the reader as an active participant in the reading experience that is indistinguishable in importance (in TWT) from the text or the writer, hence having a clear position towards the reader in the process of reading and meaning-making. As the question of whether meaning is in the 'text' or the 'reader' had been an object of discussion among reader-response theorists and critics since the early stages of Reader Response Criticism from the times of the formalists and until very recently (Nardocchio, 1992), TWT world-levels and its perspective of both the writer and reader as discourse-world participants and the text-world as a mental product is offers a crucial contribution to this quest.

Relevant to the reader response approach used in this study is the notion of 'the historical reader' (Adams, 1985: 29). The term, Adams argues, is 'a general label for any reader other than the critic himself'. The historical reader, Adams (1985: 29) argues, 'must always be approached through a secondary text; that is, there is not only the text the historical reader reads but also the one he produces, which serves as an account of his reading'. This notion is in congruence with the approach to the reader's response as a textual meta-representation of the literary work, and the reader as a creator adopted in this thesis. In fact, many reader-response studies assert that the text *transforms* the reader to a writer by asking them to share their experience in writing (e.g., Holland 1975a). Even in naturalistic data (e.g., existing online responses), the reader in such instances is clearly far more than just a reader; he or she are rather discourse-makers, online-users, respondents, and commenters, among

other classifications. In all cases, the language use in the shared response (whether it is naturalistic or probed) can be stylistically and pragmatically investigated to explore beyond the stylistic/linguistic aspects lurking beneath the surface (e.g., linguistic/lexical choices of the reader, use of deixis, spatial pronouns, etc.) to the deeper ideological level with regards to the narrow and broad contexts of the utterer(s).

With regards to the current research, as I look into the readers' responses as 'meta-representations', it could be said that readers' narratives are as important in this research as the literary text itself. I look at readers' responses as decoders for the text proper. Each reader, however, decodes or deciphers the text on his or her own terms (also see Stockwell, 2002: 135-6). Whiteley and Canning (2017: 72) argue that 'the majority of stylistic studies make some reference to a reader or audience in the articulation of a particular textual analysis, yet the precise identity of this reader, and particularly their ontological status, can vary considerably.' These readerly accounts are significant not only in their subjectivity but also in their raw materials on political response provoked by literary reading. I am interested in exploring how readers identify with political discourse in literature, how their empathies are shaped in relation to their positioning, and whether their relation to power transfers into their responses and to what extent. Approaching text and readers' responses from the cognitive poetic framework of Text World Theory addresses the core concerns of reader response theory and criticism, that is acknowledging 'the reader' and his or her individual readings as active enactors in the reading experience; moreover, that there shouldn't be any preconceived ideas or expectations as to how readers should or would react to the text (Rosenblatt, 1976: 58-59).

Chilton (2004: 22) argues that 'the ability to meta-represent means that humans can decouple representations of the world from any inherent truth claim they may have', hence allowing them to make sound judgements (e.g., with regards to what is right or wrong, acceptable or unacceptable) based on their 'parallel checking modules' as Chilton (2004: 22) puts it. To Chilton, meta-representations offer the individual points of reference that enable them to check and assess the accuracy or credibility of a certain statement or topic based on their own 'inherent truths' or 'parallel checking modules' (Chilton, 2004: 22). This perspective is relevant to the current research as both the writer and the reader's discourse (i.e. the text and response) are representations and meta-representations, respectively. In other words, we could look to the literary text as the writer's representation of worlds that inspired him or her while the readers' responses and interpretations are a result of their representations of the text they read. The readers' responses are, therefore, meta-representations as they are

'second hand' representations (see Dennett, 1978, 1984), which leads us to conclude that readers' responses are provoked by their text-worlds which in turn are provoked by a text, that, in turn, is a product of the writer's thoughts and interactions (physical, mental, emotional, psychological) with other worlds. The reading experience, from text-production to reception and response-making, is triggered by a circle of projections, one leading to the other. For example, the top-down/bottom-up notions discussed above do not contradict each other but the latter rather occurs as a result to the former. Chilton's (2004) idea of meta-representations and parallel checking, in a reading context and from a TWT perspective, are seen not only as methods to assess and validate discourse by the readers, but also to understand and re-assess the world around them, hence a 'bottom-up interpretative process' (Canning, 2017). While the current research considers this bottom-up notion, it treats the readers' thoughts and projections as meta-representations while the narratives they draw in their responses as a result of these bottom-up mappings are metanarratives per se.

Readers' responses to literary political discourse voluntarily left open-access on social media or social reading websites are a good source of 'naturalistic' data. These responses are readerly accounts of the text. While not all the reviews would be politically oriented and hence suitable for the purpose of my research, the ones which actually touch on politics directly or even metaphorically offer a great source for individual readings and may reveal significant findings on positionality and reader-response. These can offer individualistic resources for certain spatiotemporal settings, testimonials of readers, who may or may not give a political opinion otherwise, thus, I look into these as 'political narratives'. Reader-response theory's recognition of the reader as an active actor in the reading process also recognizes the reader's role as a producer not only of meaning alone but also of the literary text as well. Meta-narratives or literary adaptations of existing works of literature are in fact readerly responses in essence. Writers, whether established or amateur are readers in first place, and where a literary text is recognised as an adaptation of another work or which came to be known as influenced by another, the role of the reader in such cases is active rather than only 'receptive', when the reading results in no active, intellectual (Ingarden, 1973), or productive (oral or textual) response. Ingarden (1973: 37) suggests that readers read a literary text in one of two methods, 'ordinary, purely passive (receptive) reading and active reading'. TWT, however, suggests that even unresponsive reading (i.e., when the reader does not share his or her response of the text) doesn't necessarily imply passivity. What it suggests is that the reader's role is active whether the literary work provokes the readers to create adaptations or does not at all provoke any response outside the reader's head. In this thesis the reader is

an active agent both as meaning generator and also as a discourse producer, or a discourse enactor.

When discussing political discourse, ideology is often mentioned. Ideology is an important notion in Reader Response Criticism, not in its negative association with propaganda and deliberate manipulation but rather as Hart (2014: 2) sees it, a 'perspective', or 'a particular interpretation of the way things are, or ought to be.' Hart also argues that language is ideological 'when it is used to promote one perspective over another'. If we were to adopt Hart's view, then we are likely to see grammatical expressions, deixis and deictic shifts as potentially ideological. Readers' use of language to express certain political responses or ideas with regards to the literary text might be either explicitly or implicitly stated. Sometimes stylistic or critical discourse analysis might be needed to highlight or understand these opinions or stances (e.g. acceptance, resentment, assimilation, resistance, empathy, projection, etc.). Thus, simply said, while TWT is used in this research to explore this relationship between the literary text, the reader and context, CDA offers further insight into the political aspect in both the text and the reader's response, tracing these to their close and wider contexts and looking into the power relations in which the reader takes part and is affected by.

Having mentioned this, it is important to point out that in this research, although I look into readers within their geopolitical groups, this thesis, by including readers from different backgrounds and furthermore looking into the differences among these readers and their individualities, aims at defying the tendency to prototype readers through presupposition. By this, I mean the tendency to focus on the preferred reading of a text as standard, or to assume that readers from the same group necessarily have similar stances or responses (see Allington and Swann, 2009: 221). Hence, this thesis is more invested in the differences and deviations of the participants and the data than in uniformity; and how these peculiarities propagate from contextual diversities. This thesis, therefore, aims to provide insight into these issues in the light of the findings from the studies in chapters 4, 5 and 6; and these will be overviewed in the conclusion.

Finally, it is crucial here to link discourse-reception to discourse-production. As the reader is actively involved in creating meaning in TWT and creating balance in the discourse of power in CDA, we can agree that reader-responses are both a response and an extension to discourse. In CDA, the notion of 'Talk back' was proposed by Bell Hooks (1989) to explain resistant discourse to power as a counter act in a process whereby objects take a subject position to challenge, oppose or reject power structures, such as dominance, discrimination

and/or misrepresentation via discourse in a way that mirrors physical resistance (e.g., demonstrations, protests, strikes, etc), hence also referred to as resistant discourse and resistant literature. As such, these discourses are important as counter-narratives or counter-representations, especially where individuals seek and/or are allowed a 'legitimate' platform to speak up (and back), a process that does not go unnoticed, or even *unpunished* in some political societies. This resistant (re-)positioning of the once 'silenced' or crushed individual/s has resulted in a plethora of resistant discourses and literatures (e.g. political, anti-colonial, post-colonial, Oriental, exile and diaspora). While resistant discourse is often against institutional organisations rather than individuals (e.g. government, monarchy, dominating political party, social or cultural structures, etc.), such dominant powers are often either hegemonic (see Gramsci and Forgacs, 1988; Gramsci, 1971) or seeking hegemony through enforcement or cultural normalisation. Hence, a relatively modern term has emerged from Gramsci's (1971) proposition of 'hegemony' is 'counterhegemony', which Pratt (2004: 335) defines as 'a creation of alternative hegemony on the terrain of civil society in preparation for political change'.

3.5 Exploring the Reader in this Research

This section aims at clarifying the reader response approach I adopt in this thesis and the rationale of my methodology to the data analysis in the following three chapters. As explained in chapters 1 and 2, this study looks at readers' responses to literary political discourse not only as text-driven, but also as significantly context-driven and representative of the power-relations in which the reader takes part. These representations as manifested in the readers' responses are a particular focus of this research. Discourse worlds are, therefore, explored and accessed through the readers' discourse or language as they reflect stances which correlate with their positioning in and towards the real world. Chapter 2 discussed how positioning and power relations in the real world may affect the reading experience. My method of analysis throughout chapters 4, 5 and 6 will rely on a critical discourse analysis that employs a Text World Theory approach. The analysis will focus on readers' positioning as investigated through their language use and lexico-grammatical choices. These responses are further explored within their larger context and linked to the readers' discourse-worlds.

While the readers' responses could either be interpretative or reflective, clear-cut text-world representations do not necessarily emerge in the data as I do not ask the reader to provide interpretations but rather let the reader discuss and reflect on the text as they wish

with very little interference on my end. The responses, therefore, are more reflections and projections than they are interpretations, but they do reflect the readers' mental representations or text-worlds, nonetheless. The reader-response approach, furthermore, allows us to explore readers' responses as discourses as well as meta-representations of the text-worlds of the literary political discourse. These meta-representations may reflect the readers' relations to and with power through their shared comments and perspectives, with regards to their spatiotemporal, socio-political and/or geopolitical spaces.

As explained in the previous sections, in both TWT and CDA, the reader is an active participant in the discourse world as the writer him/herself, for both are discourse-world participants and both are constituents of the contexts of that text. For this reason, we consider reader-response an extension or a continuation to the discourse under question. Written responses, once voluntarily given, are a continuation of the discourse which these comments respond to (see Werth 1995a: 52, 1999). Stockwell's (2012: 45), in his "The Reader's Paradox" argues that 'A writer is not just a producer but also, crucially, a first reader.' Furthermore, uniformity is rather hard to achieve within a 'reading community' as it 'is composed of many different people, embodying different cultures and experiences, engaged in reading with different motivations and in different moods' (45). Stockwell (2012: 45) also argues that 'Even an individual reader can be regarded as a temporary and provisional configuration of personal dispositions, differently deployed on different occasions to read sometimes like this and other times like that'. As readers' responses, according to Stockwell (2012) are bound by different contextual factors, including personal ones, it is, therefore, unrealistic to rigidly assume any uniformity based on the readers' shared geopolitical spaces. We may, however, look into occurring patterns, which is part of my exploration of the readers' responses in this research.

Furthermore, this research, in accord with CDA principles, does not regard the researcher as a neutral observer. The researcher in this study is a reader too, one who is affected by background and position and who maintains that position in the outlook on the world, the texts, and other readers. Stockwell (2012: 54) argues that 'the act of observing a social phenomenon necessarily involves participating in it', suggesting that the researcher cannot be totally neutral, which may 'distort' the 'effects of the process of data collection and analysis'. As a researcher applying CDA, I maintain a somewhat personal perspective as I highlight aspects of the readers' experience and response with regards to their political contexts and their positions within and towards the dominant political systems. Such an outlook on political contexts and power relations is not separable from my own perspective

as an individual and a participant in the power relations in question. In the following sections, I will illustrate how the data was collected in the three studies and the rationale behind these approaches.

3.6 Methodology

The CTWT analysis adopted in this thesis is carried out through a set of steps followed in each study in chapters 4, 5 and 6. This process starts by collecting reader responses to the texts and analysing the responses thematically. The responses are also explored in light of their relevant political contexts and the initial text analysis using CDA and TWT as the data guides, hence CTWT. Significant parts of the text are then explored using CTWT and linked to the responses in order to highlight the contextual and stylistic features that may explain or justify these responses. Finally, comparisons are drawn between the readers' responses to point out any occurring patterns. As the readers are the primary focus in this research and through whom the responses and different associations to the texts are explored, this reader-based approach identifies the flexible data-led nature of this research, which I find quite efficient in a research that looks into the reader's voice as a restatement or a continuation to the LPD in question. The readers' responses collected throughout my research were, therefore, treated and analysed as discourses in themselves. Each response is a peculiar reflection of its reader and his or her geopolitical and spatiotemporal position which likely articulates their ethical and ideological stances towards certain political events and towards certain political notions and power-related issues. Exploring both the texts and readers' responses rendered necessary a mixed-method approach to assure that the qualitative analysis is effectively applied to account for readerly positioning as well as to be able to explore the inherent political notions in the readers' responses with regards to both text and context.

The literary texts chosen in this thesis and discussed in more detail in chapters 4, 5, and 6 have been selected based on three main criteria: political orientation, genre and length; in addition to their spatiotemporal situatedness (both textual and contextual). The inclusion of different literary genres from different historical or spatiotemporal spaces in this thesis seeks to obtain validity and reliability and assures a variation of themes and levels of familiarity to the participants. As interpretation, projection and empathy are anticipated to show a correlation to the readers' spatiotemporal and ideological positionings, the studies are inclusive of readers from different nationalities or geopolitical backgrounds. In the following subsections, I set out my three studies and the methods I followed for each study.

3.6.1 Dataset 1: Online Readers' responses

The first dataset looks into Orwell's dystopian fiction *1984* (1949). The text with the unceasing popularity since its publication is widely reviewed and referenced by readers online. The popularity of the text and the readers' interest, particularly, in the political aspect of it led to a vast online discourse that either discuss the literary work itself or refer to it in the course of criticising current political or socio-political systems. Therefore, I found that collecting online readers' responses is the best approach to this particular dataset which will also offer this research naturalistic data. The data was collected from Goodreads, a public online forum which offers accessible book reviews available through open access. The data collection was performed in two stages. The first stage took place in February 2017 using a selection of reviews from different languages as they appeared in the most recent 30 pages that appear under the book *1984*, then later, only Arabic and English reviews were considered in the study. The choice to include only Arabic and English reviews aimed for a more focused and defined research. But as, in 2019, *Goodreads* added some new filters which allowed sorting reviews by language, this meant that my earlier approach of manually navigating through all the reviews could be made more effective by searching via language. So, in the second stage, which took place in August 2019, I opted to re-collect the data using the new filters which also allowed me to explore more up-to-date reviews and emerging political themes. Again, only the reviews which discussed current policies, or which referred to socio-political events that took place around the time of the publishing the reviews were considered in the data. The data was then coded on NVivo and nodes relevant to the research query were created. Furthermore, by using both the languages and the contents of the reviews, it was possible to at least broadly identify the geopolitical spaces of the readers. In addition to the relatively similar uses and functions of deixis in both languages, the charged political scene and socio-political changes in the Arab world offered the study a reader group that is are more critically impacted by their political systems than the other. The reviews and discussion entries were later cleaned by excluding the entries which were too brief such as those consisting of one phrase or a sentence. My aim was to explore the more elaborate and politically oriented responses.

Initially, this dataset included Twitter entries from a three-month period in early 2017 which were surveyed using multiple software. Unfortunately, the huge amount of data -about 45,000 posts- and the difficulty to maintain relevant data within Twitter rendered a corpus-based approach on Twitter inconvenient at the time. While a corpus-based approach could

have been adopted in chapter 4, where a total of 60 *Goodreads* responses were investigated, a manual selection and exploration of the data have been adopted in favour of keeping a consistent method in exploring the three datasets in this thesis as well as to focus on the CTWT approach and its efficiency as a newly employed method. The data in chapter 4 also included both English and Arabic (translated to English) responses, which may have called for two separate corpora if it was adopted.

3.6.2 Dataset 2: Readers' Interviews

The second dataset focuses on the literature of occupation through a choice of a pair of an Israeli and a Palestinian poem from the 21st century: "Woman Martyr" by Agi Mishol (2005), and "Shades of Anger" by Rafeef Ziadah (2011), respectively. In this study, I intentionally chose contemporary texts that are not widely popular to investigate the Palestinian/Israeli conflict within these texts. The lengths of the poems, being relatively short, were regarded convenient for face-to-face interviews as it would allow me to collect the data at the same session as the reading. This approach minimises any external influences coming between the reading and response-making that may affect the reader's stances or opinions.

In this study, each participant was asked to read the two texts and mark each one wherever they felt a certain familiarity or any specific feeling. These markings were discussed during the interview when at all attempted by the interviewee. These probes are indicators to the readers' creation of participant-initiated world-switches during the reading (Werth, 1999) which are marked by the readers recalling or comparing aspects from their discourse-world to the text-worlds. These could prove responsible for the elaboration on the reader's background in their responses rather than focusing on the themes approached in the poems. The interviews took place in a very friendly setting with all five interviews taking place in cafes over coffee and cake, hence avoiding any social pressures of a formal interview atmosphere or being around a bigger group of participants (e.g. a focus group). The face-to-face interview also ensures that the participant maintains a personal opinion that is unaffected by other participants as in the case of a group discussion. For that reason, I aim to make my participants comfortable by directing the interview to be more of a friendly conversation between two readers at the same level. The casual venues often occupied by friends or colleagues also towards making the interviews less formal and interrogative, hence less intimidating to the participant. All the participants in this group have some level of familiarity with myself as they are either fellow colleagues at university, friends, or friends of

friends, hence also a group of academic and non-academic participants. The level of familiarity is intended to minimise the researcher/subject relationship effect, hence a more naturalistic approach to reader's responses. For more on non-academic reader response research see Jeffries (2001), Miall (2006), and Stockwell (2009). The age range of the participants in this group is between 23 and 35. Familiarity of the participants with the interviewer make the interview more comfortable and 'naturalistic' in spite of the artificial nature of interviews as a data collection method (Harvey, 2014). The mix of open-end and semi-structured approach offers a customised experience that is shaped by each respondent's individual response. The very few interruptions on my end are intended to lessen the interviewers' involvement in the response. However, a staple in all five interviews is the discussion of the markings the participants leave on the poems. Asking the readers about their opinions about each text on its own maintains a level of uniformity and replicability in the data and the data collection process. The interviews took about 30 minutes to 45minutes in total depending on how much the reader has to say as without pushing the reader uncomfortably to elaborate on any point. Each reader read and signed the consent form before the study and agreed on recording the conversation. The recording was performed using a mobile phone. A total of five participants was deemed convenient for this study due to the sufficient amount of data given by each participant with regards to the time length given to each interview as well to the clarity of the themes in both texts.

3.6.3 Dataset 3: Focus Group

Finally, the third dataset is the short story "The Ones Who Walk Away from Omelas" by Ursula Le Guin (2015) (*originally published in 1973*). In this thesis, I look into Le Guin's short story from a philosophical and political perspective, exploring the concept of utilitarianism in the text. "The Ones Who Walk Away from Omelas" has been widely discussed as a moral lesson and a metaphor to utilitarianism in much of the work that explored the text (e.g., Knapp, 1985; Bennett, 2005; Robertson and Walter, 2007). The metaphorical nature of the work implies that the text is less politically explicit than the other two texts in this thesis. This text choice is significant as it offers an exploration of how readers politicise or relate politically to less straightforwardly political literary discourse. In this chapter, I collected the data from two sources: a focus group, and an online discussion group from *Goodreads*. Including an online group in this study aimed to align the focus group responses with a group with a more naturalistic approach. Despite that the two data

sets are from different sources and collected through different methods, they both feature group discussions run by group moderators. However, the time between the reading and the response-sharing was controlled and reduced to a minimum in the focus group while in the *Goodreads* data there is no record of how much time each reviewer took before sharing their responses. In such cases as the latter, there is a chance that some responses may be affected by 'forgetfulness and post-hoc rationalisation' as Short and van Peer (1989: 25) suggest. While the second dataset allows for readers' eccentricity and subjectivity (see Denzin and Lincoln, 2008; Bryman, 2008) and focuses on the personal and peculiar experience of each participant (see Creswell et al., 2003, 2014: 8; Crotty, 1998), the third dataset (utilising a focus group approach) observes responses in a group interaction setting; as a result, differences and similarities among readers' responses could emerge as some or all the readers might for example overlook the stylistic and linguistic aspect of the text and focus on meaning. Other aspects I want to investigate in this dataset is projecting or mapping on current social aspects (see Peplow, 2012).

Each of the collected datasets were reviewed by an independent researcher to assure the validity of the approach and that the transcriptions matched their sources. The different lengths and genres included in this research ensures a variety of complexity in terms of lexical, semantic and syntactic structures as well as the different narrative structures of each literary text corresponding to the theme, genre and purpose. As I mentioned in chapter one, the choice of different genres has been made to provide not only different literary themes and styles, but also to explore long and shorter narratives to compare results across the data and investigate any discrepancies.

3.7 Review

As this thesis provides an understanding of how and why certain readers respond to literary political discourse the way they do with regards to context and positioning, this chapter has explored reader response theories and related and situated the current research in relation to these theories which have contributed to literary theory, linguistic and cognitive poetic research. The chapter also delineated how I use CDA and TWT in combination in my analysis, hence the methodology adopted to explore text and readers' responses in the following 3 chapters. The main query of the following three chapters is to explore readers' stances imprinted in their responses as defined and manifested by the power-relations in the readers' discourse worlds and which create a dynamic network of emotions and images

constantly changing source and target as they manifest and move (or are moved) in their field.

This chapter further discussed reader-responses to political discourse in literature as largely shaped by the geopolitical positioning of the readers. Discerning the nature of 'power' found in the text is facilitated in a similar way to the manner in which readers' perceive power in the discourse-world. Nuttall (2017) suggests that readers subjective experiences will often result in distinct (and sometimes polarized) interpretations of the text. Bringing attention to such discourse and exploring the responses it inflicts upon readers from different backgrounds and spatiotemporal locations can result in a better understanding of how readers are affected by political themes or references in literary texts, and how they relate to the literary discourse by projecting self (or the Other) onto the text-world.

Chapter 4
Literature of Totalitarianism: Reading Orwell's *1984*

4.0 Overview

Readers' opinions are representative of their private states as individuals, and as such, their responses may reflect those individuals' experiences, knowledge, ideas, and beliefs. However, these may also be shaped by the individuals' geopolitical and spatiotemporal spaces. Similarly, readers' interpretations and responses to political discourse in literature may be largely linked to their collective memories as members of larger social, political, cultural and geographical groups. In order to explore these readerly positionings, I set out to explore a selection of literary political texts and the readers' responses to them starting from the current chapter.

This chapter of my thesis investigates online reader responses to George Orwell's *1984* (1949) and discerns how and why readers from different backgrounds respond and project differently onto the same text by qualitatively analysing a selection of Arabic and English reviews from the social reading platform, *Goodreads* (2019). The language, contents and grammar, for example, are used in this data as precursors to the readers' spatiotemporal positions. These factors, therefore, stand as proxies for the readers' stances. Sustained by my CTWT approach, I shed light on the links between the readers' geopolitical positionings and their responses. The spatiotemporal positioning of the reader is inferred from factors such as the language, grammar and the information they share in their reviews while their projections are drawn on to investigate how power relations in the readers' contexts are manifested in their discourses.

In section 4.1, I introduce Orwell's *1984* and discusses totalitarianism within the novel and modern societies, highlighting the political value of the text within current contexts. In section 4.2, I describe the data collection procedure and introduce the reader group in this chapter. In section 4.3 I highlight some of the actual spaces which were related to *1984* and which also emerged in the data. In section 4.4, I discuss the readers' responses and analyse them. In section 4.5, I look into the readers' projections explored in 4.4 with regards to directionality and relate this to the power dynamics at the text- and discourse-world levels. In section 4.6, I provide a critical text world analysis of *1984* in light of the

readers' responses discussed in the previous sections. Finally, in section 5.7, I provide a summary of the chapter.

4.1 Introducing *1984*

1984 (1949) is one of six novels written by Eric Arthur Blair under his pen (and more popular) name, George Orwell. The novel which is classified as one of the most acclaimed and influential works in the history of English literature is also widely known as one of the greatest dystopian novels ever written in the 20th century (see Rodden, 1989; Howe, 2002; Meyers, 2002). *1984* still maintains its literary and political value through the 21st century and has only become more relevant through time.

Despite publishing hundreds of essays and articles, Orwell is more widely known as a novelist, mostly for his two anti-totalitarian masterpieces, *Animal Farm* (1945) and *1984* (1949). Translated into over 65 languages (Rodden, 2017) sustained by its relevance to modern totalitarianism, *1984* garnered an overwhelming popularity among readers and a reputation for being a prophecy or a warning (Rodden, 1989).

Orwell's work, especially *1984*, has placed him at the centre of scholarly and scientific research. The great literary legacy which Orwell left, in addition to the sufficient documentation of his personal and political life, led generations of readers to refer to Orwell and his work to comment on political events even decades past his time. However, Orwell's writings have also been used to support ideas that do not necessarily represent his political views. Rodden (1989) argues that Orwell's literary legacy has caused a lot of controversy between the Left and Right creating different speculations and projections of where Orwell would have stood towards political conflicts that took place after his death. Rodden argues that,

> These conflicting attitudes make clear that not only political affiliation and ideological stance condition reader response to political writers; rather than approach an author "whole," a reader may instead focus upon parts of his work and project them for the whole, thus constructing "his" or "her" Orwell
>
> (Rodden, 1989: 5-6; see also Vaninskaya, 2008; McLaughlin, 2007)

Rodden's view is pretty much applicable to any of Orwell's productions, whether literary or not. In fact, Orwell's importance as a literary and historical figure was obtained through his

solid and consistent views as a political writer, and 'the extraordinary salience of the subjects he "took on", and stayed with, and never abandoned' (Hitchens, 2008: 5).

Orwell's *1984*, along with Zamyatin's *We* (1921), Huxley's *Brave New World* (1932), and Atwood's *The Handmaid's Tale* (1985), are regarded amongst 'The great defining texts of the genre of dystopian fiction, both in [the] vividness of their engagement with real-world social and political issues, and in the scope of their critique of the societies on which they focus' (Booker, 1994: 20-21).

Despite the similarities between Zamyatin's *We* (1921) and Orwell's *1984* (although some scholars like Connors (1975) reject the idea), the former did not garner as much fame and acclaim as *1984*, which has been, and still is, more widely read. In fact, the rating statistics for the two books on *Goodreads* (2019) show a huge difference in the numbers of ratings and reviews for each novel, with *1984* scoring an average of 4.18 stars from 2,779,583 ratings and has over 61,537 reviews, whereas *We* is rated at an average of 3.94 stars, 61, 413 ratings and 4,050 reviews. Although both texts deal with the same theme, *1984's* made an incomparable success and resonated significantly among readers. Howe (2002), for example, argues that:

> No other book has succeeded so completely in rendering the essential quality of totalitarianism. *1984* is limited in scope; it does not pretend to investigate the genesis of the totalitarian state, nor the laws of its economy, nor the prospect for its survival; it simply evokes the "tone" of life in a totalitarian society. And since it is not a realistic novel, it can treat Oceania as an extreme instance, one that might never actually exist but which illuminates the nature of societies that do exist.
>
> (Howe, 2002: 240)

Connors (1975) sees *We* as less of a pessimistic account than *1984,* as the rebel in the latter is more capitulated than that in *We*. The ending in *1984* also lacks a satisfying closure as the end is prominently marked by Winston's defeat, the moment which sums up, or brings to conclusion, the horridness of the dark totalitarian atmosphere built throughout the story. This unsatisfying conclusion and the prevalence of the State over the individual may better resonate with the reader who is assumably sympathetic with Winston. Furthermore, the events of *We* are located in the imaginary *One State* which is set at a time in a future that is centuries away from the reader at the time it was first published, as well as from the reader today. *1984*, on the other hand, was set 35 years ahead of its reader in 1949. While this may

have justifiably rendered *1984* as a prophecy and a warning among readers before the actual year of 1989, this reputation has not ceased at all through time as readers still describe it as prophetic, current or futuristic. Nonetheless, the temporal position of the reader is indeed pivotal in the reading experience. As the data in this study will show in section 4.5, patterns of particular political events are reflected in the reviews which were made within the particular periods in which these events occurred.

While utopias could be seen as unrealistic depictions of utterly perfect and ideal worlds, dystopias are more grounded in the actual world. The dystopian novel has in fact appeared as a result of the frustration with the changing political status quo of the late nineteenth century (see Harvey, 2000). And although the term 'dystopia' only appeared in the 19th century as it was first used by John Stuart Mill in 1868 (Claeys, 2010: 107), Booker (1994) argues that traces of dystopian writing appeared as early as the time of the ancient Greeks and continued to inform the works of writers such as Jonathan Swift in the late 17th and early 18th centuries (Booker, 1994: 5).

In addition to being classified as a dystopia and a speculative fiction, *1984* also has features from science fiction and is sometimes regarded as such (e.g. Burton, 1964; Palumbo, 1979; Eaglestone, 2013). Palumbo (1979: 321), for example, argues that *1984* is among works that are 'more novels of ideas that cleverly utilize the trappings of science fiction than they are what most people would consider "pure and simple" science fiction'. Eaglestone (2013), on the other hand, regards *1984* an actual science fiction novel.

Eaglestone (2013: 13) defines science fiction as a 'fiction into which a "novum", a new thing, has been introduced into the world'. And although the novum in science fiction is often an innovative, ground-breaking, and/or controversial device or machine (see Suvin, 1972), the novum in *1984* is not confined to the materialistic device (e.g. the telescreen), but also suggested in the new and innovative ways in which the political system of Oceania operates and in The Party's strategies in reconstructing 'truths' to facilitate and deliver its objectives. Estrangement, which is to Suvin (1972) the attempt to familiarise unfamiliar things in science fiction, is an element which is employed in *1984*, inherently, in the transformation of the *familiar* and *every day* to an alternative, less familiar element (e.g. the clocks, the telescreens, Big Brother, the ministries and how they function). For example, in chapter 1, the time indicated in the very first line, 'the clocks were striking thirteen' (Orwell, 2003: 3), Orwell opted to use a familiar object (i.e. the clock), in an unfamiliar manner. As analogue clocks are known to operate in a 12-hour time format, a 24-hour clock is an estranging choice by Orwell. The pluralisation in *clocks* also indicates that this 24-hour

format is the norm in the world of *1984*. While this might seem like an insignificant point in the text, it is, nonetheless, an element of estrangement which, having been mentioned very early on in the text, establishes and conveys the newness and unconventionality of the story world and space of *1984*.

However, it could be said that the immaterial novum (e.g. The political system of The Party, Big Brother and his panoptical gaze, Newspeak) is its most significant feature. Interestingly, every materialistic novum in *1984* (e.g. the telescreens, the images of Big Brother replicating a moving gaze, room 101, the ministries), serve the immaterial novum, hence the State. The extremity of the totalitarian State in *1984*, its level of control over the individual, the discrepancy in the hierarchical ladder in Oceania and most of all the ultimate gaze of Big Brother, all build the world of Oceania in a way that resonates with readers and distinguish *1984* as one of the most notable dystopian novels in modern history. 'Language' itself in *1984* is could be seen as a novum which also serves the state by controlling thought. Through creating a basic form of English (i.e. Newspeak), the Party in *1984* is able to control thought by including only very limited and selected vocabulary and new coinages, omitting unwanted words which may provoke individuality and argument.

1984's linguistic significance is evidenced in the vocabulary which has become part of the English vocabulary. 'Newspeak', 'doublethink' and 'thought-police' (see Deutscher 1971: 29; Strub, 1989), for example, are just some of the terminology in *1984* which have become known outside their reading contexts. In fact, Orwell is amongst very few writers whose names have been coined into adjectives that refer to particular situations associated with their works due to their originality and huge impact, (e.g. Kafkaesque, Machiavellian, and Sadistic). The adjective 'Orwellian' was used in English as early as the 1950s (Rodden, 2017) to refer to a society or a situation that is of total or partial resemblance to Orwell's totalitarian society in *1984* (see Rodden, 2017; Nunberg, 2003). With regards to the adjective *Orwellian*, Hitchens (2008: 5), for example, argues that 'To describe a state of affairs as "Orwellian" is to imply crushing tyranny and fear and conformism. To describe a piece of writing as 'Orwellian' is to recognize that human resistance to these terrors is unquenchable.'

The themes which dystopian and speculative fiction draw on are often dramatizations of issues that exist in the actual world, hence why a dystopian fiction was chosen in this study. The notions of power, control and discipline within social and/or political contexts are ideas which dystopias often discuss (Aldridge, 1984); however, they also 'hold largely critical attitudes towards the status quo and ask for change' (Babaee et al.; 2015: 66), which means that the reader not only has to assess the situation but also the ethics of the text, the

author, and/or characters. Babaee et al. (2015: 66) argue that 'it is in the essence of dystopian fiction to make the reader aware of the truth and reality of their life, a call to wake us up from the lies and unreal aspects of our life'.

Overall, most dystopian fiction seem to have in common all or some of the following aspects: a density of power in the hands of a powerful minority who govern the society, a dictatorial discipline imposed strictly upon the people and founded on alleged idiosyncrasies, and/or an existence of a superior god-like figure who is at the centre of the system. The latter is often associated with a panoptical gaze over a group of individuals where this all-seeing figure also has the privilege of being invisible. The 'gaze' is a concept that had been elaborated in the Foucauldian discipline as a tool or a mechanism reflecting unequal power relations. This notion has been illustrated by Foucault (1989) in his *The Birth of the Clinic* as he suggests that the doctor's diagnoses of a patient embodies the social and intellectual status/power associated with doctors and the medical sector in general, which highlights the power disparity extenuated by the act of diagnosing, hence 'the gaze'. Foucault idea of the panoptical gaze came from the architectural construct of *the panopticon* suggested by Jeremy Bentham in 1791. Bentham's proposed a circular prison structure with a tower at the centre from where a guard is able to see into all the prisoners' cells simultaneously at all time while the prisoners are aware that they are being watched at all times though they themselves cannot see the guard. Foucault (1977) focuses on how not only surveillance (i.e. the gaze), but even the possibility of it, can alter or affect people's behaviours.

The concept of the panoptic view in surveilled and disciplined organisations or what Foucault (1977: 214) calls 'the disciplinary society', such as schools, prisons, department stores and hospitals, is not novel in itself. However, it is the way it was polarised and dramatized in *1984* and through the gaze of Big Brother that made it even more horrific and pronounced. And while a big brother is often a symbol of fraternal love, protection and support, the idea is being shifted and turned around in *1984* to represent a dystopian concept, ironically, hence also a cognitive estrangement (Suvin, 1972).

1984 is often compared to North Korea as a striking real-life manifestation of the literary work. Christopher Hitchens (2005) was one of first writers to elaborate on the likeness. Hitchens (2005) suggested that publishing of *1984* coincided with the setting up of the North Korean totalitarian system by Kim II-sung, so much so that it seems as if the novel was in fact used a blueprint. However, because North Korea has become an effortless and a clichéd example when making comparisons to *1984*, I tried to focus in this study on other novel or less predictable projections in the data. Such projections are explored with regards to

the readers' languages, their spaces, and the use of deixis and other lexico-grammatical features in their discourse in order to identify these responses with their geopolitical and spatiotemporal orientations as closely as possible.

Although *1984* is believed to be written by Orwell as a criticism of Stalinist communism (Rodden, 1989; Meyers, 2002), it was expected that the readers, being more familiar with current totalitarianism and dictatorships, may relate to the work more as a depiction of contemporary political models. Orwell, furthermore, by embedding the real within the imaginary or fictive in *1984*, has made the spaces referred to in the text current and relatable. 'London', for example, appears as a city in the imaginary 'Airstrip One' in the novel. This would likely make the reader think of Airstrip One as a counterpart to Britain. Other familiar spaces are used in the text (e.g. New York), therefore, activating the readers' knowledge of real or actual geographies and their projections of them on imaginary ones. Such involvement of the reader by embedding real geographies within fictive spaces encourages that comparisons be made by readers through their actual-world-based projections or self-implication (see Kuiken et al., 2004).

The novel magnifies the role of the totalitarian government as a watchdog or as an 'all-seeing' entity maintaining a systematic control over the individual's actions and thoughts through advanced monitoring and surveillance (i.e. telescreens). Living in the horror and odds of being watched and scrutinized at all time through the telescreens (which resemble double-sided TVs that function both as monitoring devices and as tools of indoctrination airing messages and commands) creates the *1984* indoctrinated and/or fearful citizen. These screens can never be turned off, emphasizing the terror of the imposition of surveillance performed by the state and reduced to the gaze of Big Brother, exemplified in the caption 'Big Brother Is Watching You'. Apparently, constant and deliberate indoctrination produces an army of individuals who are ready to serve the system and serve as informants against anyone whom they suspect as a potential threat or danger to The Party, even close relatives. Thus, *1984* reflects a society in which even thought is a crime, hence, a 'thoughtcrime' in the novel. *1984* is Orwell's exaggerated manifestation of totalitarianism and of the banishment of personal freedom through the systematisation and control of every aspect of the individual's life to be solely a means to serve The Party and its aims.

In *1984*, the privileges given to Winston as a member of the Inner Party and working for The Party is enslavement in essence. Winston, for instance, by working in the Ministry of History and falsifying history, ironically, takes part in creating the propaganda that he is subjected to. Propaganda, Ross (2002: 24) argues, is 'an epistemically defective message

used with the intension to persuade a socially significant group of people on behalf of a political institution, organization or cause'. And although others like Yeo (2010: 51) regard any means or platform that could 'propagate messages' as propagandist, I think that this is too broad a claim and that Ross's (2002) definition is perhaps more efficient.

1984's division of the world into three fictional spaces or superpowers: Oceania, Eurasia, and Eastasia (although not much foregrounded in the readers' responses), is crucial to how the novel is projected on and compared to geopolitical map of the actual world. The descriptions of these fictional spaces in the novel enables the reader to compare or associate these spaces with others in the actual world through the details provided in the novel. However, Tyner (2004) argues that spatial aspects in *1984*, particularly the fictive spaces, have not received sufficient attention by geographers although it has been a popular topic of research among scholars within other disciplines (e.g. literary critics, political researchers and historians such as Vaninskaya, 2008; McLaughlin, 2007). As I consider the geopolitical spaces of the readers in this study, I explore the effects of the readers' spatiotemporal and geopolitical positioning on their responses and address an area that needs further research in literary study (see Section 4.3). One of the main reasons why I chose *1984* as one of the texts in this thesis is its popularity among readers worldwide, which means access to a rich online database of 'real' and natural reader response data as well as an opportunity to expand this study in the future to include a wider audience from more diverse geopolitical backgrounds using the same approach. The following section outlines the data collection and analysis procedures followed in this chapter.

4.2 The Readers of *1984*

In this chapter, I illustrate how I collected and analysed the data in this study. Initially, the data included *Twitter* posts collected over a three-month period during early 2017, in addition to the *Goodreads* reviews. However, due to the huge amount of *Twitter* data (45,000 Tweets) as well as to the extreme brevity and the amount of redundancy on the *Twitter* posts, it was rendered unsuitable for the study at that stage. *Goodreads* was, therefore, decided upon as a reading platform that offers richer and more elaborate responses.

When the data was collected in 2017, *Goodreads* had very limited options to sort or filter what reviews appear on the page. In order to control the data and link as many reviews as possible to their geopolitical spaces or orientations, I decided to explore two groups of reviews: Arabic vs English. By doing so, I was able to situate part of the reader discourse

within its spatiotemporal or geopolitical contexts. However, since the updated features on *Goodreads* only allowed filtering the reviews by their languages later in 2019, I opted to re-collect the data that was initially collected for a more effective navigation through the reviews and also to include more up-to-date reviews in the study. One of my main concerns during this data collection was to avoid being affected by any aspect of my data selection process. With keeping this in mind, all the selected and eliminated responses within each group were re-assessed to confirm that they were strictly based on the three criteria adopted in the initial selection: elaboration, authenticity, and the inclusion of a political or socio-political content regardless of whether this is agreeable or unagreeable to the researcher. This process ensured that none of the deselected responses met these three criteria.

In this process, the data was collected by navigating through 10 pages of *Goodreads* reviews for each language group. With each page showing 30 reviews, the total number of reviews was 600. These reviews were then filtered based on relevance and content, focusing on elaborate reviews and excluding those that were too broad or only commented on the book as being good or bad, for example. In this process While it was easy to associate the Arabic reviews with a particular geopolitical orientation, this was not simply the case with the English group, English being an international language and widely used by people from different backgrounds. Therefore, special care was given to the selection process of the English reviews in order to only include those which implied Western cultures, politics or societies or pointed towards being situated in them.

The high rating of *1984* on *Goodreads* overall (see figure 2) is also reflected in the selected data as most of the selected reviews rated the novel 4 or 5 stars (see table 4), although the scoring was not a criterion in the data collection.

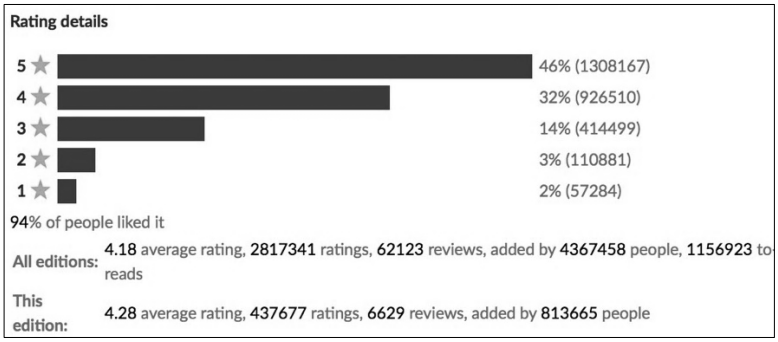


Figure 2 Rating of Orwell's 1984 on Goodreads (2019)

The final number of the selected data was 30 reviews from each language. A total of 60 reviews were imported into NVivo (2019) which automatically arranged the reviews in alphabetical order by their usernames. The Arabic reviews were first translated by myself then crosschecked by an independent translator before qualitatively analysing them on NVivo. The reviews were then coded into thematic tags or nodes. This initial coding resulted in a large number of tags which involved some redundancy and overlapping as this process involved creating the tags along the initial coding process. The following table illustrates the initial tags which and their descriptions as follows:

No.	Initial Tags	Description	Arabic sources	English sources
1	Egocentric mapping	Projecting Self	27	11
2	Allocentric mapping	Projecting Other	6	14
3	Text	Discussing the writing	12	25
4	Knowledge, power, and deception	Direct references to knowledge and ignorance and their implications in the state	16	10
5	identification	Responses showing identifying with the text or the characters	15	8
6	Directionality (TW to DW)	Used to code bottom-up projections of the TW on DW rather than opposite	16	3
7	Opinion	Opinions about the text	7	10
8	Fear	Responses which indicated fear	6	10
9	Comparison	Any comparisons made	5	10
10	Big Brother	Any reference to Big Brother	9	5
11	The gaze	Pointing to the gaze or to surveillance in general	9	5
12	History	Any historical references	5	8
13	Sentimentality	Showing emotions or emotional thoughts	7	6
14	2nd person	Use of second-person pronoun	11	2
15	Egypt	References to Egypt	12	0
16	Arab	To the Arab world or Arab countries	8	2
17	USA	To the USA	1	8
18	Spatial positioning	Pointing out the physical positioning of reader	5	4
19	Fictive vs real geographies	Comparing the geography in the text to actual spaces	6	3
20	God	References to god or religion	8	0
21	Winston	Discussing the character of Winston	7	1
22	2+2=5	Discussing 2+2=5	5	2
23	Political stance	Direct statements of political opinions	2	2
24	Empathy and sympathy	Responses showing empathy or sympathy	1	3
25	Assimilation	Defending the state in 1984 or justifying it	2	0

Table 2 Primary tags for the Goodreads reviews of 1984

The alphabetical arrangement of the reviews on NVivo assured that the reviews were not classified by their language group and were also used to avoid any bias based on group

affiliation on my part during the coding process which may affect the tagging. The initial tags were then revised to eliminate redundant nodes or duplicates and combine overlapping tags into umbrella ones. In the primary tagging, two general *projection* tags were created: *allocentric mapping* and *egocentric mapping* as illustrated in the table above. However, as I coded the data, I noticed that there were different patterns of mappings under the *egocentric mapping* group. As a result, children-tags or nodes were created and the 'egocentric mapping' tag was divided into *general*, *personal*, and *societal* tags in the final tagging. The Arabic responses coded under these tags were significantly more frequent than the English reviews, with the 'societal egocentric mapping' being the most tagged among the three sub-tags. The following table describes the *mapping* tags and the new sub-tags that emerged under the *egocentric mapping* tag:

Tag	Children Tags	Description
Allocentric mapping	-	Responses which projected the text-world onto Other (e.g. other nation(s), people, country, society).
Egocentric mapping	General	Responses which referred to an inclusive unspecified Self (often used the 1st person plural pronoun *we* without identifying who it refers to).
	Personal	Responses which drew on personal experiences/memories or projected them onto the text-world or vice versa
	societal	When the reader projected his or her own society onto the text-world or vice versa.

Table 3 The mapping children tags added to the final tagging

Following this, the reviews were renamed using a coding system to identify and anonymise the participants with regards to their groups as illustrated in table 4. The Arabic reviews were coded from Ar1 to Ar30, and the English reviews from En1 to En30. The tables also indicate the gender of the participant as suggested by their profiles, the year they published their reviews, and their *Goodreads* ratings as follows:

Participant	Gender	Year	Rating
Ar1	Male	2015	5
Ar2	Male	2014	4
Ar3	Male	2011	5
Ar4	Female	2011	5
Ar5	Female	2019	5
Ar6	Male	2014	5
Ar7	Female	2014	5
Ar8	Female	2012	5
Ar9	Female	2012	5
Ar10	Male	2012	3
Ar11	Female	2012	4
Ar12	Male	2014	5
Ar13	Male	2011	5
Ar14	Male	2017	4
Ar15	Male	2015	4
Ar16	Male	2013	5
Ar17	Male	2016	4
Ar18	Male	2016	4
Ar19	Female	2010	5
Ar20	Female	2015	5
Ar21	Male	2011	4
Ar22	Female	2014	5
Ar23	Female	2019	5
Ar24	Female	2014	5
Ar25	Female	2015	4
Ar26	Male	2017	5
Ar27	Female	2018	5
Ar28	Female	2017	5
Ar29	Male	2019	3
Ar30	Female	2014	5

Participant	Gender	Year	Rating
En1	Female	2008	5
En2	Female	2017	5
En3	Female	2008	3
En4	Female	2014	4
En5	Female	2008-2017	4
En6	Female	2010	5
En7	-	2011	4
En8	Male	2017	4
En9	Male	2017	5
En10	Male	2007	5
En11	Male	2017	5
En12	Female	2017	5
En13	Female	2016	5
En14	Female	2019	4
En15	Male	2013	5
En16	Male	2016	4
En17	Female	2010	5
En18	-	2017	4
En19	Female	2013	5
En20	Female	2011	4
En21	Female	2017	4
En22	Female	2016	4
En23	Female	2018	5
En24	Female	2011	5
En25	Male	2014	5
En26	Female	2015	4
En27	Female	2012	4
En28	Female	2016	4
En29	Male?	2010	4
En30	Male	2014	4

Table 4 The Arabic vs English Goodreads reviews

Note that that the year of publishing for En5 is marked (2008-2017) as the initial response was made in 2008 but the reviewer also edited the review in 2017.

Table 5 shows the final tags and the number of sources and references for each group in order of frequency. I, however, gathered the mapping tags at the top of the table so they are easy to compare. Due to the space limitations and the large amount of data in this section, I will approach these tags through four main thematic discussions in section 4.4 as illustrated under the *Discussion Groups* column in Table 5. Some of the tags in the initial tagging illustrated in Table 2 have been removed for the following reasons:

- *political stance*: repetitive and overlapping
- *empathy and sympathy*: included under sentimentality
- *spatial positioning*: included under the mapping tags
- *comparison*: included under the mapping tags.

No.	Final tags	Arabic sources	English sources	Discussion Groups
1	Egocentric societal	27	13	• Opinions between text and context • Mapping: between Self and Other • Power, knowledge and deception between fiction and reality • God, power and the gaze
2	Egocentric personal	14	7	
3	Egocentric general	13	8	
4	Allocentric mapping	6	14	
5	Knowledge, power, and deception	16	10	
6	Directionality (TW to DW)	16	3	
7	identification	15	8	
8	Text	12	25	
9	Egypt	12	0	
10	Second-person	11	2	
11	Big Brother	9	5	
12	The gaze	9	5	
13	Arab	8	2	
14	God	8	0	
15	opinion	7	10	
16	Sentimentality	7	6	
17	Winston	7	1	
18	Fear	6	10	
19	Fictive vs real geographies	6	3	
20	Comparison	5	10	
21	History	5	8	
22	2+2=5	5	2	
23	Assimilation	2	0	
24	USA	1	8	

Table 5 The final tags for online reviews of 1984

In the reader response analysis in section 4.4, linguistic units (e.g. tenses, modal expressions, pronouns, and prepositional phrases) and stylistic features at the sentence level (e.g. the use of deixis and word choice) will be explored as prompts to positioning in addition to the readers' projected times and spaces. The contextual propositions implied in the readers' responses are looked into as indicators to the discourse-world knowledge of the readers and how they project aspects of totalitarianism and power relations from the actual world onto the text or vice versa. As the responses are explored and situated within their geopolitical and socio-political contexts, incorporating CDA into my CTWT helps in exploring the readers' representations of power and power relations in their discourses. While I look into how the literary text itself or its propositions impact the readers' projections in terms of who or what is projected onto what, the directions of such projections (text- to discourse world or vice versa) are also explored in correspondence to power relations.

Interestingly, the data in this study show that readers, in general, are likely to project into the novel regardless of their geopolitical orientations or backgrounds and whether the reviews pointed towards an autocratic or democratic geopolitical space. Most of the reviews which pointed out to totalitarianism, projected either Self or Other, or both, on the text-world. The discourse-world knowledge brought into the text-world reflected either the egocentric and/or allocentric knowledge of the reader, but how these are shared by the reader could reveal more about their positioning and stances than the discourse explicitly state. How these

accounts correspond with the readers' spatiotemporal or geopolitical and socio-political context and reflect in their discourses is what I will explore in the following sections.

4.3 Fictive vs Real Geographies

As briefly pointed out in Sections 4.1 and 4.2, the three superpowers of *1984*, Oceania, Eurasia and Eastasia, are in a dynamic and interchanging power relationship with one another. Oceania's internal policies are largely shaped by its interchanging enemy/ally relationships with the other two powers; however, it is the disputed area which these three superpowers fight for that seems to be static in *1984*. As the map in Figure 3 below shows, these areas include most of the Arab world, India, and some East-Asian countries like Indonesia. In this map, inspired by an illustration available on the public domain (MichealsProgramming, 2008), the geopolitical map of *1984* is reflected based on the description in the novel.



Figure 3 World Map of 1984

Many of these spaces, especially the Arab world, formed part of the disputed areas of the post-World War II period and were the centre of imperial and colonial interests in the region. This might have actually been intentionally reflected by Orwell in *1984*. Interestingly, *1984* likely represents different things to different readers or reader groups. The different spatiotemporal locations of the readers, and hence the social, cultural and geopolitical spaces of the readers' may be significant to the way they interpret and project onto the text or use the text to interpret or re-evaluate discourse-world knowledge.

Kaal (2012: 1) argues that 'discourse spaces suggest boundaries that give structure to the way we think and feel about the complex world we experience.' Kaal (2012: 1) also hypothesises that 'This cross-over of real space and subjective mental space links attitude with the real time and space in which we share knowledge and experiences', hence the idea that the spatiotemporal positioning of the reader is correlated to their attitudinal responses towards political discourse in literature. Readers' discourse worlds in this research are, therefore, explored as complex and peculiar pairings of time and space, which in their turn determine the nature of society, culture, and the political systems that exist within a particular society. Such positionality shapes readerly perspectives, not only in the way readers perceive the world, but, more importantly, in how they represent these perspectives (out to the world) through discourse; hence this research's interest in spatial representations in readers' response as relevant to, or reflective of, spatial cognition (see Levinson, 2003).

Two very interesting spaces that appeared frequently in the data were Egypt and USA. These two examples were, therefore, more closely explored. As I explored all the responses in the contexts in which they appeared and which they mention, it was of necessity to shed more light on the political circumstances accompanying these two examples. As such, the temporal settings during which the reviews were published as well as those they refer to were further highlighted.

In 2017, following an interview with Trump's adviser Kellyanne Conway, *1984* hit number one on Amazon best-sellers in the United States. The story began when the White House press secretary, Sean Spicer made a false statement arguing that Trump's inauguration drew the largest audience for an inauguration in the history of the United States. Photos and statistics, however, showing the contrary, drew huge criticism against Spicer's comments and Trump's party. Ironically, Trump's senior adviser, Kellyanne Conway, later appeared on TV defending Spicer's claims arguing that they were not lies but 'alternative facts'. This drew further criticism from the public, with many responses on social media referring to the situation as Orwellian and that it alarmingly marks a new era for Americans. The rise in *1984* book sales was reported in many news articles, including *The New York Times* (Rutenberg, 2017), *The Guardian* (Abramson, 2017), *The Washington Post* (Blake, 2017) and *Independent* (Revesz, 2017).

This link between the American political scene and Orwell's *1984* could be paralleled to an incident which happened in Egypt in 2014 and which also instigated a wide interest in the book in Egypt and a rise of the book sales. *Egypt Independent* (2014), in its Nov 9th issue, wrote about the arrest of an undergraduate in Cairo University for the possession of Orwell's

1984 (along with other 'suspicious' items which are, according to the news article, 'two cell phones without batteries, two USB drives, a hard disk and a copy of the novel 1984'). Other sources like *Mada Masr* (2014) reported that the police denied that the student was arrested for the possession of the novel and that he was actually arrested for filming security forces camping outside the University. *Egypt Independent* later on the 25th of the same month published an article entitled, "Student arrest over Orwell's *1984* a bonanza for booksellers". The article discussed the soaring sales of the book and that publishers had to print new editions due to the high demand. The incident, like its American counterpart went viral among social media users, especially on *Facebook* and *Twitter*, and it was referred to in some of the explored *Goodreads* reviews.

As 'Egypt' frequently emerged as an example in the Arabic reviews, I will highlight the political contexts in which some of the responses discussed and explains the crucial timing of the student's arrest in the incident mentioned above which is also the period most of the reviews refer to. The examples in the responses tagged in the *personal* or *societal mapping* tags, unlike in the case of North Korea, come from an insider's perspective. In the case of North Korea, almost all speculations come from outside the North Korean geopolitical space and typically from 'outsiders' whose accounts are hard to verify. The data here do not only offer book reviews, but more importantly in this study, accounts coming from politically charged spatiotemporal locations, such as Egypt and other Arab countries especially post-2011. This allows an exploration of readers responses from within the society itself, reflecting on their own experiences, giving their opinions, making comparisons or even rejecting them. Such accounts also allowed me to explore the stylistic, and linguistic features in reader response that may reflect and highlight some of the interpretations and stances with regards to their geopolitical orientations of the readers.

Egypt was among the Arab countries affected by the series of revolutions that took over the Arab world (i.e. the Arab spring). The revolution in Egypt in 2011 was initiated by youth movements that aimed for social and political reformations in the country. These resulted in the resignation of president Mubarek who ruled the country for over three decades and for the first democratic elections to take place in 2012. The elections were won by ex-president Mohamad Morsi who was affiliate of the Muslim Brotherhood Party (i.e. *The Brotherhood).* Interestingly, this political group, which was announced a terrorist organisation by a number of Arab countries like Saudi Arabia and UAE, has the same name of the opposition party in *1984*, (i.e. The Brotherhood). Elected president, Morsi, was soon ousted under the coup d'état of General El-Sisi and imprisoned until his death in 2019. Many

youths of affiliation to the Brotherhood were imprisoned, shot or even disappeared during riots against the coup d'état while there was also news of students who were expelled from university for their political orientation in favour of the party.

The Arab world, in general, has been going through a lot of political upheavals in the past 15 to 20 years in addition to decades of instability due to the imperialistic interests in the region, colonialism, occupation, and the political consequences of the two World Wars, which significantly led to the current geopolitical map in the region and to decades of post-independence dictatorships in many of these countries. Therefore, looking into contemporary Arab readers' responses is important in this study in order to explore whether and how they project their own geopolitical positioning on the text-worlds of *1984*.

4.4 The Data Analysis

In this section, I explore the differences and similarities between the two reader groups to highlight how the text impacts different readers of different socio-political or geopolitical orientations to project their discourse-world knowledge onto the text or vice versa, and whether any patterns emerge. The data reveals how readers, even those from democratic societies, see that their policies are manipulated to normalise surveillance and how political and social control act in comparison to totalitarian regimes in third world governments, as pointed out in some of the Arabic reviews. I argue that the readers' geopolitical orientations, and where they are physically positioned or affiliated, shape how truths are represented in the reviews and how straightforward or indirect these reviews and criticisms are. For the limitation of space in this thesis, I will focus on the tags most relevant to my research questions. The times in which the reviews were published and the spaces the readers refer to in their reviews were taken in consideration in the analysis. These are, furthermore, looked into with regards to the readers' use of language, in order to investigate whether and how these spatiotemporal positioning or geopolitical orientation of the readers impact the way they position themselves in their own projections or parallel discourses.

4.4.1 Readers' Responses Between Text and Context

The *Goodreads* reviews, overall, seemed to associate the value of *1984* with the negative feelings it induces, for example, the following responses:

- A shocking novel that shakes the conscious and subconscious of anyone who reads it, this novel that constituted the climax of Orwell's genius and his influence on global awareness and modern history (Ar3)
- Genius, insightful, haunting (En2)
- I wonder if there is someone who has read 1984 and has not felt angry and helpless. It is a good book (En9)

In the tags dedicated to the readers' opinions about the text in general (i.e. *opinion*) and the elaboration on the text in terms of its writing or style (i.e. *text*), the Arabic reviews were noticeably less in number than the English reviews. They were also less defined and less clearly stated than the English ones as they seem to focus more on the reading experience and the feeling it induced rather than on text as a material or its literary value. Ar4 and Ar5, for example, describe the novel as a prophecy and pointed out the similarities between the text-world and their spaces.

- This novel represents a prophecy based on the past, the making of the pharaoh or the god and worshiping him without any rational thought, and even punishing anyone who tries to rethink the party's declarations! The monitoring screens which are spread in our societies, not the way it's depicted in the novel but very similar nonetheless, the watchman who not only monitoring what you utter but also what you think of, or say in you sleep, for there is nothing which a man says that is not grounded in his subconscious! (Ar4)

- For me, this book is a prophecy of the future! It is just unbelievable how the events of a book published in 1949 are happening now in 2019! My mind can't believe what it read??! (Ar5)

Also, Ar10 attributed his initial 5-star rating to his position as a Syrian struggling under a totalitarian regime. This participant elaborated on his rating and how it changed eventually to 3 stars after he read that Orwell might have been a British spy. The change of the rating the participant scored the text was eventually not fully based on the reading experience but rather developed sometime after the reading and is therefore an evaluation at the discourse-world level. This comment appeared under the tag 'personal egocentric mapping' as follows:

- I totally remember the feeling I had when I first read this novel 4 years ago, especially since this novel realistically describes the totalitarian are oppressive regimes. I, being like the rest of Syrians under the oppressive totalitarian rule, was fascinated by this novel because it describes our situation one way or another. Up to this point, I would give it 5 stars. […] There are a lot of projections in the novel on our reality; if only Orwell wasn't a spy, I would have rated it 5 stars… (Ar10)

I had found that when the Arabic reviews projected the text-world onto their spaces, less focus was given to the text as a material. The boundaries between the text-world and the actual world of the reader became very fuzzy or almost non-existent. In some of these cases Winston becomes a *you* addressee (e.g. Ar8 below) and Big Brother is given a particular identity (e.g. Ar2). It is as if the reality of the text-world and its resemblance to the actual world overshadows the text as a fiction. This is also reflected in the overall sense of bitterness and frustration that is significantly more prominent in the Arabic reviews (e.g., Ar2, Ar3, Ar6, Ar7, Ar8, Ar10, Ar12, Ar25, Ar26, Ar29). Although this feeling of bitterness was not tagged separately, it emerged within other tags, mostly within the tag 'societal egocentric mapping' for example:

- Tell me, Orwell. How delicious this pain in your talk, and how delicious is the bleeding/dripping pain of knowledge. War is peace: What shall I do? Write about myself, my country or Winston? Who shall I start with? (Ar8)

- Big Brother is every dictator who thought of himself as god… he is Hitler, he is Mouslini, He is Abdul-Nasser. He is Saddam Husain, he is Hafiz el-Assad and his son, he is Stalin, Tito, Franko, Salazar, and others and others... He is every ruler who made of his authority an idol to be worshiped by the people... This is the time of every backward society which have accepted to be taken to the times of ignorance and retardation of *1984* (Ar2)

In the tag 'opinion' which included comments about the work itself or its reading, (Ar17) wrote:

- I was accompanied with a very melancholic atmosphere while reading this novel. It was very dark and rainy that I felt I was in London facing Trafalgar square. I felt I was in Oceania, as if I saw Winston, but the telescreens weren't there. Do you think it's there? The gloominess of the weather outside was even more intensified by the reading, I might actually not see other days as dark as those when I read *1984*! (Ar7)

The above response by Ar7 reflects a gradual transportation (see Gerrig, 1993) into the world of *1984* experienced by the reader. The reader's transportation starts off with a feeling that he was 'in London facing Trafalgar square', then feeling that he was in Oceania, and finally seeing Winston. But it was initiated by an identification of the emotional atmosphere of the text-world with the weather in the reader's space. The weather description then smoothly slips into an emotional stance where the reader is transported back to the text-world. The reader, however, is also aware he is not actually really in Oceania, as there were no telescreens and that his experience was intensified by the weather. As the reader is

transferred in time and space to Oceania/1984, his projection into the text-world of *1984* is clear as he wonders about the gaze of the telescreen in his projected space. Projecting the text-world onto the reader's actual world is depicted in the reader's identifying the weather in his actual space with that of 1984's London/Oceania: 'The gloominess of the weather outside was even more intensified by the reading'. This quote exemplifies the bottom-up notion of the reader's mental representations or projections as it impacts the reader's perspective of his discourse-world and space rather than the reverse. The reader's immersion in the text-world is indicated through the strong presence of the reader's Self in his response through the use of the first-person pronoun suffixes in Arabic translated to *I* in the English translations. This review was thus also coded under the tags, *identification*, *personal mapping*, and *the gaze*. The atmosphere of the text-world of *1984* also emerged in some of the English reviews which, like the Arabic review discussed above, express the cold, dark and gloomy world of *1984*, for example:

- This is a grey, cold book. Even the lust and passion it contains is chilling (En5)
- It was depressing, dark and hopeless.
  This book is bleak, lifeless, frightening, disturbing and extraordinary (En30)

While in this example the text-world casts its dark and gloomy atmosphere on the reader's discourse-world, other examples discussed in 4.4.2 show more sophisticated projections indicating this reverse directionality.

4.4.2 Mapping: Between Self and Other

Many of the Arabic responses under the mapping tags cooccurred in the tag *text-world to discourse-world.* This tag referred to the readers' use of the text-world to understand or explain political or social matters in their actual world rather than try to interpret the text using the text-world. For example, Ar3 wrote:

- There are synonyms to Orwell's big brother in our current Arab culture (for example: the brother Colonel [referring to Gaddafi], the immortal leader, the needed leader, or the young president [Al-Assad]!) This difference in naming is brilliant in the tragic agreement of "Oceania" with countries such as, Syria, Iraq, Libya, Tunisia and Egypt ... and the rest of our revolutionary regimes that have eaten us up and crushed us for decades. This consensus in the psychology of tyranny, the creation of the herd culture, and the erecting of the idol for the masses, directs the people's anger towards the

direction that pleases the "big brother". This consensus in the concept of "truth" that all totalitarian regimes play on to summarize the country, its history, culture, civilization, and its wars and peace in the collective mindset in the ruling party and its highest idol. (I here recall slogans such as: Saddam's Iraq, or Al-Assad's Syria!!)

The responses under the *text-world to discourse-world* tag, though projected onto actual-world societies in both language groups, were more thematic and less precise in terms of projections in the English responses than in the Arabic ones. For example, while the Arabic responses under this tag (e.g., Ar2, Ar.3) named particular Arab societies and leaders the English responses seem to focus more on the political concept (e.g., democracy, power, control, political rights) than projecting on particular models or leaders (e.g., En.25, En.30). From these results, it seems that where the reader's context is very representative of the text-world, the boundaries between the text-world and discourse-world tend disseminate in the responses and the text world is discussed more as a reality than a fiction or a literary material. Ar3's review dated 2011, reflects the rise of the Arab revolutions around that time and that critical period in the Arab world. This reality is predominant in the reader's review and reflects a frustration with the troubles which took over the Arab world. This intensity is rather absent in the English reviews under this tag. Let us, for example, look at the following response from 2014:

- Democracy is fragile, and one of the main lessons of this book is that we should be always wary of giving any entity too much power or control - just look as an example at the Big Brother activities by the NSA in post-9/11 America, tramping so shamelessly on individual rights and international laws and treaties in the USA and especially abroad. *(En25)*

This response was also tagged under *general egocentric mapping* which was the most frequently used among the Arabic and the English reviews and interestingly almost at a similar frequency in both groups. This tag was created for projections and mappings which are neither classified as allocentric or egocentric, or which do not point clearly to 'Self' or 'Other', as it is either too general or ambiguous, for example:

- I believe every single person who had read this book recognized some similarities between the plot and the societies nowadays. It's a cold and cruel vision of the world in which people can be forgiven for hating and violence... Does controlling the truth and history enable us to control how other people think? Who is the real enemy? Is it a few sociopaths who control everything or the rest of us when we act like sheep? It

brings up the everlasting dilemma - was Hitler really the one to blame or 90% of Germans who voted for him? (En30)

- Big Brother is every dictator who thought himself a god in human history: he is Hitler, he is Mussolini, He is Abdul-Nasser. He is Saddam Husain, he is Hafiz El-Assad and his son; he is Stalin, Tito, Franko, Salazar, and others and others. He is every ruler who made of his authority an idol to be worshiped by the people... This is the time of every backward society which have accepted to be taken to the times of ignorance and retardation of 1984… (Ar2)

- As for true authoritarian dictatorships, they aim to make their people loyal slaves through belief rather than just practice. It is only the authority that they are after and strive to preserve. they would forsake everything just to maintain it. And this wouldn't happen without having a majority of people that are ignorant, poor, and sick! (Ar7)

- History is written by the powerful. The history of war and peace and the enmities between peoples and minorities among them is created through misinformation. If we go back to the place where changing history takes place, we see that ordinary people change words and dates in specific sentences where there is not much known about their contexts or the dangers which lie in these changes. […] If we project this model on our modern time, global companies which operate through (offshoring) apply the same principle. The individual applies some basic procedures that he would master with repetition, however he would not be able to encompass the final product (e.g. car, plane, tank), even if he continued doing this for 100 years. (Ar1)

Interestingly, parallel to the raise in book sales that accompanied the American and Egyptian incidents mentioned in 4.3, the data on Goodreads also showed a higher number of reviews in 2014 and 2017. Some of the reviews even referred to these incidents, for example:

- "I was lucky to have read it before it has become a trend following the news of the arrest of a university student for possessing the book!" (Ar6, 2014)

- I had decided to read this novel last April, but I was preoccupied with other novels until I read the news of the arrest of a young man because of possessing the novel, the thing which encouraged me to start reading (Ar12, 2014)

- […] Do not read this novel in public if you live in a dictatorial country. 1984 is a book that has been banned in some countries for its political views. In fact, a university student was arrested for carrying the book in his bag! (Ar23, 2019)

- On 20 January 2017, Donald Trump was inaugurated as President of the USA. He campaigned in the style of an autocratic, narcissistic demagogue. He had a long track record of flagrantly denying obvious, provable truths, even on trivial matters. The day after numerous photos and other measures showed unimpressive attendance at his inauguration, rather than blame poor weather or practical and financial difficulties of travel, Sean Spicer, White House Press Secretary flat-out denied realistic estimates,

refused to take questions, and threatened to crack down on the press. The resulting furore led to Kellyanne Conway, a Trump Strategist, defended him, saying he had merely presented "Alternative Facts" (En5, 2017)

- Orwell's world turn against each other, wary of those from other countries or with a way of life different to their own, does any of that sound familiar? Scarily so, I would suggest. Alternative facts, anyone? (En23, 2018)

In Ar2's comment, which appeared under the tags *Egypt*, 'egocentric societal mapping' and also the tag 'text-world to discourse', the reviewer wrote:

- Whenever you see president El-sisi's photographs (God save him) in the streets, remember Big Brother, and when you see the Egyptian media, remember this novel and the brain-washing exercised over us. Egyptian instructions nowadays are granting privileges to those who inform on "terrorists", such as job opportunities and such things. This simply means that with a filthy letter you could easily harm your neighbour who you are not in good terms with, or you can get your colleague at work who is competing against you imprisoned. […] This is the novel that could get us all imprisoned under the accusation of rebelling against the governor and his authority... this is the novel whose owner would be jailed (not in Russia or somewhere like this) but in Egypt! (Ar2)

The tag *second-person* appeared specifically during the coding of the Arabic reviews as addressing a text-world enactor in a second person pronoun stood out in the data. The strong sense of immersion in the text-world by the Arabic readers is reflected in their use of pronouns. I have recognised a frequent addressing of Orwell or Winston in the Arabic reviews using the second-person pronoun *you* as if addressing someone at the same discourse level as the reader. In such accounts, the narrator and Winston become more actual world figures rather than fictional characters, for example:

- Tell me about oppression, enslavement and humiliation, then tell me the details of undermining the human being. Tell me much and elaborate so that I could make sense of this destruction, so that I absorb it […] so that I may learn something of benefit before I leave this miserable world. Tell me, Orwell. How delicious this pain in your talk, and how delicious is the bleeding/dripping pain of knowledge (Ar8)

- Dear Winston: Please note that I still carry all reverence and respect to you, even after reading the last lines in the novel, and after your famous words "it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother" I understand what it means to be tormented and deceived this way. You are, after all, human, or to be more precise: a human's reflections on the pages of a novel. The reason for my respect for you is not personal, not for some reason in you, or because I did not think there was anything wrong with

> your human weakness winning over in the end, but because I was destined to live at a later time from you, and I was allowed to see others who are absolutely worthless claim the titles of fighters or militants... You wouldn't believe, my dear Winston, just listening to them will make you sick! No, Winston, you are better than them even if your weakness defeated you! you are the best! (Ar13)

Addressing the implied author (i.e., directing the speech towards Orwell in the review), or the main character -Winston- in the second-person pronoun was unique to the Arabic group and did not emerge in the English data at all. I attribute this feature to the Arab readers' immersion and identification with the text and characters as a result of how realistic and relevant the text is to the Arab context, such that it might seem less of a dramatization than a depiction to the Arab reader as Ar19 indicates:

- Orwell presents the policies of oppression and dictatorships in metaphorical and dramatic template. Even if you thought for a second that this is an exaggerated dramatization, you'll admit after two minutes of thinking that these strategies have happened or is happening, however, our reception of it differs (Ar19)

4.4.3 Power, Knowledge and Deception

In this section, I discuss the theme of knowledge and ignorance that emerged in the data analysis. In order to discuss these notions with regards to the power dynamics that they create, I will be highlighting the tags: *history*, *knowledge, power and deception, fictive vs real geographies*, and *2+2=5*.

In the *history* tag I coded the comments which mention history or historical events. *History*, in most of these responses emerged as a debatable and unreliable source. This notion https://shopgossamer.com/collections/all/products/1960s-lavender-sequined-cheongsam-scame up referring to the fabrication of history in the Ministry of Truth in the novel. The fabrications of truths in *1984* is compared to what the participants see as parallel situations in the actual world, though not as explicit as it appears in the story. Ar1's comment below, for example, generally refer to the idea of history being used as a tool, while Ar19 discusses it from a personal perspective:

- History is written by the powerful. The history of war and peace and the enmities between peoples and minorities among them is created through misinformation. (Ar1)

- I lost faith in most of what is written in history for anyone could say what they want and lie for their own advantage (Ar19)

As Foucault (1977) explains, knowledge systems construct power relationships and become established as common sense. History is always told from the perspective of those in power, while marginalized voices remain excluded within history. Questioning history as a construction enables the reader to explore alternate voices or perspectives when it comes to knowledge. This is also discerned in the tag *knowledge, Power and deception*, for example:

- This novel brings up a few questions. Does controlling the truth and history enable us to control how other people think? Who is the real enemy? (En30)

Also, within the *power, knowledge and deception* tag, the concept of propaganda within the media and decontextualized information emerge, for example:

- Isn't this some rampant ignorance and a power granted to the enemies, occupying the youth with all trivial matter (Ar1)

This quote points out to knowledge and deception as employed tools in power relations and the crucial role which the media play with this regard. The role of the media in distracting people from social justice issues was, for example, explored by Postman (1986), who pointed out that small chunks of decontextualized information, as well as a focus on celebrity culture, often takes attention away from injustices which appear within the world. The *1984* slogan 'ignorance is strength' speaks strongly here. The strength is given to oppressive discourses or to a state which might maintain these discourses through controlling the media. What truths are to be released to the masses and what are to be hidden, if at all 'truths', serve particular aims or agenda for those in control. These are maintained, but also could be shifted or reversed, as long as the people remain unaware of social injustices and oppressive structures and as long as these truths serve the current aim of the state or the party in control. It is, however, those voices that are continually missing from mainstream media discourse which enable injustices to continue. In addition, a world of 'fake news' increases the awareness that what we hear and learn about the world may not be the most accurate, enabling questions and a deeper form of reflexivity. By questioning the messages, we hear every day and exploring who gets to speak, who is spoken about or for but never with, and who the intended audience may be, we are able to give deeper reflexivity to media discourse (see Parker, 1992). This

control of the minds of the masses through power and control of knowledge and mainstream media is reflected in both groups. Ar18, quoted below, points out the deliberate attempts to stop the people from thinking as thought is such a dangerous and powerful thing that it needs to be killed:

- The matter is simple, then. If you want control, kill the thought. Shut the door to anything which would lead the people to think. You can't? Great, then create an imaginary enemy. Not enough? Lie. (Ar18)

It is through the construction of a threat that a nation state or society may turn attention away from current injustices. As Anderson (1991) states, it is through claiming that 'others' are a threat to the nation that it is possible to overlook inequalities already present inside of the nation. This idea is reflected in many of the reviews which pick up on a conspiracy of the state through surveillance, deception, propaganda and the making of 'alternative' realities, specifically under the tag of *power, knowledge and deception*. For example, Ar26 and En25 make the following comments respectively:

- When Julia told Winston that the war against Eurasia is made by the party and its propagandists and it is not real and that the missiles that fall on their heads daily were fired by the government, for no reason other than to keep the people in a state of panic and need for someone to protect them. This is the same frequent scene of fake bombings, dismantling explosives and bombing Churches. (Ar26)

- What I also found very fascinating in the book is the analysis of the distinguishing features of the tyrannical society: in order to exert control over the lives of the citizen, you have to check and stop freedom of thought and scientific progress (the war on science currently waged by some powerful political circles in the USA comes to mind), and you have to inspire fear, hatred and nationalism. (En25)

Understanding the roles of dictatorships and autocracies is crucial to exploring and understanding discourses of social injustice. Accepting the ranks of the social power ladder for example has led to power disparities in societies, which once founded, are hard to deconstruct. Similarly, the discourse that accepts the concentration of power in the hand of a privileged group, make power disparities become the norm while imbalances which take part everyday become normalised. The centres of power for a particular nation or on a global level (e.g. Donald Trump or Saddam Hussein, Russians, America) create different discourses of power that changes according to the geopolitical spaces from which those powers are

perceived. Part of what this power entails, is creating certain discourses within their spaces but also getting counter discourses of power in response. For example, although racist shootings were present in America before Donald Trump, Trump's confrontational policy and attitude led to an emphasis on the issues of racial prejudices instead of diverting the attention away from the racial discrimination and/or other injustices still present within American communities. Foucault (1976) argues that it is not politicians or governments themselves who need to be questioned but the social institutions in which power is upheld, and the norms and rituals they create. However, in some societies, the way *truths* had been fed to the people gradually and deliberately has made these injustices sometimes very hard to detect and this is how indoctrination occur. Ar4, for example, points to this concept in the novel as follows:

- Winston failed and the party did not only win in taming Winston but also in making him totally convinced, a duty of the party which O'Brien explained to Winston as not only making the opponents admit their mistakes and say the party's slogans, but also making them fully convinced in what they say, even if it was of something erroneous such as 2+2=5 (Ar4)

In the tag '2+2', readers reflected their exasperation and distress with the idea of twisting unquestionable truths and common sense. Readers question why Winston, who fought against the indoctrination imposed by Big Brother, would in the end embrace everything that Big Brother or the party would say. This leads us to reflect on our current knowledge systems, the questions we ask and the answers we are given. It is only by exploring the limits and the fissures within dominant culture and everything seen to be normal that it is possible to reveal oppressive discourses. These are also pointed out in following comments:

- The end is very tragic. The party not content with just loyalty and obedience, it rather permeates your thought and mind, making up whatever illusions it desires, and wiping out even the basics it doesn't fancy. it makes 2 + 2 = 5 and makes you believes that deep inside you. It makes you love Big Brother genuinely and not that kind of love built on fear (Ar26)

- 2 + 2 = 5 Or four, or fewer or more. It is the dictator party that decides and the public that ruminate. And while those close to the authority publish, some others monitor those who imagine that 2 + 2 = 4 (Ar1)

Foucault (1977) explains that it is not what is questioned which remains threatening, but what remains unquestioned. It is all which remains unconscious which maintains power. We could therefore ask what was Winston conscious of? What was he blind to? What beliefs was he willing to give up in order to fit in or resist persecution? What was he willing to overlook for his own personal comfort? Steyn (2012) speaks of an ignorance contract, where, in order to survive and resist pain, both oppressed and oppressive are willing to ignore social injustices in order to maintain the status quo. Such questions are also reflected in the readers' discourse, for example:

- How far would you let people torture you to give up on what you believe in? How far would he be able to endure to not blame someone for the sake of saving himself? (En20)

In addition to the general sense of frustration and bitterness, the Arabic reviews also reflected a concern with the lack of human dignity, for example:

- it could be said that the 20th century is the time of its fall because it marked that fall of human dignity. A little search will show you how the human being became a Guinea pig, and a slave to science (Ar17)

Foucault (1976) asserts that it is modernity itself and the use of knowledge structures and systems which have created our current social hierarchies and the resulting social injustices which sap the dignity (and even the lives) of some while upholding the privileges of others. Scientific knowledge has upheld racisms, histories of 'other' people have been denied and wars have been fought against 'others'. While dignity should be given to all, it is important to question how indignities have been brought about, and how a combination of traditional knowledge systems and wilful ignorance have led to current indignities (see Foucault, 1976).

The idea of science as serving humanity is thus undermined by it becoming a means of exerting control over the lives of the citizen, by devaluing and degrading the human being by more superior individuals or groups. Science is hence not always constructive. Scientific knowledge, which creates development, has sometimes added to the current social injustices or imbalances. Sociologist de Sousa Santos (2015) points out the myth of science as universal and the importance of embracing situatedness. It has been science itself which has upheld a great many racist practices, even constructed 'race' and created a web of social injustices. (Ar1) for example refers to the power of authorship and associates it with war and deception.

To have the ability to write history is to have the same chance to reinvent, mislead or deceive:

- History is written by the powerful. The history of war and peace and the enmities between peoples and minorities among them is created through misinformation. If we go back to the place where changing history takes place, we see that ordinary people change words and dates in specific sentences where there is not much known about their contexts or the dangers which lie in these changes (Ar1)

Ar1 here makes an interesting comparison between the carless tampering with history even by unqualified individuals to the concept of offshoring in trade and business. Such peculiar examples and projections which the readers provide are very indicative of the reader's particular discourse world knowledge and interests:

- If we project this model on our modern time, global companies which operate through (offshoring) apply the same principle. The individual applies some basic procedures that he would master with repetition, however he would not be able to encompass the final product (e.g. car, plane, tank), even if he continued doing this for a 100 years (Ar1)

4.4.4 God, Power and the Gaze

The idea of the panoptical gaze is also very closely linked to the concept of 'God' or the god-figure. Foucault's (1977) notion of the panoptical gaze or even the character of Big Brother in *1984* are both depictions of the idea of God (especially in the Abrahamic religions), the ever present, omnipotent, watchful entity that is constantly monitoring those on earth to ensure compliance with religious norms or belief systems. It is the gaze itself which seeks to enforce order through discipline and obedience. In *1984*, Winston is under the constant surveillance of the Party or Big Brother through the telescreen. Furthermore, the individual in Oceania is constantly reminded of this gaze as large posters with coloured portraits of Big Brother all around Oceania are made in a way that ensure the gaze is emphasised. This is described vividly and horrifically very early in the novel:

> On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.
>
> (Orwell, 2003: 3)

The idea of surveillance plays a prominent role in *1984* and sets the tone in the text to a great extent. Several responses in the data pointed out the similarity between the telescreens in the novel and monitoring devices they are aware of in their daily lives, for example, the monitoring screens, satellites, and official surveillance over social media. In Foucault's (1977) theory on knowledge systems, Foucault explored how 'the gaze' is used to discipline people into maintaining social norms. Surveillance not only comes in the form of monitors and cameras but also in the form of widely accepted social norms and belief systems adopted as a doctrine by a social, cultural or religious group. Rose (1985) for example, who follows on from Foucault, looked into the 'psy-complex' where behaviours and actions are expected to conform to social norms and structures. The individual is, therefore, subject to many forms of gaze which some of the Arabic reviews reject as playing the role of God (see Ar3, Ar4, Ar21 below).

The quotation from Ar17 in the above section pointed out the degradation of the human in the age of science. Though this response does not elaborate much on the idea, this could be easily related to the power of the gaze from a Godly aspect to a tool used by the state developed by science and technology. Interestingly, in the tag *God* (in which I coded any mention of God or religion in the readers' discourse), there were 8 Arabic sources to 1 English source that mentioned God. This seem to reflect how the idea of God in Arabic societies is more prominent and incorporated in everyday speech than it is in English. It, nonetheless, appeared in various contexts and even metaphorically or to imply sarcasm as in the following responses:

- Whenever you see president El-Sisi's photographs (God save him) in the streets, remember Big Brother… (Ar2)

- "God is Power" This was the party's slogan, and it is also the slogan applied in all totalitarian regimes. *There is no God but authority*. You create what you desire, decide what you desire and do whatever you desire… [my emphasis] (Ar3)

The emphasised part in Ar3's comment above clearly draws on the Islamic declaration of faith slogan, 'there is no God but Allah'. By substituting the word 'Allah' with 'authority', the reviewer emphasises his recognition and rejection of the unnatural Godly role played by the government. This idea of comparing the leader to God also appears in Ar4 and Ar21 as follows:

- This novel represents a prophecy based on the past: the making of the pharaoh or the god and worshiping him without any rational thought… (Ar4)

- God is Power: Syria's God is Bashar alone (Ar21)

Big Brother is more realistically manifested in many Arab readers' worlds which explains the fuzzier boundaries between the text-world and the actual world in the Arab readers' discourse overall. For example, *1984* as a prophecy is compared God's prophecy in Ar28's comment below where the reader projects her faith on the text-world:

- I don't understand how someone who does not believe in God's prophecy would find his/her way *out of* the heart of darkness which this novel creates *inside* you. How relieving it is to know that there is a possible otherworld and the only thing which protects you from an ending like Winston's is your belief in prophecy (Ar28) [emphasis added]

The reader's strong faith is reflected in her discourse as she refers to faith being an armour against the misery of the totalitarian world prophesied by Orwell. The reviewer's projects her own faith on others as she uses of the second-person pronoun *you*, making certain assumptions about what others should experience. The comment above portrays the novel as a spatial entity -a ('heart of darkness') in the reviewer's own words- from which one needs to find the way *out*. However, the rest of the sentence reveals that this 'heart of darkness' is also one which the novel creates '*inside*' the reader. So, this space is not the novel itself but a metaphorical space that is either the world of *1984* or the feeling it provokes. This image aligns with the idea of the text-world in TWT but also offers an insight into the fuzziness in the relation between the text-worlds and discourse worlds in the Arabic responses. For some readers, like Ar28 response above, the resemblance between the text-worlds and their realities or the actual world around them likely dissolves the boundaries between the two world levels as some readers bring text-world enactors into their discourse world, like in the case of addressing Winston in the second- person pronoun previously pointed out.

In the only English review which mentions religion, En27 draws on Christian teachings (which most likely reflects his Christian faith) from a position of a critical reader projecting on the actual world and questioning the hypocrisy in justifying war. The response, however, draws a clear line between the two world-levels as he emphasises that he is only providing an example to understand what Orwell wants to say:

- What about on a bigger scale? Don't Christians speak of loving your neighbour and thou shall not kill? Why then is war okay when it's justified by bringing peace? (This is not a political statement; I'm just using it as an example of what I think Orwell is getting at) (En27)

4.5 Power, the Reader and Bidirectionality

As the data in the above subsections showed, much of the discussed responses attempt to understand particular situations in the actual world using the text-world rather than the opposite. As power relations -in the Foucauldian perspective- shape the discourses that emerge within them, readers' responses may also, in turn, be seen as representations of the power relations they emerge from within, as well as their utterers' positions in these relationships. How the reader responds to power relations in the text is also an outcome of the power relations in the reader's own background or the spatiotemporal spaces they are part of. In the case of *1984*, for example, it seems that the more resemblance the text-world has to the reader's geopolitical spaces, the more power the text-world holds over the reader and the less defined the line between fictive and real becomes. Big Brother, for example, became larger and more impactful than real-life personas. It becomes the prototype, where instead of saying that a particular leader is like Big Brother, the reverse discourse emerges, as when Ar12 comments that 'Big Brother was King Farouk and his police... Abdel Nasser and the centres of power, then Sadat followed by Mubarek…' I, therefore, recognise a reverse effect where besides the readers' spaces impacting the way they interpret and respond to the text, the reverse is also true. When the text touches upon power relations that mimic those in the readers' geopolitical spaces, the readers' perceptions of the power relations around them are also impacted. Such effect was noticed in the responses that referred to aspects of totalitarianism surrounding the reader, more noticeably the Arabic responses. Much of the Arabic data referred to *1984* as more realistic than fictive. Ar17, for example, finds it more informative and realistic than a textbook discussing the history of totalitarianism:

- Orwell has woven a fictive story in this book. It was in the fiction section when I bought it at the bookstore, but what fiction! This book is more realistic than some philosophy books. This novel has made some history and philosophy books a joke! (Ar17)

The bottom-up notion of the readers' projections could be illustrated in the following Ar12's review below. The review which was published in 2014 reveals how the respondent draws on the text-world of *1984* to explain the political scene in his society. Interestingly, this review, among others, reveals the power relations within the reader's socio-political space. The review reflects the readers' spatiotemporal location, how he positions himself, and other readers from the same background as his, in relation to the text-world, and how he hints to current political system in his country:

- Unfortunately, this novel applies to Egypt to a great extent. Big Brother was King Farouk and his police, Abdel Nasser and the centres of power, then Sadat and followed by Mubarek and the state security... Because, you see, in Egypt, people kneel to two Gods, One in heaven and the other on the throne of Egypt, unfortunately. (Ar12)

In this part of Ar12's review, he clearly avoids mentioning El-sisi's name among all the rulers of Egypt in the past century although most of his criticism is directed at his contemporary Egypt. The reviewer's avoidance of mentioning the current president's name while he mentions others reflects his fear of the state as he goes around truth instead of making direct statements. This indirectness of criticism is noticed in most of the Arabic reviews as despite projecting on Arabic societies, they lack the confrontational tone and the precision of blame found in the English reviews, see En5, for example. The deictic use of language in the reviews could reveal the reader's spatiotemporal positioning or the relations between the reader and the events he refers to. In his criticism of the current state of Egypt, the reader relies on his use of deixis rather than providing clear reference of head of state, (e.g. in his suggestion of substituting the novel for walking 'in the streets of Egypt these days'). The deictic implication in 'these days' in a review published in 2014 refers to the time of president El-Sisi. The discourse-world is hence paralleled to the text-world of *1984* and Big Brother becomes the prototype which the reader compares to the rulers of Egypt: the fictional model he uses to measure totalitarianism around him.

- I hope that we get out of this novel soon; although all indications point out that we will be waiting very long before we get out of this novel in which we are living on a daily basis. (Ar12)

Finally, the review also reveals how the reader positions himself and other readers with regards to the novel indicating to the text material becoming more of a spatial entity to

him; one in which he is trapped, and it is not only him alone but also other readers he identifies with.

4.6 The Text-Worlds of *1984*: A Critical Text World Theory Approach

In order to understand how the discourse-world participants, particularly the readers, make sense of the text by constructing text-worlds or mental representations, I will in this section attempt to provide a critical text-world theory analysis of *1984* and refer to some of the corresponding responses.

Understanding the construction of the text-world is crucial because text-worlds have a role in challenging and triggering discourse-world knowledge as well as creating new knowledge. While the readers use discourse-world knowledge to construct text-worlds, text-world, in turn, could encourage self-reflection and give the readers new insights into their discourse-world, hence a bidirectional notion rather than a unidirectional one. Furthermore, while text-worlds are mental representations, the reader's reflections and projections using text-worlds could be seen as mental meta-representations driven by these text-worlds (see Werth, 1999: 103).

1984 features fictive geographies (e.g. Oceania, Eurasia, Eastasia, Airstrip1) and also counterpart spaces that are shared in the actual world, (e.g. London, New York), hence it combines a set of imagined and actual spaces to create the fictive spaces in the story. The familiar locations 'London' and 'New York" are placed in geographical territories which differ, at least in terminology, from their currently known names whether in today's world or at the time the novel was written, (e.g. London as the capital of 'Airstrip One'). London, as it exists in the novel, is not a depiction of the London in the actual world, however, it is a counterpart of it and, therefore, Airstrip One is a counterpart of the UK. Nonetheless, because of the fictive name of *Airstrip One*, the readers cannot verify the ontological presence of Airstrip One in the actual world although they may associate it with London. Interestingly, Orwell's choice of the name 'Airstrip One' conveys the war atmosphere of the time as the world was still living the aftermath of World War II which had just ended four years before *1984* was published. Orwell's choice was likely a satirical take on the US military and political supremacy which rose following the war, and the sense that the UK was simply a base for the American takeover following WWII. While *Airstrip* has the ring of a military base name, the *One* in the name implies the possibility of an 'Airstrip' 2, 3, etc. This further emphasises the crucial role of the spatiotemporal positioning of authors and readers in the

construction and reconstructions of text-worlds, respectively. The different spatiotemporal locations of Orwell and his readers, which in all cases represent a split from the author or the text-world setting, provokes the reader to reflect either on the text or their contexts by projecting one world onto the other.

This 'split' (Werth 1999: 54) in Text-World theory could be illustrated as a chasm or a gap that is filled by the knowledge and memory frames of the reader. The more the reader's background knowledge (political, social, geographical, cultural, personal, etc.) is triggered during the reading, the more the reader connects to the text. Splits, therefore, do not actually cause a distortion to the reading or interpretation of the reader. It rather draws their attention to the text and provokes ways to connect with it. Whiteley (2011: 102) argues that this split between the 'discourse-world participants' puts focus on the text itself as the medium for these participants to bond or establish a communication.

The concept of time and space is crucial in TWT as each of the discourse-world participants occupies a peculiar spatiotemporal space which may or may not intersect with other participants' time/spaces: the here and now(s) of the readers at the time of the reading or the response-making, of the authors at the time of writing, and then also of me, the researcher, as I read the text and the responses. Each of those participants' 'here and now' differs from the other. What links all these different space-times is the text. It is the solid material that stays perpetually unchanged through time when the author him/herself is not immune to change. The reader's discourse world is, therefore, a dynamic force that not only unlocks the meaning of the text but also adds new dimensions to the text through their contribution in the construction of text-worlds; hence, the readers' personal projections and interpretations (see Gavins, 2009, 2013; Whiteley, 2011, 2014). As in TWT the characters or the text-world enactors are treated as real characters with real feelings and responses (see Lahey, 2014), readers' use their knowledge to understand those characters, their motives and responses to the events in which they exist through the construction of text-worlds (see Gavins, 2007, 2009; Werth, 1999). As a result of mapping discourse world knowledge onto the text-world, readers' stances and/or their 'ethical judgement' are formed (see Stockwell, 2009; Nuttall, 2017; Phelan, 2005). The 'cognitive stance' (Segal, 1995: 15) of the Arab reader in this study can, therefore, be aligned with their spatiotemporal and geopolitical spaces and compared with their stances (see Stockwell, 2009: 160; Whiteley, 2014: 401). These stances, as indicated in the readers' responses, are further highlighted to reveal and highlight the power dynamics within these spaces involving readers and their experiences, both on the macro-level and the micro-level (see Nuttall, 2017). In processing the text during

the reading, the reader takes a particular stance or ethical position towards the text, the text-world, the writer, and/or the text-world enactors. These stances are not only shaped by the author's choices and the narrator's focalisation (see Phelan, 2005: 23), but also by the reader's character, values, social, political or geographical background, etc. Hence, readers' interpretations and projections are significantly reliant on these factors and often illustrated unidirectionally in TWT analysis. However, this chapter also suggests that some text-worlds actually enrich the readers' perceptions of the discourse-world and discourse-world knowledge in what could be described as bidirectional (see Canning, 2017) or even a cyclical process during which the reader initially constructs the text using discourse-world knowledge, and then, in a secondary stage, uses these text-world to understand and reflect on aspects of his or her discourse-world. See, for example, responses Ar2, Ar3, En25 and En30 in section 4.4.2.

Text World Theory research explores the reading experience mostly as a unidirectional process in which discourse-world knowledge is used to build the text-world(s) in a top-down notion (Canning, 2017; Lahey, 2015; Stockwell, 2009: 95). However, a bidirectional action has also been suggested by researchers such as Canning (2017) and Stockwell (2009). I concur with Canning's (2017: 174) argument 'that through the concept of 'projection', resulting text-worlds can be incremented *back* into the discourse-world, thus functioning bi-directionally, potentially reifying discourse-world knowledge'. In the case of *1984*, the data discussed in 4.4 shows evidence that the text provokes a bottom-up effect on many of the readers in a process whereby the text-world contributes to the readers' reflections on their discourse-worlds in what could be seen as both a bidirectional process and a cyclical one too. The discourse-world contributes to text comprehension through the building of text-worlds; however, these text-worlds inform the readers' knowledge and understanding of their discourse-world, hence incrementing discourse-world knowledge. As such, this new incremented discourse-world knowledge may again be recalled and used to inform other texts and text-worlds in future readings (i.e. metatextuality).

I do not argue, however, that this bidirectionality, and especially the less accounted for 'bottom-up' notion, is attained similarly in all reader-text relationships. I propose that the more powerful the text is or what it represents to the reader, the more power it holds over the reader and the more 'resonance' (Stockwell, 2009) it obtains. What I mean here by the power of the text is not something separable from the fluctuating power which the reader is engulfed in and also a producer of. As Foucault in his *History of Sexuality* (1990: 93) proposed, 'Power is everywhere; not because it embraces everything, but because it comes from

everywhere.' The power coming from a text is a representation of some form of power outside the text material, a form that means different things on different levels to different readers. And thus, the level of the interaction between the reader and the text is variable and could significantly be shaped by the readers' spatiotemporal positionality in the discourse-world and within the power dynamics they are part of. For the reader, the power held in or by the text mirrors experiences or memories of power and power relations which readers bring into the discourse-world. Hence, the reader's response to the political text could represent a form of resistance or assimilation that corresponds with the power dynamics that operate in their contexts and which they bring into the reading experience. It is as Foucault, for example, argues:

> Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power. Should it be said that one is always "inside" power, there is no "escaping" it, there is no absolute outside where it is concerned.
>
> (Foucault, 1990: 95)

As such, literature, and more specifically literary political discourse, is part of the power relations on the larger societal domain and part of its effect lies in how these power relations function both inside and outside the text. The text is not only the author's way of resistance, but also one that is utilised by the reader to speak back to the power it represents to him/her. LPD, from this perspective could be seen as a tool, a means, or a medium in the power relation surrounding it as much as it is a product of the latter. The bidirectionality proposed by Canning (2017) can thus be linked to power and to some extent can explain why some texts exert a more defined bottom-up process than others. The more the text represents or reflects the power dynamics in the reader's context, the more prominent the discourse about/towards this power is reflected in the reader's discourse (whether overtly or covertly). How these power relations manifest in the readers' responses in this dataset is explored in the readers' discourses through their use of language, their projections and ethical and political stances. Looking into these responses with regards to context would highlight how power relations outside the text in the actual world could impact the way power is perceived in the text-world.

1984 is told through a third person narrator whose voice or thoughts seem in sync with Winston's actions (Sanderson, 1988: 588). The narrative, being mostly told from a third-person narrator perspective, which is focused on Winston's motives and actions, may actually

have a direct role on how readers receive the novel as a dystopia and perceive the world of *1984* as cruel, unethical or corrupted. Having a third-person narrator in a psychological space close to Winston and his perspective means that we, as readers, are likely to empathise with Winston as we are led to follow the narrator's focalization. Moreover, although the narrator is not explicitly empathetic with Winston, his perspective, being aligned with Winston, helps us as readers, to envision Winston's perspective. This particular empathy with Winston could be seen in the data. See, for example, Ar8's comment in 4.4.1 where Winston is aligned with entities representing Self:

- What shall I do? Write about myself, my country or Winston?... (Ar8)

This is also noted in Ar13's comment in 4.4.2 where Winston is addressed as 'Dear Winston' as if someone whom the reader knows personally and admires:

- … I understand what it means to be tormented and deceived this way. You are, after all human, or to be more precise: a human's reflections on the pages of a novel […]. (Ar13)

Wong (2000: 16) suggests that the collaboration between the roles which the reader and the narrator play in the reading process leads to an 'empathic reader response' towards the characters. In *1984*, the narrator's focalisation aligned with Winston directs the reader towards not only observing Winston but also tracking his actions and motives throughout the story. The reader is taken on Winston's journey from doubt, through rebellion and finally towards his collapse and defeat. The impact of Winston's struggles on the reading could partially be attributed to experiencing these transitions from a perspective closer to Winston than to any other character in the story. This cognitive and empathic position-taking, or 'cognitive stance' (Segal, 1995: 15), is, therefore, partially shaped by the way the narrative was told and how the reader is led through the story world.

The third-person narrative and descriptions of Winston and his actions maintain a sort of distance between the two text-world enactors, the narrator and Winston. The consideration of the narratorial voice as the authorial one (see Short, 1996: 258) often occurs in 'heterodiegetic' narration. A heterodiegetic narrator is one who does not take part or participate in the course of the story, hence presenting an external perspective rather than an internal one. And although the narrator in *1984* could be seen as an authorial voice, or an

implied author (see Booth, 1961), this narrator is not an absolute omniscient presence. For example, when Winston writes in his diary, '*April 4th, 1984'* (Orwell, 2003: 9) and we are then told in the narrator's voice that Winston 'did not know with any certainty that this was 1984', the narrator later in the novel reflects a similar indecisiveness about time as we read in the narrator's voice, 'in 1984 (if it was 1984), Oceania was at war with Eurasia and in alliance with Eastasia' (Orwell, 2003: 39). This reflects the main narrator's limited knowledge in *1984* and clearly indicates the different identities of the author and the narrator. Although readers often map the author onto the narrator's voice, sometimes also mapping their knowledge about the author onto the narrator (see Gavins, 2007: 129), at this point a clear distinction is made between the author's omniscience as the creator of the story and the narrator's limited knowledge. The reader, however, is able to verify the time of the events, or is rather led to do this, by the participant-accessible information (see Gavins, 2007: 77) at the discourse-world level, (i.e. the title of the book '*1984'*) to verify the unsettled time in the text-world and resolve the confusion depicted by the text-world enactors, Winston and the narrator. Therefore, the reader who, up to this point, most likely projects into the narrator's deictic centre, temporarily steps out of the narrator's perspective to his/her reader-self at the discourse-world level in order to verify the time. The title of the book is, therefore, likely to be revisited as a participant-accessible and world-building element (see Gavins, 2007: 77, 130).

The other two narrators in *1984* are the narrator in Goldstein's book (later revealed to be written by O'Brien) which is embedded within the text proper (Part II, Chapter 9), and the narrator of the Appendix which follows the end of the text proper. And although the Appendix has been an area of interest to critics (e.g. Rooney, 2008; Sanderson, 1988; Fowler, 1984; Yeo, 2010), this section is notably overlooked by readers. In the data I have collected in this chapter, there was almost no mention of the Appendix in the collected reviews, even before the data was filtered. It is likely that some readers would disregard reading the Appendix or give it less attention for a couple of reasons. Firstly, the Appendix might be considered an unnecessary attachment to the text proper once the reader has already reached the ending of the story marked by Winston's defeat, hence likely to be seen a less significant addition. Secondly, the official document style in which the Appendix is written might be less appealing to the reader of fiction who would be more interested in the storytelling rather than the scientific framing of one of its elements.

The Appendix deviates from the narrative form of the text proper in being stylistically distinct and suggestive of a different narrator than the one in the text proper. And although

written in what Rooney (2008: 80) describes as a 'dry' and 'technical' language, this documentation of Newspeak also mentions Winston, which indicates a familiarity of the Appendix narrator to the text proper. However, although the reader is referred to this Appendix in the text itself, the Appendix does not at all follow on from where the novel ends. Moreover, the document speaks of Newspeak in the past tense which indicates that this section is written at a later time from that of the text proper. Referring to the Appendix in the novel is quite confusing as it raises some question marks with regards to the ontological presence of this part of the text and whether it is an embedded world-switch within the matrix text-world or one that is parallel to the matrix text-world. Being written as an appendix, in past tense, and its style, all emphasise the Appendix's ontological and temporal independence from the text proper. The narrator voice in the Appendix is therefore often regarded a different narrator than the one narrating the story throughout. Sanderson (1988: 589) argues that to consider the narrator in the appendix as the same narrator of the text proper is 'to imagine a person who, without any explanation or acknowledgement of what he is doing, suddenly violates the narrative conventions he has established, changing his relation to us, altering his location in time, and expanding the scope of his own knowledge – in effect, transforming himself into some other, "second" narrator.'

The view that the identity of the narrator in the appendix is different from that in the main text is also supported by the change of verb tense in the appendix of Newspeak, (see Sanderson, 1988). And despite the many speculations about the identity of the speaker (e.g. Voorhees, 1956; Sanderson, 1988; Winter. 1984), it is the heterodiegetic narrator in *1984* who controls the reader's perspective onto Winston and the world of *1984*.

Interestingly, the narrator of the Appendix is more omniscient than the narrator in the main text. The fact that the Appendix indicates the end of Big Brother's rule makes this addition more of a commentary on *1984*, one which offers the distressed reader, whose hopes had just been deflated by Winston's defeat, a light at the end of the tunnel. Thus, the Appendix attempts to give readers that happy ending they desire, whether they choose to continue reading beyond the text proper. Furthermore, the documentary language of the Appendix emphasises the essay as a commentary to *1984* which is not intended to depict either Orwell's voice, nor the narrator of the text proper, but a narrator that is positioned sometime in the future, at a time when the world of 1984 and Winston have become history. However, I believe that the most significant aspect of the Appendix is stressing the credibility of the *1984* world and presenting the narrative as one that is factual rather than fictitious.

The matrix text-world of *1984* can be explained in TWT terms (as figure 4 illustrates), with most of the events taking place in the year 1984 (time), in Oceania (location). The text-world characters or *enactors* (Emmott, 1992; Gavins, 2007), are, for example, Winston, Big Brother, Julia, O'Brien; and the text-world objects are, to mention some, the buildings, Winston's flat, posters, telescreens, etc. As previously explained, the discourse-world participants construct these text-worlds or create mental representations of them using the knowledge obtained from their discourse worlds. For example, had the 'telescreen' not been vividly described early in the novel as 'an oblong metal plaque like a dulled mirror which formed part of the surface of the […] wall' (Orwell, 2003: 4), its mental representation would have depended significantly on the readers' discourse-world knowledge of what a TV front looks like. The reader of *1984* around the time of its publication would have likely pictured a different screen image from the reader in the 21st century who is familiar with more advanced monitoring devices and flat-screened smart TVs, etc. The clear description of the setting of *1984* in chapter one, assures an almost clear representation of the physical space in *1984* which prevents a disjunction in the perception of history that could possibly arise from the clash of the dated title with the reader's sense of when the novel was written.

World-switches may also emerge during the reading as a result of the existence of other remote worlds within the matrix text-world which are often marked by a different time and/or space setting. These world-switches are often cued by the use of deictic words that mark a deictic shift and function as world-building elements in TWT, for example verbs such as 'remember', 'recall' or adverbs like 'last year', 'yesterday', 'now', etc. These remote worlds could be in the form of characters' thoughts, memories, reported incidents and have been termed 'sub-worlds' by Werth (1999: 55), and 'world-switches' by Gavins (2007). These worlds are no different from the matrix text-world in terms of readers' projections as they similarly involve an importation of knowledge-frames from the readers' discourse-world but differ from the matrix world as being in themselves mental representations of the text-world enactor(s) and which could also temporarily transfer the readers' deictic centre to a new adopted one (see Gavins, 2007: 40) as a result of the world-switch. In *1984*, The appendices are world-switches, which might be of particular interest to a politician or someone who is used to reading political non-fiction. The same could be said about the story of Ogilvy that is a world-switch from the matrix text-world of *1984* to Winston's fictitious creations of a patriotic hero: one that is likely to resonate to readers who are used to hearing and being entertained by stories of superheroes and celebrated patriots. Hence, even in this

instance, the reader's stance towards these sections are based on their discourse-world interests and knowledge.

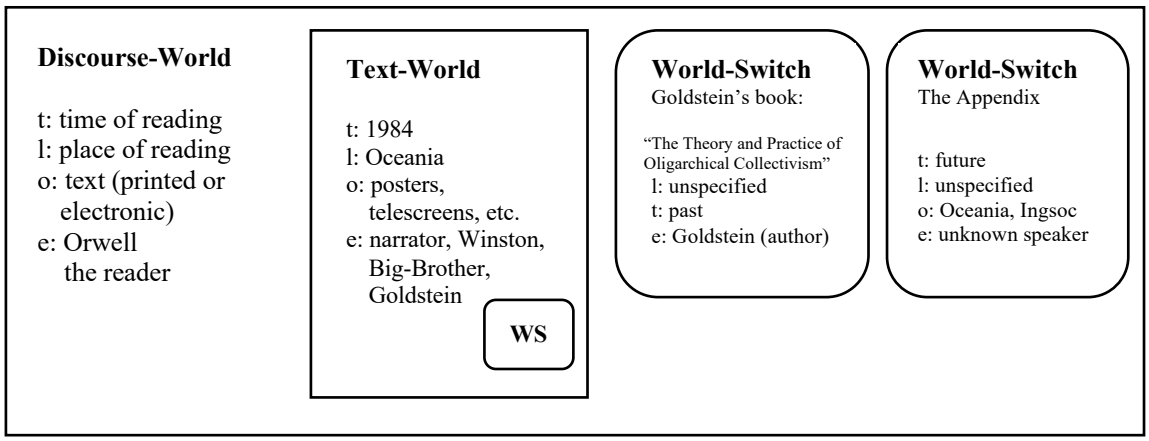


Figure 4 Simplified text-world diagram for 1984

To highlight the importance of first chapter of *1984* in setting the text-world for the readers, I will provide a detailed Text World diagram illustrating the first two pages in Chapter 1 (see figures 5 & 6). This chapter effectively sets the tone of the world of *1984*, describes the setting, and introduces the two main characters at the extreme ends of the Power scale, Winston, the indoctrinated citizen; and Big Brother, the supreme figure and the source of power in the state.

Chapter 1

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls which were the uniform of the party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The blackmoustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did

Figure 5 The first two pages of 1984 (Orwell, 2003: 3-4)

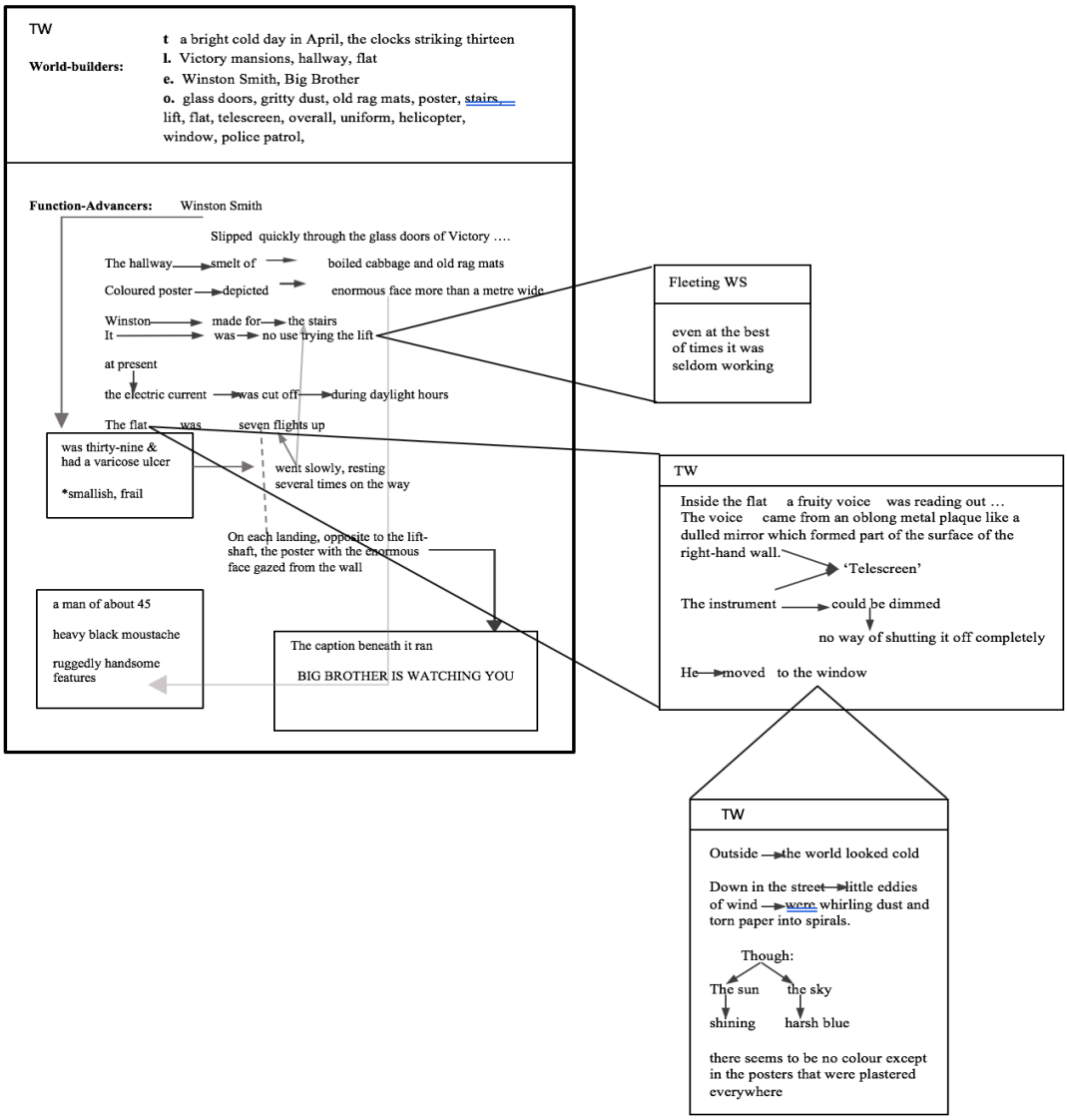


Figure 6 Text World Analysis of Pages 3,4

The description of both text-world enactors, Winston and Big Brother, emphasises the void between the two in terms of physical strength which paves the way towards understanding Winston's and the individual's weakness on the social and political power scale in Big Brother's Oceania. We are told that Winston is 'smallish', 'frail', with a 'sanguine' face (Orwell, 2005: 4) and who suffers a physical problem while Big Brother is depicted as healthy, good-looking and powerful: 'a man of about forty-five, with a heavy black moustache and ruggedly handsome features.' (3) These function-advancing elements established from the very beginning of the work create a mental representation of these two figures that would pertain throughout the construction of text-worlds. For example, participant En5 in my reader response commented that:

- The first part sets the scene of Winston's Smith's predictable life as an unimportant Party member in Big Brother's terrifying regime in Airstrip One, ever at war with either Eurasia or Eastasia. (En5)

These first pages offer the reader a glimpse of the world of *1984* as a lifeless, dull and colourless world: 'Down in the street little eddies of wind were whirling dust and torn paper into spirals, and thought the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere' (Orwell, 2003: 4) The eeriness of *1984* is introduced in these two pages as the reader is allowed to see the main forms of propaganda and surveillance exemplified in the posters and the telescreens, respectively (see Yeo, 2010). This sinister atmosphere of *1984* is captured in many of the responses, for example:

- A shocking novel that shakes the conscious and subconscious of anyone who reads it, this novel that constituted the climax of Orwell's genius and his influence on global awareness and modern history (Ar3)
- I was accompanied with a very melancholic atmosphere while reading this novel. […] The gloominess of the weather outside was even more intensified by the reading, I might actually not see other days as dark as those when I read *1984*! (Ar7)
- This is a grey, cold book. Even the lust and passion it contains is chilling. (En5)

The fact that propaganda can be manipulated as a way of surveillance and to normalise fear and the feeling of being constantly watched is depicted in the use of the large posters vividly coloured as if largely scaled to overshadow everything else. The accentuation of the eyes in the posters also emphasise the concept of the 'gaze': 'the poster with enormous

face gazed from the wall. It was one of those pictures which are contrived that the eyes follow you about when you move' (Orwell, 2003: 4). And as if the image does not suffice, it is accompanied with the popular *1984* caption 'BIG BROTHER IS WATCHING YOU'. The fact that Big Brother's image on the posters does not actually perform an act of monitoring or surveillance in the novel, emphasises it as a tool of propaganda unlike the telescreens which are tools of surveillance. It is however the Big Brother picture with the caption beneath it that has garnered more focus and attention in the responses. The concept of propaganda as a tool of indoctrination has been frequently brought up in the data mostly under the tags, the *gaze* and *fear*.

The concept of surveillance in *1984*, exemplified in the watchful 'gaze' of Big Brother, is a crucial theme in *1984* and in fact one which the whole society of Oceania is built upon. The running caption 'BIG BROTHER IS WATCHING YOU' is glaring at people from large posters in every corner, the monitoring screens in every flat. This panoptical gaze of the Party in itself, whether it is indeed ubiquitous or not, the idea of its existence, it's very possibility alone is disciplinary and indoctrinating. Foucault (1977) argues that the very power of 'the gaze' or the threat of being watched is enough to ensure that individuals adhere to social norms. To show the power of knowledge and surveillance, Foucault (1977) explained that in a Panopticon or prison where prisoners were placed under full view of staff, prisoners were more likely to adhere to social norms even while not being watched. Foucault (1977) used this to emphasize the power of 'the gaze' or surveillance in society at large, where social norms become policed by knowledge systems and current social belief systems.

The idea of 'the gaze' suggests a power over Self coming from a distant and 'upper' force or entity (i.e. the state or the Party in *1984*). As such, the gaze might be envisioned as something outside the spatial domain of Winston in *1984*. In 1984, it is the Outer Party that could be seen as representative of the middle class (as in Goldstein's alleged book) that is the less fortunate of them all. It seems that threat lies within those who are not fully deprivileged, far from the centre of power but not too far, as Rooney (2008: 82) remarks, 'Winston's perspective necessarily circumscribes the degree to which the narrative can represent the possibility that power may reside with the mass of ordinary people'. The proles, further away from the centre of Power, are not outside the reach of Big Brother's gaze; however, they are somewhat unbothered by it, as they seem to be too insignificant to cast any threat to the Party and seem to be politically passive in the novel. Interestingly, this is not what Winston thinks

of the proles in the text as he notes that 'If there is hope, it lies with the proles' (Orwell, 2003: 59), until O'Brien tells him otherwise at the end of the story.

Nevertheless, the Gaze, in the Foucauldian sense, is not necessarily a faculty of the Other, but rather a power tool, a strategy, utilised in the power relation and which applies to Self as well as to Other. Power in the Foucauldian sense is in the reach of everyone, and thus the gaze is a strategy rather than a possession held by the Party. The individual could practise power one way or another. For example, Julia's 'soft' and deliberate rebellion, and her and Winston's hiding from 'the gaze', are ways of rejecting it.

Perhaps one unnegotiable resemblance that could be pointed out between Winston and the reader is that both are individuals governed by political systems and who are affected by a set of rules founded by a higher authority or power, whether that is the power of the state, a religious system, or a strong social tradition. It seems that the more resemblance there is between the text-world and discourse-world of the reader, the more emotional and/or personal the responses are (see, for example, Ar3, Ar7 and En5 above). The parallelism between Winston and the reader was also raised by Sanderson (1988: 593) as he points out the works of Sperber (1984) and Bouson (1986) who compare the manipulation practised by O'Brien over Winston in the text-world to that exercised by the author over the reader in the discourse world. Sanderson believes that the reader of *1984* is manipulated by being offered an Appendix that later undermines the way the story ended, just as Winston was manipulated to believe that he was given O'Brien's manuscript, only to find out later that he was actually reading Goldstein's book. Winston, however, is allowed a revelation at the end when O'Brien reveals that he was the writer. The reader of *1984*, on the other hand, is left undecided about the Appendix: is it an authorial account, a different narrator, is it at all credible? The reader, like Winston, is led to believe the excerpts Winston was enthusiastically reading in Chapter 9 were actually Goldstein. When the truth is broken out to Winston, it is simultaneously revealed to the reader, creating a bond between the text-world enactor and the discourse world participant as both are being manipulated, Winston by O'Brien, and the reader by both the author and O'Brien. This parallelism at the end identifies the reader with Winston, and as a result, empathy likely reaches its highest point towards the end of the novel.

4.7 Review

In this chapter, I explored two groups of *Goodreads* reviews of Orwell's *1984*: Arabic and English. By providing a thorough analysis of the text and readers' discourses using CDA and

TWT, CTWT allowed me to explore the power notions hidden within the text and the responses in light of the stylistic features that reflect or reveal them. The selected responses offered some interesting insight into readerly projection as well as the use of language with regards to positioning.

With regards to projection, the English reviews, for example, showed more allocentric than egocentric mappings whereas the Arabic reviews projected more onto Self. The Arabic data also produced a more reluctant discourse of Self and Self-criticism. By the latter I mean criticising the power relations governing one's own society or political spaces. Overall, most reviews were of a resistant nature and spoke back to power, however, the Arabic reviews revealed a more prominent discourse of powerlessness than the English ones, which is also indicated by the level of self-pity in the reviews. As many Arab countries have been swept by a wave of political changes and revolutions in the past decade, it was of interest to see what Arab readers say and how different their responses and narratives are from the responses that reflected other societies.

The CTWT analysis also revealed how the readers' projections are not only a result of a unidirectional process where they use discourse-world knowledge to construct text-worlds, but the reverse is also true. The reverse, bottom-up notion, could be seen in the majority of reviews where the readers, for example, use totalitarianism as envisaged in *1984* to understand and comment on their contexts, hence text-worlds contributing to discourse-world understanding.

The analysis of the data further revealed the tendency of readers to treat the literary work in question and the story world as actual world. The Arabic reviewers, specifically, were less attentive to the novel as a work of fiction. Many of the Arabic responses defictionalized the novel by shifting from discussing the work as a piece of fiction to using it as a prompt to address certain socio-political injustices within their discourse-worlds. Rarely did these reviews affirm the integrity of *1984* as a work of fiction despite its strong political overtones. The issues of Big Brother and totalitarianism glaring in the novel overshadows the world of *1984* that the proportion of responses appreciative of the 'gentler' portions of the novel (e.g. the love story, Winston's memories) are marginal. The CTWT analysis also reveal that the susceptibility of Arab readers to aspects of totalitarianism in their societies seems to be reflected through their avoidance of direct criticism.

Chapter 5
Literature of Resistance in Palestinian/Israeli Poetry

5.0 Overview

In the previous chapter, I explored two groups of online reviews to Orwell's *1984* and looked into the manifestations of readers' spaces and the power relations that govern them in their responses. In this chapter, I look into a group of readers' responses to the themes of resistance and occupation in a pair of a Palestinian and Israeli poems. The poems are both written in the 21st century and represent an ongoing political conflict from the two opposite perspectives. This chapter explores the text-worlds of both poems and the readers' responses with regards to their geopolitical orientations. As with the other texts in this thesis, the two poems are selected based on four criteria: genre, theme, period, and length. Selecting participants from different geopolitical backgrounds offers this study with different reader positionings and diverse viewpoints. The contemporary theme of conflict, in addition to being non-fiction, allowed me to explore whether the different spatiotemporal proximities of the readers towards a current political conflict impacts their responses. Answering these queries contributes to the wider research questions in this thesis and highlights the role of readers' contexts in the reader response approach.

In section 5.1, I briefly introduce the theme of occupation and resistance in literature and offer some critical views relevant to the conflict in question. In section 5.2, I introduce the poems and briefly refer to some of the stylistic and CDA elements that will be highlighted in the following sections. In section 5.3, I describe the data collection and analysis procedure, and in section 5.4, I analyse the responses highlighting the manifestation of power in their discourses. In section 5.5, I provide a CTWT analysis of the texts to shed light on the readers' responses and re-evaluate the responses and findings with regards to the text analysis. Finally, in section 5.6, I provide a summary of the chapter.

5.1 Occupation and Resistance in Literature

Many of the countries that exist today have been founded on a history of political struggles against colonialism or occupation. While most colonial and occupational instances are relics of the past, their residues are still evident in many societies and can be seen in their languages, cultures, literatures, and politics. Literature is one of the ways these collective memories and experiences were kept alive through time. It often is a record of what the ordinary people thought or felt rather than what politicians or historians said. These experiences continue to live in the mind of its people affecting their political perspectives and their relations to/with power as well as their outlooks and perspectives towards other nations and their struggles.

Political conflicts and historical clashes are not fleeting memories in the collective minds of the peoples affected by them. A plethora of literary works discussing or referring to real political events from the time of Virgil's *Aeneid* and Homer's *Odyssey* or earlier have left a record of their times and marked the world of literature. Literary works depicting real political situations are of particular value to people as they touch upon critical points of their pasts or presents and, in some cases, become platforms whereby writers represent the voice of their people and their message out to the world. The value of literary works discussing real political situations is far beyond the literary. These discourses offer non-official accounts of wars, revolutions and conflicts to casual readers as well as to historians, sociologists, anthropologists and even geographers among others. Political discourse in language and literature has also been an area of research in linguistic and cognitive poetic research (e.g. Chilton, 2004; Browse, 2018; Stockwell, 2009).

While chapters 4 and 6 in this thesis discuss a dystopian novel and a philosophical parable respectively, exploring poetry in this chapter meets the aim of this thesis to investigate reader responses to political discourse from different genres of literature. The Palestinian/Israeli conflict is a unique political example that represents a current dilemma which has been ongoing since 1948. Such a topic can be seen or measured in the light of the readers' geopolitical or socio-political orientations and how these spaces are reflected through the readers' responses, projections and judgements towards the political situation in question. The poems in this chapter were chosen based on their representation of the two different viewpoints of the Palestinian and Israeli sides as depicted by the two poets. The idea behind this choice initially came up after coming across a Palestinian spoken word poem called "Shades of Anger" (2011) by the Palestinian poet Rafeef Ziyadah. The online

responses to the poem were thought-provoking in terms of the different ethical stances that emerged in the comments that it would be interesting to see how readers would respond if they were presented with another poem showing a different perspective. The Israeli poem, "Woman Martyr" (2005: 6) by Agi Mishol was then selected to be paired with "Shades of Anger" in this study. The choice was made as both poems focus on women characters, discuss the same act from opposite positions or perspectives, and the writers' identities also reflect the perspectives they represent in the poems.

As with the other datasets in this thesis, I carry out a CTWT approach to the texts and readers' responses in this chapter. My CTWT approach, as I elaborated in chapter 2, combines CDA with TWT to explore literary political discourse and readers' response to it. Exploring poetry using CDA has been successfully applied in some recent research (e.g. Khan, 2013; Oumlil, 2013) while TWT has also been used to analyse poetic texts (e.g. Lahey, 2006; Giovanelli, 2013; Cushing, 2018). The two opposite viewpoints of the Palestinians and Israelis stem from a cultural, religious and political argument over who has more right to the land. The great void between the two perspectives can be exemplified on various levels. For example, what the Israelis celebrate as the anniversary of the declaration of Israel is the day which Palestinians lament as 'Al-Nakba' or 'the catastrophe' (Webman, 2009). The huge impact of the 'Nakba' on the Palestinian identity impacted generations of Palestinians and is significantly manifested in the literature of Palestinians in exile, some of whom were born or raised abroad (e.g. Edward Said, Selma Dabbagh, Suheir Hammad).

This double-sidedness of the Palestinian/Israeli situation is perhaps a feature of almost all conflicts and often requires looking at and into that particular conflict from the different perspectives it involves in order to understand the position of each side. The social, economic and cultural void between the two peoples living side-by-side is clearly reflected through their literatures. The Israelis and/or Israeli soldiers in much of Palestinian poetry, like Mahmour Darwish's, are almost always addressed in third person. This may indicate to the rejection the Palestinians feel towards the Israeli existence. Interestingly, due to their opposite perspectives, common themes between the literatures of both people are also the areas of difference (e.g., the land, Jerusalem, freedom, justice). And although both nations' poetry might be marked by a sense of bitterness and frustration, their perspectives come from two opposite positions: a high-pitched, angry and blameful discourse of resistance on the Palestinian side, and a more moderate tone by the Israelis, often focusing on the aftermath of war, moving forward, and maintaining peace (Niesser, 2000). The theme of resistance, however, has forever been present in Palestinian literature since the 'Nakba' in 1948. The

impact of such strong stances in literature on audiences that are not necessarily particularly affected by this political conflict can help shed light on how readers respond to political discourse in nonfiction literature, how the reader/writer relationship at the discourse-world level impacts response, how the readers' geopolitical background is reflected in their responses, and how and why a particular stance is adopted.

In the conversation between Edward Said and Barsamian (Said and Barsamian, 2003) in *Culture and Resistance*, Said pointed out the estrangement of Hebrew studies in Arabic institutions which, he argued, had deepened the void between the two nations (see Said and Barsamian, 2003: 19). The physical restrictions practised on the Palestinians for obvious political and logistic reasons are also partly a consequence of acts of resistance carried out by Palestinians towards what they regard as *occupation*. The physical seclusion and estrangement of Palestinians on their land, especially those in the strip of Gaza, has led to a great deal of emphasis on their voices through media and literature. In the Arab world, attempts to accept Israel as a neighbouring state is seen by many as a step towards the normalisation of occupation. Normalising the occupation has a single-word equivalent in Arabic, (i.e. *Tatbee'*, which translates literally to *normalisation)*. This terminology is widely used among Arabs in the context of accusing and casting blame on one another with regards to the situation in Palestine. However, with the political changes in the region since 9/11, the discourse towards Israel has become softer on the institutional level and eventually the individual has become less critical of Israel, especially among the younger generations. This estrangement of the Palestinian cause, on the other hand, has created a strict identity structure in Palestinian literature as a way of maintaining and asserting physical, historical and cultural attachment to the land through aspects which have become strongly linked to the Palestinian identity and people (e.g. the olive tree, Palestinian soil, pre-Israeli town names, memories of parents or grandparents). The absence of a strong state under which the Palestinians would feel politically united might have put more responsibility on the individual to make a statement or inflict change by physical action or through rhetoric and literary resistance. This is evident in the ways each nation represents itself and how Israeli efforts are more socially and politically invested in the 'macro' level. The Palestinians, on the other hand, are very poorly represented in the political arena by two divided governments and are thus more accurately represented at 'the micro level' (e.g., by demonstrations, social media, literature).

My choice of the theme of occupation and resistance in literature in this thesis was initiated by an interest in this topic as an Arab myself, also by two pilot studies I conducted earlier on in my PhD research, which are directly related to the theme and data discussed in

this chapter. The first pilot study involved two groups of Saudi students of English at King Abdul-Aziz University (KAU). This study aimed at collecting students' responses towards the poems. The second was a book group which discussed *Bethlehem: Biography of a Town* (Blincoe, 2017) and in which I took part as a participant and an observer. The event was hosted by Five Leaves Bookshop in February 2018 in Nottingham and was attended by the author Nicholas Blincoe, who gave a talk before a discussion and Q&A session. The audience was a group of 20 males and females, mostly white, and the age group ranged between 29-65. Blincoe was married to the Palestinian activist and film-maker Leila Sansour, with whom he lived in Bethlehem during their years of marriage, an experience which fruited in this book and another one in the making. Interestingly, Blincoe, having experienced the Palestinian life in person, adopts a pro-Palestinian stance, albeit moderately pronounced. Interestingly, many of the attendees who took part in the discussion were enthusiastic supporters of the Palestinian cause and expressed deep empathy towards the Palestinians, especially the majority who had actually been to Bethlehem. This was noted as the author asked if anyone had been to Bethlehem and a number of hands were raised in response.

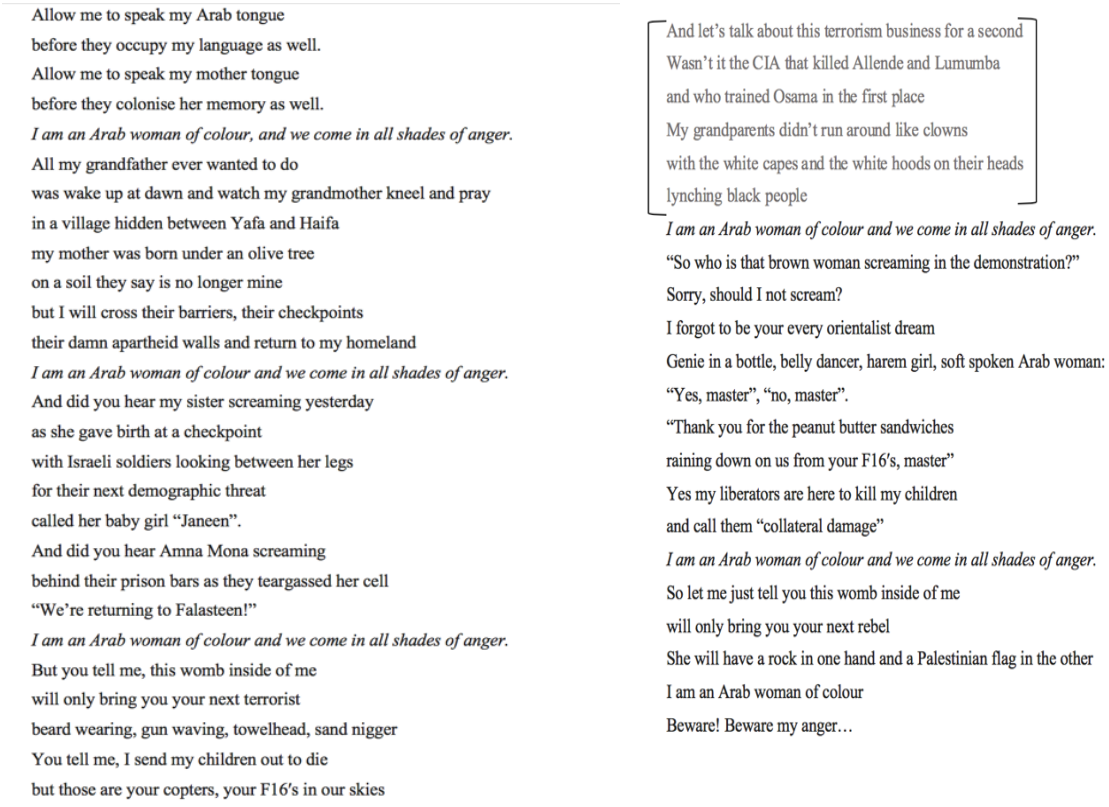
5.2 The Texts

Investigating responses to poetry in this dataset serves my aim of exploring reader-responses to a variety of literary genres, styles and political themes. The poems, being short yet informative, rendered the texts suitable for a one-session reading and allowed for collecting the responses promptly following the reading. Narrowing the gap between the time of the reading and that of the response-making limits the interference of any external factors in the interpretations and responses and assures the authenticity of the responses. Including poetry which discusses a contemporary non-fiction political theme offers the participants a topic that is accessible and verifiable to them at the discourse-world level. A pronounced presence of reader resources using background knowledge is therefore established. This will be illustrated in the data analysis in section 5.3 In order to explore these individual responses, face to face interviews with readers from different geopolitical backgrounds were regarded as the best suited approach for this study. The Palestinian poem "Shades of Anger" discusses the suffering of Palestinian women under occupation and the racial and gender discrimination or stereotyping which come with this positioning. The narration in "Shades of Anger" shifts between first-person and second-person.

"Shades of Anger" (Ziadah, 2011) was originally written as a spoken word poem, performed in English to an English-speaking audience and published online. After coming across the performance and reading the comments and reviews to it, I found that, based on its topic, stance, and tone, this poem would be convenient to include in this study. The poem was then transcribed to be included.

In her performances, Ziadah often opens her reading with an explanation of why this poem was written. These lines were not included in the transcribed version to maintain an equal representation of the two texts. In my transcription of "Shades of Anger", I took into consideration the actual reading/performance for the line division and punctuation. In the original production the poet reads a line in Arabic before it translates to the opening two lines. The Arabic line was eliminated from the transcription as I attempt to equalise the poems and avoid any graphological foregrounding which would distract my readers, and secondly because there would have been Arabic participants who would actually understand the line, and this would create different textual experiences for the readers. In order to be closer in length to the Israeli poem and to avoid giving it much more space in the reading. I chose to remove 6 consecutive lines from "Shades of Anger". These parts, furthermore, may have distracted the reader away from the main topic of the two poems. These lines are marked in brackets on the poem below:

Shades of Anger



Allow me to speak my Arab tongue
before they occupy my language as well.
Allow me to speak my mother tongue
before they colonise her memory as well.
I am an Arab woman of colour, and we come in all shades of anger.
All my grandfather ever wanted to do
was wake up at dawn and watch my grandmother kneel and pray
in a village hidden between Yafa and Haifa
my mother was born under an olive tree
on a soil they say is no longer mine
but I will cross their barriers, their checkpoints
their damn apartheid walls and return to my homeland
I am an Arab woman of colour and we come in all shades of anger.
And did you hear my sister screaming yesterday
as she gave birth at a checkpoint
with Israeli soldiers looking between her legs
for their next demographic threat
called her baby girl "Janeen".
And did you hear Amna Mona screaming
behind their prison bars as they teargassed her cell
"We're returning to Falasteen!"
I am an Arab woman of colour and we come in all shades of anger.
But you tell me, this womb inside of me
will only bring you your next terrorist
beard wearing, gun waving, towelhead, sand nigger
You tell me, I send my children out to die
but those are your copters, your F16's in our skies

And let's talk about this terrorism business for a second
Wasn't it the CIA that killed Allende and Lumumba
and who trained Osama in the first place
My grandparents didn't run around like clowns
with the white capes and the white hoods on their heads
lynching black people
I am an Arab woman of colour and we come in all shades of anger.
"So who is that brown woman screaming in the demonstration?"
Sorry, should I not scream?
I forgot to be your every orientalist dream
Genie in a bottle, belly dancer, harem girl, soft spoken Arab woman:
"Yes, master", "no, master".
"Thank you for the peanut butter sandwiches
raining down on us from your F16's, master"
Yes my liberators are here to kill my children
and call them "collateral damage"
I am an Arab woman of colour and we come in all shades of anger.
So let me just tell you this womb inside of me
will only bring you your next rebel
She will have a rock in one hand and a Palestinian flag in the other
I am an Arab woman of colour
Beware! Beware my anger…

Figure 7 "Shades of Anger" by Rafeef Ziadah

"Woman Martyr" (Mishol, 2005), on the other hand, is narrated mostly in 2nd person addressing a Palestinian female suicide bomber in a market in Bethlehem.

Woman Martyr

The evening goes blind, and you are only twenty.
:*Nathan Alterman,*
"Late Afternoon in the Market"

You are only twenty
and your first pregnancy is a bomb.
Under your broad skirt you are pregnant with dynamite
and metal shavings. This is how you walk in the market,
ticking among the people, you, Andaleeb Takatka.

Someone loosened the screws in your head
and launched you toward the city;
even though you come from Bethlehem,
the Home of Bread, you choose a bakery.
And there you pulled the trigger out of yourself,
and together with the Sabbath loaves,
sesame and poppy seed,
you flung yourself into the sky.

Together with Rebecca Fink you flew up
with Yelena Konre'ev from the Caucasus
and Nissim Cohen from Afghanistan
and Suhila Houshy from Iran
and two Chinese you swept along
to death.

Since then, other matters
have obscured your story,
about which I speak all the time
without having anything to say.

Figure 8 "Woman Martyr" by Agi Mishol

There are various reasons why these two poems were brought together in this study. Besides their opposite stances and the identities of the authors as a Palestinian and an Israeli, the poems share a number of similarities. Both poems are written by women and revolve around women characters, though "Shades of Anger" has a more pronounced feminist orientation. Both poems use a second person 'you' addressee, however, this feature is employed rather differently in each poem (see section 5.3). The poems look into the same theme from an opposite ideological position; however, each side views the Other as the culprit and Self as victim. The Israeli poem condemns an act of violence while the Palestinian poem sheds light on why it occurs in the first place.

The struggle of Palestinian women in "Shades of Anger" is not with an Arab male-dominated world, but rather with the layers of discriminations a Palestinian woman suffers

under the umbrella of occupation. The speaker in the poem draws on the theme of resisting the sexualisation and stereotyping of Arab and coloured women and being represented as weak and passive. The poem approaches the oppressed/oppressor relationship through gender power relation and by speaking out in the poem against occupation and the oppression and sexualisation which emerge through it. The refrain, 'I am an Arab woman of colour' is an interesting choice by Ziadah in "Shades of Anger", taking in consideration that the poet herself is actually more fair than coloured. Whether Ziadah considers herself 'of colour' or 'brown', as she implies in her poem, or not, she might have intentionally raised the issue of colour to emphasise the racial discrimination that exists within gender discrimination. The poem highlights the poet's stance as a Palestinian woman and her opinion of the Israeli occupation as being racist and sexist.

While the Palestinian poet tends to generalise and include a wide group of women in its course (e.g., all Arab women, women of colour), the Israeli poem ponders on a particular terrorist action carried out by a young Palestinian woman. The latter poem describes the act not as an outcome of occupation or a political conflict but as a passive act performed by a manipulated and brain-washed individual; an act so thoughtless and drained of empathy that it is oblivious and indifferent to the sisterhood bond which the female suicide bomber supposedly shares with the fallen female victims. The terrorism of a woman against members from the same gender is emphasised and dramatized by the writer through stressing and dramatizing female specific characteristics (e.g., your first pregnancy is a bomb, pregnant with dynamite). Mishol also emphasizes the factual aspect of the incident by providing the bomber's name 'Andaleeb Takatka' and dramatizes its effect by pointing out its onomatopoeic aspect sounding like a ticking bomb: 'ticking among the people, you, Andaleeb Takatka' (Mishol, 2005: 6). The poet's approach to providing the female victims' names and their different countries is an attempt to immortalise the names of the victims and to emphasise their gender.

Poetry, despite being highly metaphorical and less defined in terms of its text-worlds than fiction, for example, has been effectively approached in CDA (e.g. Aboh, 2013; Roberts et al., 2014; el-Malik, 2015) and TWT research (e.g. Giovanelli, 2013; Downing, 2002; Nahajec, 2009). The CTWT approach I adopt in this thesis, allows me to look into the text-worlds of the readers with regards to the discourse-world knowledge they bring to their reading experience and explore how their position in the world impacts their responses. Exploring the use of deixis in language has been widely implemented in TWT. However, this research uses TWT with CDA, hence CTWT, to explore how readers position themselves in

their discourses through the use of deixis, for example, and how discourses of power shape these positionings towards the text and the text-world. Investigating how utterers position themselves physically and/or metaphorically in their discourses also helps in looking into how these positionings are contextualised in the actual world. Green (1992: 121) argues that 'if deixis operates in a different way in lyric poetry from the way it does in non-literary discourse, it does so in degree, not in kind.' To Green, both literary and non-literary texts can be approached through their contexts, and one linguistic aspect that links discourse to context is 'deixis'. The role of deictic words in depicting viewpoint in poetry has been investigated by a number of researchers (e.g. Semino,1997; Jeffries, 2001; McIntyre, 2007).

Green (1992: 125) identifies three characteristics of 'lyric poetry', which applies to the poems in this study. The first is that 'it mobilises a monologic 'I' figure'. This use of the first-person pronoun in the poems will be highlighted in the following sections. The second characteristic, Green argues, is the aspect of the 'dramatization of situation' which is also true of the two poems in how they employ imagery, for example, to dramatize the topic. The third characteristic, Green argues, is that 'Because of the absence of extralinguistic elements, actual situation and emotional situation will be compounded' and 'an experiencing mode and an observing mode are expressed simultaneously…' (Green, 1992: 125). This characteristic could also apply to the readers from a TWT perspective, as their 'observing mode' is assumed typical and the 'experiencing mode' is individual and to be explored. While this is partially true (in the compounding of experience and observation), 'the absence of extralinguistic elements' could be argued in the case of the texts discussed in this chapter, as both directly refer to real situations in real contexts and the reader here is likely to verify or debate the information provided in the texts through their discourse knowledge. However, as each reader's discourse-world, positionings and perspectives are different and individual, so are their text-worlds, interpretations and responses.

5.3 Interviewing the Reader and Analysing the Data

Having shed light on the two texts in the previous section, this section provides a detailed survey of the study and its results. The main aim of conducting the interviews in this chapter is to find out how readers respond to a contemporary political theme in a literary discourse with regards to their spatiotemporal and geopolitical orientations, how power relations in the

readers' actual world manifest in their responses, and how the analysis of the readers' responses meets or diverges from the CTWT analysis of the poems in section 5.5.

The two poems explored in this chapter were initially used in a pilot study which involved two groups of Saudi female students from King Abdul Aziz University in Jeddah who were asked to read the poems then answer a Likert-scale questionnaire. Group A started with the Palestinian Poem and Group B with the Israeli one. This study aimed to explore the readers' responses with regards to their Arabic culture and their geopolitical positioning. I aimed to change the order of the poems for each group to see if the responses to each poem was still consistent. The responses showed there was little to no effect of the order of the poems and that their empathy level was relatively consistent in both groups. This pilot study informed the thesis in its current form and helped form the interview questions for this data set.

For the current study, face-to-face interviews were considered the most convenient and effective way to collect responses that are aimed to be made at the same setting. The unpopularity of the chosen poems (i.e., being less mainstream than poems written by Mahmoud Darwish and Yehuda Amichai, for example) was intentional, aiming at working with contemporary texts written by poets less likely to be identified or to have been read previously by the participants. The online responses to "Shades of Anger" on YouTube were initially the main drive that instigated the idea of the pilot study and this research. Although these responses entail the multimodal aspect of the performance and its effects on the audience, the nature of responses focusing on the content were very thought-provoking. The spoken word poem on YouTube (2019) received 5.1K likes and only 105 dislikes. Interestingly, the overwhelming majority of responses were very supportive of the poet and the Palestinian cause, ranging from enthusiastic Arabs commenting in Arabic to empathetic Westerners, identified in their responses or profiles. However, such variety of responses, as those that appear consecutively in figure 11, showing a screenshot from the comments on YouTube, made me more determined to look deeper into how readers' responses to a literary text with a political message could be shaped by their position in and towards the world, and how the readers position themselves in the text-world or towards the poems and the Palestinian/Israeli conflict in general.

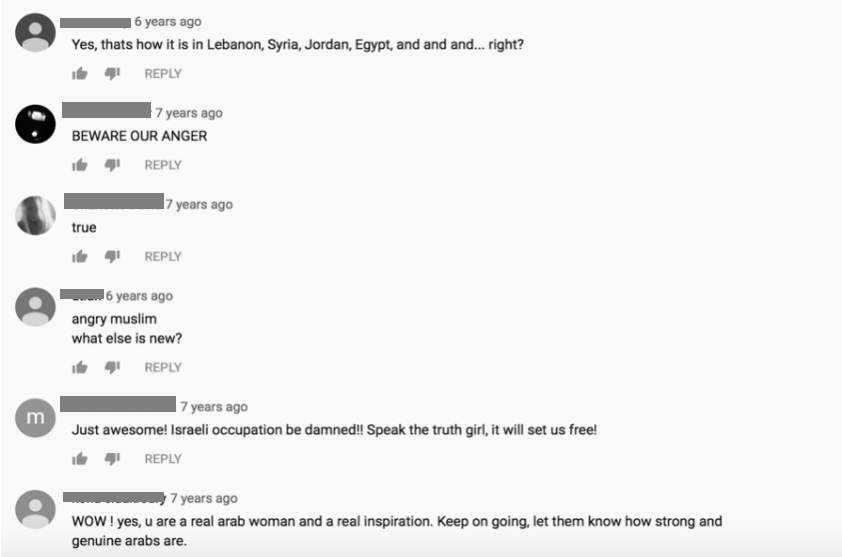


Figure 9 Screenshot from the YouTube responses to "Shades of Anger"

In this study, the demographic information I have been given access to, with the consent of the participants, and in line with the code of ethics offered a reliable spatiotemporal and geopolitical reader positioning to consider with regards to how the readers responded to the text with regards to their backgrounds. With such aim in mind, an elaboration was required on the participant's part and, therefore, a semi-structured interview approach was considered most suitable. So, although I take part in the conversation, reassuring the reader, agreeing or encouraging them to elaborate, this is necessary to maintain an easy and natural flow of the conversation rather than to intervene in the participant's responses. Caution was hence taken that I do not come out as too knowledgeable about the topic or direct the reader towards a particular opinion. The semi-structured questions assured that the interview and the questions were guided by the participants' discourse rather than vice versa (see Leech, 2002). Using the insights from the two pilot studies, this research aimed at interviewing a minimum of five participants from different nationalities and backgrounds as follows:

No.	Participant Code	Age	Sex	English language	Nationality	Location of interview
1	I1	30	Male	Second language	Polish	UK
2	I2	36	Female	Second language	Saudi	KSA
3	I3	30	Female	Second language	Italian	UK
4	I4	23	Male	Native language	English	UK
5	I5	25	Female	Native language	Nigerian	UK

Table 6 The interviewees for "Shades of Anger" and "Woman Martyr"

The interview schedule was made sure to cover the following questions:

- What did you think about the poems?
- How much did you know about the topic before reading the text if at all?
- How do you relate or sympathise to the people or the poet in either texts?
- Why did you mark these parts? (where relevant)
- Does anything these poems discuss relate to your background?
- Did reading the poems change your position in any way?
- Anything you'd like to add?

The sample in this study was both purposive but also one of convenience at the same time. The participants were approached based on their accessibility to the researcher, but they were also selected based on being from different nationalities. Aiming for different participant backgrounds stemmed from my TWT-based assumption that reading experiences are impacted on by the readers' discourse-worlds. To assure as much naturalistic environment as possible, the participants had some sort of familiarity with the researcher (i.e. fellow students at the university, friends, friends of friends). This selection, in addition to the friendly setting, ensured that the interviewees were very comfortable. So, although the participants were aware of the study taking place, a high level of spontaneity and naturality was obtained.

The (one-to-one) interviews in this qualitative research were designed to be semi-structured or 'semi-standardized' (Babbie, 2007) in order to encourage the participants to reflect and contemplate on the texts and their generated ideas and thoughts through using open-ended questions, blended with occasional use of close-ended questions (e.g. Did the reading change your position about anything?). Semi-structured interviews are also less formal, hence making the participant more comfortable in sharing and discussing their thoughts. The interviews took place in cafés on and off campus, with only one of the interviews (I2) taking place outside the UK (at a café in Jeddah, Saudi Arabia). The friendly setting, as I mentioned previously, was deliberately chosen to make the participants less conscious of the scholarly nature of the interview, and further supported by a level of familiarity to the researcher.

The interview procedure was broadly explained to the participant to make them feel comfortable and assured before the interview (see Leech, 2002). After reading and signing the consent forms, the participants were reminded of their confidentiality and also their right

to withdraw or stop the conversation if they wished to do so at any point. Participants were asked to read the Palestinian poem then the Israeli one and to mark any point on the page that particularly draws their attention or strikes a personal memory. Throughout the interviews, I intended to maintain a non-judgemental response to the readers' answers regardless of what the response was (see Gorden, 2003) as well as giving the participant the space to express themselves without interruption while still showing interest (see Roulston et al, 2003). These measures aimed at 'gaining rapport' (Leech, 2002: 265), which Leech describes as 'convincing people that you are listening, that you understand and are interested in what they are talking about" (265). This method gives the interview more flexibility than in structured interviews, but it, more importantly, offers the respondent more freedom and spontaneity. This approach also allows the interviewer to further inquire or probe the participant where appropriate or needed (Berg, 2009). Furthermore, a more personal and independent discourse is likely to emerge from a semi-structured interview than a structured one (Bridges et al, 2008). Also, because face-to-face seating could reinforce the hierarchical power of the interviewer, it was avoided in all the interviews and adjacent seating was adopted to maintain a less formal setting and allow the respondents similar agency and the freedom to discuss any point or ask questions. This approach further encourages the respondents to feel empowered (see Shuy, 2002). The semi-structured interview mode is also convenient as a context sensitive method giving the researcher the freedom to redesign and tone down the questions (e.g., when an interview is conducted in a country where political discussion is not encouraged). Finally, it was made sure that all the participants who took part in the interviews have not read the texts before or viewed the spoken-word version of "Shades of Anger".

The flexibility of the semi-structured approach adopted in this study allowed me to personalise each interview by asking the questions only when they are not covered by the reader. One of the privileges of face-to-face interviews and focus groups data collection methods is that the researcher has access to the participant during the response making, which allows the interviewer/researcher to drill for explanations and in-depth responses where needed by asking the participants more questions or encouraging them to elaborate when needed. The researcher's body language is also important to reassure the interviewees and make them feel comfortable. The interviews took from 30 minutes to a maximum of 45 minutes.

The 'prompts' marked on the page by the readers were to be discussed during the interview. Each participant is identified in the data with a code for reference and anonymisation. Table 6 also provides their genders, nationalities, and specify if they are

native speakers of English or not. The discussions were generally inclusive of the text, the reader, the author/narrator, the characters and contexts.

Each interview was audio-recorded on a safe recording device used for the purpose of the recording and transferred to a safe and PIN protected computer. The recordings were later transcribed discretely by the researcher without disclosing any of the participant's information to any third party. Recording the interviews is essential as it keeps a record of the conversation for proper and accurate transcription. Direct transcription would have interfered with the flow of the interview, while video recording might have caused discomfort for the interviewees and jeopardise the privacy they were assured.

The interview starts with the more general questions, (e.g. 'what did you think of the texts in general?') This question led the readers to point to either one of the poems and I often had to probe the reader to share thoughts about the other one. Most of my participants paid more attention to the Palestinian poem "Shades of Anger". This was indeed anticipated from the analysis of the text in 5.3 where the text-world, despite its multiple world-switches, maintains an easier reading through its consistency and bringing the reader back to the I speaker in the matrix world throughout the poem, while "Woman Martyr" is stylistically more challenging due to the ghost enactor in the double-deictic two initially possibly projected into by the reader. The readers' prompts on the page are included as part of the data and are to be compared to the verbal responses shared by the participants.

The five interviews were transcribed then imported to NVivo where 'attributes' (i.e. demographic information) were inserted for each participant. The responses 'values' were then coded and tagged thematically into 'Nodes' or tags. While the data is not massive and manual analysis would have been possible, using NVivo allowed for a richer and more systematic and transparent data analysis. The coding was done in two stages which involved an initial coding and tagging followed by a final tagging. In the second tagging stage, the tags were coded-on for any redundancy and overlaps and combined under generic tags which will guide the data discussion in section 5.4.

The following table shows the tags in the pre-final tagging stage illustrating the *sources* which reflect the number of reviews in each tag, and the *references*, reflecting the times the tag occurred across the data:

No	Nodes / Tags	Sources	References
1	empathy	5	27
2	logic	3	20
3	the poems	5	19
4	egocentric mapping	3	11
5	allocentric mapping	2	3
6	Parallel	2	10
7	Resistance	5	8
8	Background knowledge	4	7
9	confused stance	3	10
10	Social, cultural, spatial relevance	4	8
11	Fear for life	2	5
12	Disconnection	2	4
13	historical prejudice	2	5
14	Ideological - religious position	2	4
15	need to research	3	5
16	questioned credibility	2	3
17	assimilation	1	3
18	Gender affiliation	3	3
29	narrator	2	3
20	decisive stance	3	6
21	fear of state	1	2
22	participants questions	2	2

Table 7 The initial tags for the interviews

1. The tag *empathy* is related to any instances of empathy in the readers' responses.
2. The tag *logic* relates to any logical thoughts or explanations expressed by the reader.
3. *The poems* tag was created to anything directly related to either texts as a material.
4. The tag *egocentric mapping* was used when the interviewee projected the text onto his or her background or to a personal experience or memory.
5. The tag *allocentric mapping* was used when the reader projected the text-world or the theme on a nation other than his or her own
6. The tag *parallel* refers to instances where the readers compared situations from their discourse-world (that are not necessarily identical) to the text-word.
7. The tag *resistance* was used when the reader resisted the discourse of occupation or referred to resisting relevant political situations from one's background.
8. The tag *background knowledge* was created to indicate previous knowledge about the topic before the reading took place.
9. The tag *confused stance* was used when the readers expressed confusion or uncertainty.
10. The *social/cultural relevance* tag was created for any social or cultural issues the reader relates to the texts.

11. The tag *fear for life* was used when a response indicated to any action or discourse that represents fearing for one's life or discussing an act intended to save or protecting oneself.
12. The tag *disconnection* was created when a feeling of disconnected or disorientation from the text-world was expressed.
13. The *historical prejudices* tag was created when the readers related or compared the text-world to historical events they are aware of.
14. The *ideological/religious position* tag refers to ideological or religious stances or explanations offered by the reader.
15. The *need to research* refer to when the participants expressed a desire or intention to learn more about the topic at a later time.
16. The tag *question credibility* referred to when the participants questioned the reliability of the poems or the narrators.
17. The tag *assimilation* was used when the reader assimilated to the discourse of power with regards to occupation or the occupant by indicating acceptance or non-resistance.
18. The *gender affiliation* tag was created for explicit gender-related responses.
19. The *narrator* tag was linked to any indication to the poet or narrator by the reader.
20. The tag *decisive stance* was used for any clear and assertive stance which the reader expressed during the interview.
21. The tag *fear of state* indicate to the fear of state or institutional powers.
22. The tag *participants' questions* was created for any question asked by the reader during the interview.

The responses processed through the tags created on NVivo will be further explored in 5.5 through CTWT. Although the questions asked of each reader were designed to inquire about the stance and reading experience of the reader rather than towards commenting on the language or style of the text, some of the readers did offer comments on the style of the poems, their credibility or the speakers in the poem. In all of the responses about the characters in the poem, the readers treated the poet in the discourse-world level as a text-world enactor and the text-world itself as the actual world, hence an implied author.

5.4 The Readers' Responses

One interesting aspect which the texts in this chapter offer is being non-fiction. Being contemporaneous to the political conflict under question (unlike in chapter 4 and 6, where the political theme is founded on fiction or fantasy), the readers' responses in this study comes from an acquired position towards the conflict in the actual world, or from an understanding of similar situations from their political backgrounds. However, the readers' spatial orientations, clearly shape the readers' stances with regards to the texts and, therefore, the discourses that emerged were diverse and distinct from one another as the reader response analysis will show. These distinctions were reflected in the readers' discourses, how they empathised or identified with each text and how they carried out these stances in their discourses. In table 8 below, I illustrate how each participant marked either or both poems for its relevance to their background or for striking a memory or relevant experience. These prompts will be referred to in the analysis with regards to each participant's discourse and their positioning.

Interviewee	nationality	Participant's Marks on "Shades of Anger"	Marks on "Woman Martyr"
I1	Polish	• 1st three lines: "Allow me to speak my Arab tongue before they occupy my language as well" • and we come in all shades of anger (marked 3 times) • Return to my homeland	None
I2	Saudi	None	None
I3	Italian	Line 3 'woman'	"Without having anything to say" (Woman Martyr)
I4	British	• Anger • Kneel and pray • Olive tree • No longer mine • Cross / checkpoints • Homeland	About which I speak all the time Without having anything to say.
I5	Nigerian	• I am an Arab woman of colour and we come in all shades of anger • So who's that brown woman screaming in a demonstration? Sorry, should I not scream? I forgot to be your every orientalist dream Genie in a bottle, Belly dancer	None

Table 8 The participants markings on each poem

I1, who is a Polish male living and working the UK, marked the Palestinian poem "Shades of Anger" as illustrated in table 8. I1 provided these explanations to his markings in the following conversation:

I1. It reminds me of Poland as well.
Me: In what sense?
I1. About occupying our language, in the past, colonising our memory, basically they changed our history…and we are Polish for example, people of honour and proud. and then we also come in different *shades of anger*. So, we have a lot of anger because we are hurt. So, polish people I think are actually very angry.

As to why I1 marked the phrase 'return to my homeland', his commented was as follows:

- Some of the people, for example, were immigrating; going out from our country basically running away from the 2nd world war. even 1st one even before Poland also disappeared. and after 2nd world war you think that you could come back to your country. NO, because our country was still occupied by Russians. So, our government was still Russian, so they escaped and as soon as they came back, they could go basically straight away to prison or get killed. So, we 'wygnanie' (I1)

In the response above the participant used the Polish word *wygnanie* which translates literally to 'exile'. In his own words, he explains the word as follows:

- […] that you are outside of Poland and you cannot… you cannot go back because you cannot be in prison. (I1)

The participant's marks on the poems correlated with a high egocentric mapping and empathy. This was also noted in I5's responses. I5 is a Nigerian female studying in the UK. I5 found the phrases 'I am an Arab woman of colour' and 'who's that brown woman screaming in a demonstration…' relevant to herself and her background. In her discourse, she commented that she did not know that Arabs are considered coloured. She explains that certain stereotypes often frame the way black women are seen:

- These are like stereotypes that the west expects your country –like your people– to have. Same way they're like stereotypes that people expect black people to have […]. They think that black people are like fraudulent or like can't speak English properly even though it's the language that we speak, that kind of thing. (I5)

In the following paragraphs, I will be analysing the responses based on a generic grouping of the tags. While this is by no means a quantitative analysis and each respondent's background or nationality could be looked at as an individual case, contextualising the interviewee's responses can offer insightful information with regards to how readers relate the text-world to their contexts and how cultural or political proximities are manifested in their responses; also, how power relations in the readers' discourse-worlds are reflected in the respondents' stances. The final tagging of the data aimed at providing a more focused discussion of the main themes and to avoid redundancy and overlap in the discussion. In the following table, I illustrate the generic tags into which I combine the initial tags discussed earlier and provide a description or the rationale of each grouping as follows:

Grouped Tags	Generic tags
Empathy gender affiliation Logic decisive and confused stances religious position the poems, narrator questioning credibility, need to research participants questions	**Empathy, Rationalisation, and Stance** (the tags representing reader's positioning and stances, including their emotional responses, rationalisations, questions, confusion, decisiveness, opinions about the narrator/author, and texts)
Background knowledge, parallels, egocentric mapping, altruistic mapping, social, cultural, spatial relevance historical prejudice	**Mapping, Parallelism and Position** (combines the tags that offered the readers projections, comparisons, references to discourse-world knowledge, historical relevance, collective or personal experiences)
Resistance assimilation disconnection, fear of state, fear for life	**Resistance and Assimilation** (tags that represented resistant or assimilatory responses)

Table 9 The grouped and generic tags

5.4.1 Mapping, Parallelism and Position

Participant I1, from Poland, provided the study with a very rich discourse that reflected his historical and political knowledge. While personal knowledge is one important factor here, the significance of these instances lies in the relevance which the interviewee sees between

the theme and his background. I1 had a strong connection to "Shades of Anger" and made many references to political situations relating it to Poland:

- Like they did in Ukraine a few years ago. I forgot already the region. They basically took that from Ukraine, and no one actually said anything (I1)

I1 also clearly projects onto the female speaker when he is asked about what he thought of the last line in "Shades of Anger":

I1. If I would say like that, if I would use these words, my enemies will for 100% believe in my words.
Me. Why?
I1. Specially if a woman says that. If a woman is pregnant, a woman is crazy, you know. They can do anything for love... that's a different thing. They're gonna do everything for their children. This is unconditional love.

I4's responses showed a sense of detachment from both poems compared to the other participants. He provided more egocentric mapping focusing on Self; very broad, nonetheless:

- Yeah, I mean the feeling of, erh... of being controlled in your life to fight for your life and to speak back what you want (I4)

I5, in most of her discourse focused on two aspects: racial discrimination and colonisation. These references were expected to be made considering the participant's Nigerian background and her drawing on the aspect of colour in the poem even though she expressed her uncertainty about Arabs as being referred to as 'of colour'.

- Like you know how my country was colonised and all its similar, so they came, and they said English is our tongue and they brought the different tribes of our country together even though the tribes don't really get along well. That has sort of messed up things since independence we haven't really moved forward like that. Things have been wishy washy. Relations between the different parts of the country because the tribes are not like if we're looking at it as if it had been left to a local, or a Nigerian to form the country the person probably won't have done that because we're not really supposed to be together. (I5)

Having looked at some of the responses which emerged in the combined tags marked in Table 9, I will be highlighting some of the main responses under the *empathy, rationalisation and stance* tags and investigate whether the readers geopolitical background

and how they projected onto the texts or either one of them is congruent with their stances and emotional responses.

5.4.2 Empathy, Rationalisation and Stance

With regards to the grouped tags under the *empathy, rationalisation and stance*, I will here highlight some of the participants' responses to exemplify their rational and emotional responses during the interviews.

Participant I1 from Poland was more focused on the Palestinian poem. In addition to his comparison of the overall Palestinian situation to the political history of Poland, he also expressed empathy towards the female speaker/poet. In anticipation to women empowerment with regards to the speaker in the text, I1 makes the following comment about the very last line in "Shades of Anger", 'Beware…Beware, my anger':

- Specially if a woman says that. If a woman is pregnant, a woman is crazy, you know. They can do anything for love. That's a different thing. They're gonna do everything for their children. This is unconditional love. (I1)

Participant I2, overall, tries to work logic instead of emotions in her account. This initially came as a surprise to me, being familiar with the society as a millennial Saudi myself. However, the cultural and political changes in Saudi Arabia in the last decade, and more prominently in the last two years, had a great impact on society. The political discourse against Israel, for example, became much softer while the void between Palestinians and other Arabs on the micro-level, especially in the Gulf area, has become wider than ever. I2's discourse reflected her indifference about the whole conflict. It did not seem to concern her much and she left both poems unmarked.

I2's awareness of the State and the 'gaze' is interestingly manifested in her discourse, for example, towards the end of our conversation and as part of her interview, she asked if researching this topic would cause me any trouble in the future. I2, however, takes a fairly decisive stance when coming to "Woman Martyr". She is the only participant who clearly and straightforwardly refers to *Andaleeb Takatka*, the addressee in the poem, as a *terrorist*. Her stance remains firm even though she expresses an awareness of the circumstances one must have gone through to make them take such action:

- When a terrorist woman... terrorist, I will call her terrorist, Ok?... (I2)

All the participants seem to have agreed on that "Woman Martyr" does not depict much emotions or that it seems very distant. I2 for example, emphasises that her empathy which "Woman Martyr" evokes in her is with the victims mentioned in the text and *not* with the speaker/poet. She argues that the poet is just being merely descriptive:

- You don't feel that she's affected by this incident. You feel she is only speaking logically. (I2)

I2 is divided between her logic, her liberal political views and her identity as an Arab. This is reflected in her confused responses as in the following:

- Yes, I mean I would find for myself a better place, better circumstances, I won't bomb anybody. I don't know. That's what I feel. What I'll do is this. They shouldn't leave their country though but that's what I'd do. (I2)

Participant I3, an Italian feminist woman living and studying in the UK, marked the word "woman" on the poem "Shades of Anger" several times. I3 explains that being a woman is the most important thing she finds common between the speaker in the poem and herself, and that is what makes her relate more to "Shades of Anger":

- I can only relate to her as a woman myself, I think. I mean these happenings, these things […] she describes here. I mean you know they are in my everyday scene if somewhere on TV but it's like they're in another world. The only thing we actually share is that we are both women. (I3)

In I4's situation, the discourse was highly characterised by intuitive thinking. This is evident in the following response to why he attributed more credibility to "Shades of Anger" than to "Woman Martyr". In the following example, for instance, I4 expresses his opinion about the speakers in "Shades of Anger" and "Woman Martyr", considerably:

- because this poem here…she just spoke the truth about what she's experienced, what she'd seen, but this other lady here just waffled... just waffled! (I4)

In another part of the interview, I4, again, emphasised that he likes "Shades of Anger" more than the "Woman Martyr. When I tried to probe the participant for a clarification on why he thinks so, the conversation was as follows:

I4. It's just completely honest about how she feels and about true shared feelings
Me. Why can't you say the second one is honest? is it something about it that makes it less honest?
I4. The second one is not very clear enough. the second one isn't sincere. the second one is (pause) umm, it could be truthful. I mean from someone's perspective, but I feel it's overlooked on everything that's been said and … I feel that there's a sense of disregard, and disrespect. and you know a lack of respect towards the people that are being oppressed heavily, you know there is no emotional consequence that I can feel…it's just completely blunt and careless. It's like weird dictating or descriptive thing. that's most of what I got from this poem. It feels emotionless. It's filled with hate. like its hateful. There's not really much emotion you just know its hateful. It's in away like saying like these people do become this and to become waste. I don't like that. That's inhumane.

The markings I4 offered on the "Shades of Anger" were on nouns indicating anger, identity and separation. I4's marking on "Woman Martyr" was interesting as he marked the last two lines of the poem:

About which I speak all the time,
without having anything to say

He did not offer any direct explanation why he has marked this part on the poem. However, a comment which he made during the interview and which was coded under the tag 'confused stance' resonates with the above two lines he marked up on "Woman Martyr":

- I can't say right now because I have forgotten a lot of stuff, so for me to say a decision right now is difficult. (I4)

Interestingly, these were the only lines marked by any of the participants on "Woman Martyr". I3 also marked the same lines in "Woman Martyr", She offered the following explanation to this prompt:

- Yeah... cuz I feel that this maybe what I can say when someone asks me and I can actually talk about things and I can say whatever I'm talking to you now I'm telling you I have this position or that but I don't really know much so I don't

know maybe I really don't have much to say about it because I'm not *in* the story. (I3)

I3 justifies her sympathy with "Shades of Anger" more than "Woman Martyr" attributing this to a number of factors I quote in the following two points she makes:

- Maybe because of my position I felt a little (stresses little) bit more sympathetic with the first one, also because its longer and there is just more in it, I mean even just content wise or just length wise. you read more you have more details eventually like empathising maybe more… (I3)

- Yeah, I mean like I mentioned it's easier to empathise with the first, not only for linguistic reasons. The use of 1st person probably helps and also much more personal details, much more text as well than the second. (I3)

Although I3 shows a deep sense of sympathy towards the Palestinians, she still tries to be rational but is frustrated with the seemingly unresolvable situation:

- You know like you just decide 'ok you know…why don't you just take this piece of land and be happy.' ok I mean, but what about the people who were there, I feel like uh…Why the decision, I don't know. I wonder, I wonder... yeah. (I3)

I5, who compared Nigeria's colonial past to the situation in "Shades of Anger" as highlighted in the previous section, has her own opinion about the Palestinian suicide bombers. And although she does not necessarily empathise with them, she points out that although she could see their reasons, she still finds it pointless as it harms innocent people:

- I feel like suicidal bombers even though they do it for a reason it doesn't make sense because they almost always affect people who have no business in what they're doing, which is really unfair. So sometimes these people are very poor and when stuff like this happens to them I kind of think of their family, it just feels really bad that's all. (I5)

The responses outlined in this section correspond to the interviewees markings on the poems which were congruent with their own positioning and geopolitical orientations. Where there is no common ground between the political conflict and the readers' backgrounds, the readers seemed to have relied on other areas of commonness. I3's responses, for example, While I1 and I5's responses focused on the historical and political similarities between the Palestinian/Israeli conflict and their countries, I2 and I4's sympathetic stances stemmed mostly

from their positions as women sharing a bond of womanhood with the poets or the poetic personas in the poems.

5.4.3 Resistance and Assimilation

From the data illustrated in the previous sections, I can contend that the respondents who related more to the Palestinian text are those which share a history of struggles or still have current political conflicts. I2's responses wavered between the two stances of the poem, leaning more towards expressing her sympathy with regards to the Israeli poem. And despite empathising with the Palestinian speaker in "Shades of Anger" in parts of her discourse, she however, maintains a passive stance, as when she states that her 'solution personally would be to leave the country'.

Perhaps I1, was the one who reflected the most resistance in his discourse among the five participants. From the discussions above, it is clear that much of I1's discourse is built on mapping the political situation in Poland and its past onto the text-world of "Shades of Anger". For example, he comments that he would fight back too if he were in the Palestinians' place but that he would not be a suicide bomber:

- I wouldn't be a sui... (doesn't finish the phrase and continues) I would raise… umm (pause) I don't know... some kind of a group to fight with it but I wouldn't be... I wouldn't kill myself. (I1)

Interestingly, Participant I2, whose spatiotemporal location is of a strong cultural and geographical proximity to the Palestinians, was unexpectedly the most rational and offered much of the responses under the tag *logic*. She is also only case among the five participants to express more assimilation than resistance in response to "Shades of Anger", for example when she mentions that:

- The people shouldn't defend themselves. The government should. (I2)

This largely reflects the general trend in dealing with political matter among many Saudis and the sense of trust which they place on their government to take actions when any situation arises. I2 also did not mark either poems when it was anticipated that, being an Arab woman, she would identify with "Shades of Anger". Levinson (1983: 68) discusses the *zero-stance position*, a notion also discussed by van Peer and Graf (2002), as a detachment of

oneself from a situation to avoid taking a clear position. The overall sense of assimilation to power in I2's discourse parallels the relation of the individual in the Arab world to institutional power, and this is probably one of the reasons why I2 expressed such stance. As I mentioned in section 5.1, Arab governments' stances towards Israel have become softer and less hostile in the last decade, and people are aware of this change. And as 'stability' is a very important aspect for many Arabs since they have seen what the Arab spring revolutions have created, avoiding confrontation with power is the choice of many to maintain stability or for fear of the state:

- Yes, I imagined myself in their position. Probably what I'd do if I was in their shoes, is leave the country. (I2)

Regardless of her overall assimilation, rejection of the occupant also, albeit shyly, emerges in I2's discourse reflecting the participant's struggle to totally detach from the traditional Arab stance or position:

- My solution personally would be to leave the country. But that's what they want: for you to leave the country! (I2)

This, nevertheless, is met by a confused rationale and a shy resistant thought as she refrains briefly towards a less decisive judgement:

- Yes, I mean I would find for myself a better place, better circumstances, I won't blow up anybody. I don't know, that's what I feel. What I'll do is this. They shouldn't leave their country though, but that's what I'd do. (I2)

This idea of leaving things behind is explained later in the participant's discourse more through her fear for her life than through her passive responses towards the conflict in general. This could be seen in the following response:

- I, because I fear for myself, I'd leave, especially that I have kids... maybe if I was alone, I would choose to stay. (I2)

Although I2 tries to rationalise the Palestinian perspective, she, through this rationalisation, further distances herself spatially and psychologically from the Palestinian position:

- It's possible that my point of view would be different. I mean I wasn't' positioned in their circumstances; I didn't live a war life or a life with political problems. Maybe if I was in their position, I would hate all Israelis. (I2)

There seems to be an unsettled or indecisive position towards the Palestinians in I2's discourse, however, there are still glimpses of empathy reflected in her responses as in the above comment. Overall, I2's discourse is divided between two stances: one that implicitly and very shyly justifying Palestinian resistance, and the other that is self-focused and avoids political clashes and confrontations. The latter stance emerges in a context of assimilation that also reflects a discourse of fear for one's life and safety. The geopolitical orientation of I2 as well as the spatiotemporal location of the interview are both very crucial in this example. As mentioned in 5.2, with the current Arab governments leaning more towards normalising relations with Israel, though not necessarily explicitly announced, many young Arabs today show little to no enthusiasm for the Palestinian/Israeli conflict and are less emotionally attached to the idea of Palestine as an occupied Arab land.

Participant I3, who is an Italian feminist woman, showed more enthusiasm towards the poems and the conflict than I2 and expressed her overall support of the Palestinian cause very early in the interview. She emphasised that her support is based on a rational and sensible judgement but that also she identifies with the sufferings of Palestinian woman, as a woman herself. However, I3 does point out to her frustration with the notion of *anger* in "Shades of Anger" as finds it to be a pointless act or response if it does not assert any change or positive outcome in the actual world:

- Well, I mean I can be angry but then… you gotta do something if you want to change anything you show me your anger. So what, do something! Of course showing me your anger in a number that's a demonstration or something but then.. eh, I don't... maybe that's what I didn't like very much about this poem. (I3)

Overall, "Shades of Anger" garnered considerably more response than "Woman Martyr". This was reflected in the richer analysis of data with regards to "Shades of Anger". The readers' contexts, geopolitical background or positioning was largely present in some of the interviews while it was almost absent in others. Those which projected the text-worlds onto their background provided a richer and more critical discussion than the interviewees who did not relate much to the poems. The power disparity in the text-worlds of the two poems are reflected in the responses in two ways: first, relating the power relations, in "Shades of Anger" specifically, to the reader's similar political past (e.g., I1 and I5). Secondly, discussing the discourse of power in general, to some readers, may create a

discourse of indifference and fear (e.g. I2). In such instances, discussing power discourse in the literary text is a precursor to a discourse that reflects power within the spatiotemporal location in which the reader is present.

The readers in this chapter, presented with two texts of opposite ethics and viewpoints, are not simply taking an author's textual authority as a given, they are actually allowed to take a stance and offer justification and express their own take on the matter. While information is incremented as presented in each poem as well as the poetic personas' knowledge from their own deictic points are revealed to the reader, the readers in this study did not only comment on the texts in terms of liking or disliking them, but created their own independent accounts, in many instances, on how they related to the texts, personally as well as politically. Exposing the reader to two opposite viewpoints in this study aimed at challenging the reader to see the same conflict from the perspective of both sides. By presenting the reader with two different accounts, he or she is allowed to build their own text-worlds and form the discussion with regards to how they see these worlds and what it triggers in them. The reader in this study was given the authority to speak back to power through their responses to the poems, and by offering them two different stances, viewpoints or deictic points, they were not conditioned to accept a single-minded argument or one-sided knowledge. Each reader spoke from his or her own stance. Background and spatiotemporal information were activated in their discourse and these were mainly the points where the distinctions came from.

The data in this chapter seemed to invite bottom-up projections of text-world to discourse-world through which the readers related their own political background to the text (i.e. Participants I1 and I5). Reading the texts triggered participants I1 and I5 to discuss their own political background where I1's discourse was clearly resistant projecting more on "Shades of Anger" and relating the text-world to Poland and Polish people. I1 marked the word 'anger' on "Shades of Anger" and shared in his discourse that Polish people are also angry people as they had suffered politically as a nation. Similarly, I5 drew on her Nigerian background and discussed issues such as the effects of colonialism on Nigeria, language and terrorism. In the markings on the page, I5 marked the word 'coloured' and in her discourse related to the mention of colour and racism in "Shades of Anger".

I2's discourse was, overall, marked a sense of detachment and indifference towards the conflict. In the case of an Arab reader, it would have been anticipated that a high level of empathy or sympathy would have been reflected in the reader's discourse. However, in the

case of I2, other personal and spatiotemporal positioning impacts the reader's stances. In addition to the softer and more accepting official discourse towards Israel in the Gulf area and the impact of this on the people, I2, as a liberal non-religious Saudi, does not feel the obliged to support the Palestinian right as many religious Muslims do. Another reason reflected in her discourse, besides the assimilation to power, is a sense of fear of life as well as fear of the state as pointed out in the analysis.

"Shades of Anger" triggered both I1 and I5 to elaborate on their background more than on their responses towards the text. The text-world in these two instances provoked a discussion about something relevant to the discourse-world participant from their own knowledge and memory-frames of their political past. This 'bidirectionality' (Canning, 2017) in text processing has also been noted in some of the Arabic responses to *1984* discussed in chapter 4. where a bottom-up (text-world to discourse-world) notion marks the responses. This notion is referred to by Stockwell's (2009: 95) as a 'feedback loop' where there is a 'shift back' of emotions or mappings. Canning (2017) argues that this notion of bidirectionality undermines the monodirectional procession of mental representations often associated with TWT. Canning (2017: 174) proposed that 'through the concept of 'projection', resulting text-worlds can be incremented back into the discourse-world, thus functioning bi-directionally, potentially reifying discourse-world knowledge'. This has been, so far, largely noted in the data particularly where the text-world has much in common with the readers' actual world or background. In such cases, the responses to the text or the reviews become discourses of one's political past or present. The text-world in most of these examples informs or illuminates the readers' discourses about their realities or pasts. This was reflected in the interviewees' examples under the *parallel* tag (irrelevant political events) and the *allocentric* empathy tag. Such bidirectional projections or emotional comments was, for example, absent in the discourses of I2 and I4. In I2's discourse, that is largely marked by its detachment and a fear of state, there was little-to-no egocentric or allocentric mapping while I4 only favoured "Shades of Anger" but it sounded more genuine while to him, the narrator in "Woman Martyr" just 'waffled', in his own words. I4s discourse and very vague responses reflects a general lack of interest in the topic. Finally, although I3 did empathise with the texts and was very interested in the topic, she stayed focused on the texts and the situation they raise. No reference to her own context or background was noted, other than pointing out she sympathises with the Palestinian women as a woman herself, and no bidirectionality was marked in her discourse.

In general, the readers' discourse indicated that the readers who had relatively similar political history shared more interest, thoughts, and emotions towards the poems than those who did not relate much to the conflict or the poems in general. The agency of the reader in taking their own stance is expressed in the discourse shared by I3, I4, and I5 where each participant expressed a desire to read more about the conflict and its history in order to better understand the situation.

The discursive structure of the responses paralleled the discursive events in most cases as similar extenuating historical and political events were shared. This, however, was lacking in I2 who expressed historical and personal similarities with conflict, and I4 who did not seem to have any common grounds with either poems but still maintained a level of empathy towards "Shades of Anger" though not fully or logically justified.

5.5 A Critical Text World Analysis of the Poems

It is important before moving on to the TWT analysis to highlight the main CDA elements in the Palestinian/Israeli conflict through "Shades of Anger" as a resistant discourse which speaks back to misconceptions, stereotypes and the Israeli institutional and military apparatus, and also through the Israeli perspective in "Woman Martyr". While Arab men are often stereotyped or discriminated against as potential terrorists, Palestinian women may suffer layers of stereotypes (Naber, 2009). They are seen both as bearers of potential male terrorists as well as being passive in a male-dominated Arab world. The poet in "Shades of Anger" challenges this discourse by emphasising that Arab women are not passive or submissive individuals and they should not be reduced to a genderless suffering under occupation. In fact, they have their own struggles under the oppression and apartheid which shapes the way in which they willingly and justifiably raise their girls to love and fight for their land. The poem also disrupts the discourse of stereotyped Muslim men as terrorists and threats to western society. The stereotypical image of the terrorist as a young bearded male, is unsettled in the poem by the image of females walking down in protests as opposed to being sexualised women in a harem world. Secondly, Arab women are given agency in the text. They are in this context no longer passive victims of masculine dominance. The image of the victimised Palestinian woman giving birth at a checkpoint and surrounded by soldiers pointing their guns at her, is emphasised for the reader to justify the strong desire of

Palestinian women to fight and resist as a natural consequence to their suffering from the moment they were born.

While Arab men are depicted as terrorists in much of mainstream media, Arab women may also be stereotyped both as passive individuals in male-dominated societies as well as producers of a 'radical' and terrorist male offspring. This poem aims to disrupt who is doing harm or creating situations of terror. It turns these terrorists to female warriors fighting the Israeli advanced military power with their stones. They rise up and protest not because of a fundamentalist belief system, but because they have been provoked to do so through the injustice practised against them, the bombings, the discrimination, etc. They may be called 'terrorists' for their physical fight for their land and for resisting the occupation; however, the stone-fights indicated towards the end of the poem is a way of emphasising the resistant act of non-military Palestinians in comparison to the Israeli apparatus exemplified in the bombings which the poet points out in the following line: 'but those are your copters, your F16 in our skies' (Ziadah, 2011).

What Ziadah tends to do in "Shades of Anger" is not just resist occupational practices against Palestinian women, but also defy the misrepresentations. The act of 'speaking back' (Perkins, 1995) in "Shades of Anger" resists occupation and two levels of discrimination: racial and sexual. The resistant dimension as discussed throughout this thesis is multi-levelled; the literary discourse level, and the response level. Response emerges following the reception/interpretation process, hence a deeper more developed stage to reception and interpretation. While responses to literary political discourse could be either resistant or assimilatory, the current research focuses on resistant responses that could also be seen as counterhegemonic meta-representations.

While many Arab women have resisted gender domination within their cultures in many ways and striven to break stereotypes, it is rather the representations from outside their Arabic cultures, in literature and the media mostly, that established such reputation globally, and are, hence, more frustrating and demeaning. Even though in many instances these representations are not as much ill-natured as they are accumulations of misconceptions and misrepresentations, they, nonetheless, stereotype and reduce Arab women to a very narrow and sexualised perspective as being weak, subordinate and unaccountable for their own decisions or actions, part of which Ziadah summarises and resists in her poem:

I forgot to be your every orientalist dream
Genie in a bottle, belly dancer, harem girl, soft spoken Arab woman:
"Yes, master", "no, master".

Butler (2004: 53) proposes the notion of 'derealisation of the other' to refer to the act of limiting an 'Other' to a certain stereotypical image which is often false, narrow or short-sighted and sometimes dehumanising. 'Derealisation' implies a passive neutralisation of the Other, normalising their problems, struggles or sufferings, and devoicing them. This dehumanisation of Other, to Butler (2004: 33), is a violent act which objectifies the Other, but also causes them to be unrecognisable or unseen. To be overlooked or reduced is a form of violence against one's existence. 'Recognition' could be regarded here as the opposite of 'derealisation' and to 'speak back' to such discourse, is to acquire or claim back access to 'an established ontology' (Butler, 2004: 33).

"Shades of Anger", by setting a background of turmoil (of being occupied, objectified, and subject to both racial and gender/sexual discrimination), does not only assert an ideological standpoint resisting these discriminations but also legitimises a Palestinian and feminine counter discourse. It also implicitly indicates the soft power of the rebellious citizen (fighting with stones) in the face of military power (bombs, F16 jets). This is clearly manifested in the following concluding lines:

This Womb inside me will only bring you your next rebel
She'll have a rock in one hand a Palestinian flag in the other,
I am an Arab woman of colour
Beware, beware, my anger.

By speaking of herself, she speaks of her people and her gender. The first-person 'I' narration, which Short (1996: 257) argues is unreliable due to its subjectivity, is rather used here to depict the vantage point of Palestinian women in general and extends to Arab women defying stereotypes inclusive of all Arab women as objectified harem girls. It is, therefore, both egocentric and allocentric at the same time. Drawing examples of family (grandmother, mother) in the poem does not only asserts the Palestinian right to the land and how deeply they are rooted in its history, but also offers the reader with a context to the discourse. However, what is also important in this discourse is that the Palestinian women's suffering is not rhetorical and does not only live in the memories of the past. It is, in fact, still alive in many ways and forms: a sister giving birth at a checkpoint, a stranger (Amna Mona) behind the prison bars, or a brown girl screaming in demonstrations. This idea is served in the poem

through the shift between the first-person 'I' and the third person in the implied 'she' or 'they' as it takes the discourse from a personal and subjective suffering to wider communal one. This is also emphasised in the refrain '*I* am an Arab woman of colour, and *we* come in all shades of anger'.

"Woman Martyr", on the other hand, feeds the stereotype which "Shades of Anger" defies. Unlike the latter, "Woman Martyr" is more situational than contextual. It discusses a particular incident or situation and does not touch upon its history or the wider political context it portrays. The second person pronoun *you* used heavily in the poem emphasises Othering while the representation of Other as mechanical or robotic, strips Other from their emotions and extracts them out of context. The poem here treats the act of violence as a single, decontextualised, unverifiable or justifiable act, and those who do it as less human. This abstractness and othering in the poem may make the poem seem rather incomprehensible to the reader at a first reading. While the act of terrorism or violence is undeniable, the fact that it is abstracted of its larger context ignores the lives of struggle as history is dismissed, which lead to such desperate acts of violence and terrorism. However, such representations could incite a view that resistance in all forms is always dangerous and harmful to innocent civilians and reinstate images of Islamophobia in the minds that are ready to accept such discourse as unquestionable.

"Woman Martyr" juxtaposes the image of a pregnant women giving life with the image of a ticking bomb that causes death. Interestingly, this particular image is resisted in "Shades of Anger", where the myth of Palestinian women giving birth to potential terrorists and that the Palestinian child as 'collateral damage' is challenged. While in the Palestinian poem the pregnancy is genuine, it is a fake pregnancy in "Woman Martyr"; one where in place of a Palestinian child, there is 'metal shavings' and 'dynamite'. Furthermore, while the poem is written by a woman, addressing another woman, and discusses the death of other women, it, however, devoices the women in the poem. The woman suicide bomber is dehumanised, she is charged with a bomb, winded up and 'launched' of towards the market 'ticking among the people' (Mishol, 2005). So, while blaming the woman, "Woman Martyr" also takes away her agency and treats it as inapplicable as it implies her passive act of violence. Not only is she a terrorist but also a tool/ a bomb, directed and operated by males who sacrifice females in order to achieve goals. Again, the stereotypical Arab man, who uses women and disempowers them to meet his own needs. That a woman could make a decision on her own is disregarded. She has no agency within the poem. Females are therefore sacrificed into a male vision, resistance and power therefore belong to men; hence a discourse

of inequality that portrays the bombing as a meaningless and inexplicable action by a manipulated woman. This, again, contrasts with the stereotypes about Arab women which "Shades of Anger" resists.

As such, multiple layers of power and resistance notions are inherent in the poems. "Woman Martyr" is largely depoliticised and decontextualise whereas "Shades of Anger" clearly capitalises on the injustices, power imbalances and resistance. "Shades of Anger" also puts marginal voices at the forefront while in "Woman Martyr" the invisibility of marginal voices is apparent. This voicing vs devoicing of marginal discourses in the poems affect the way they are written, and hence received. Feminine resistance in "Shades of Anger" is a reactionary act of will and determination which reflects in the language used in the poem (see the TWT analysis below). However, female resistance is passive and unaccountable in "Woman Martyr", which likely shaped the dry and authoritative discourse the poem. The poet speaks about the Palestinian bomber, but he doesn't engage in dialogue - he obviously doesn't expect a response. She, as an example of Palestinian women, is spoken about (and sometimes for) but never with. There is no democracy within the dialogue. This also brings to the surface the discourse of mental health as often has been applied to lone masculine shooters from 'privileged' groups in the west while totally dismissed in the contexts where Arab or Muslim men are involved. Suicide bombers have always been dismissed from such discourse and held fully accountable for their actions and rendered 'radical' and threatening to mainstream culture while deliberately ignoring the contexts in which such actions arise.

In my CTWT analysis in this section, I also highlight the deictic centres of the poetic personas and their stances from a TWT perspective in order to understand how these reflect the Palestinian/Israeli perspectives discussed above and how they may have impacted the readers' responses to the poems.

Before starting the TWT analysis, a few points, which have been mentioned in the above sections, must be revisited: first of all, the matrix text-world in both poems, which is the one in which most of the events operate or take place, is the 'here and now' of the poetic persona. Secondly, in both "Shades of Anger" and "woman Martyr" there is a first-person speaker representing Self and a second-person addressee representing Other.

The first-person deictic point in "Shades of Anger" is implied through the imperative second-person in 'Allow me…' and also clearly voiced in the refrain: 'I am an Arab woman of colour and we come in all shades of anger'. In "Woman Martyr", on the other hand, the first-person is only vaguely implied throughout the second-person narrative through an

observer's focal point and which is only voiced out towards the last two lines in the poem in the self-retained thought:

> about which I speak all the time
> without having anything to say.

Through adopting the narrator's focal point in "Woman Martyr", the reader would be able see and interpret the incident of the bombing in the market through the poetic persona's perspective. However, adopting the perspective of the poetic persona, though of an omnipresent voice, is quite reserved and indirect, hence does not offer much clarity to the reader. For example, as the second-person's identity is only disclosed towards the end of the first stanza, the poem before this revelation may seem ambiguous and incomprehensible to the reader if they had not already paid much attention to the title "Woman Martyr". Projecting onto the *you* addressee, on the other hand, would cause a disruption to the reader once he or she finds out the you addressee is actually the suicide bomber who is now dead which may demand a deictic shift on the reader's part.

The unconventional use of the second-person in "Woman Martyr", for example in the following lines:

> Under your broad skirt you are pregnant with dynamite
> and metal shavings. This is how you walk in the market,
> ticking among the people, you, Andaleeb Takatka.

before retaining to the *I,* only very briefly towards the end of the poem, is likely to cause some confusion or disorientation to the reader as it involves an unconventional perspective and an abrupt change of focalisation. For this reason, in addition to the abstract approach of "Woman Martyr", which I discussed in the CDA analysis above, "Woman Martyr" might be a somewhat harder poem to comprehend and grasp from a first reading comparing to "Shades of Anger". This may be partially responsible for the less interest and lack of elaboration in the responses with regards to "Woman Martyr" as will be further elaborated in this section. This is also evident in the readers' markings on the poems, illustrated in Table 8, where an overall focus on "Shades of Anger" could be noticed. As the readers' markings proceeded their interviews, I consider these markings important as they reflect the readers' first impressions of the poems.

In the next stanza, having just learnt that the *you* addressee in the poem and the suicide bomber, 'Takatka', is dead, the reader may experience some confusion if they had projected onto the *you* addressee before this point. The reader's perspective here is likely to be shaken as the readers realise that they are projecting onto the origo of a dead person. However, a a third assumption would be not projecting onto either the speaker's perspective or the second-person addressee. The reader, as such, would be more actively present in their own 'here and now' as an outsider/observer in the discourse-world. Unless the reader had the specific knowledge of the incident in the market prior to the reading experience, though they have already been told that the *you* addressee is Andaleeb Takatka, they would not have known that Takatka is actually a dead person or a ghost enactor until this has been revealed towards the end of the second stanza in the following lines:

> And there you pulled the trigger out of yourself,
> and together with the Sabbath loaves,
> sesame and poppy seed,
> you flung yourself into the sky.

The third stanza brings into the text-world some of the victims' names and their countries; however, other than their female names and nationalities, nothing else is said about them. And although naming the victims and their countries in the poem identifies them and resists mainstream media and news emphasis on the terrorist more than terrorised, it may also reduce the victims to this information as it doesn't tell the reader much about who they are:

> Together with Rebecca Fink you flew up
> with Yelena Konre'ev from the Caucasus
> and Nissim Cohen from Afghanistan
> and Suhila Houshy from Iran
> and two Chinese you swept along
> to death.

Interestingly, leaving the two Chinese unnamed in the poem may either go unnoticed or seem somewhat unjustified to the reader. Upon researching the actual incident that took place back in 2002, I found out that there were actually six death casualties reported in that bombing, of which two victims were Chinese (male) construction builders. This now explains why the two Chinese were left unnamed rather than my initial assumption that the poet either excluded the Chinese names because they were hard to pronounce, or for some other reason. This choice of not revealing the names of the male victims indicates a deliberate emphasis in

the text on the victims as females. But there was also an emphasis on the victims' nationalities or countries, which interestingly did not shadow the Chinese, (Caucasus, Iran, Afghanistan, two Chinese). The only victim who was left without associating her with a country was Rebecca Fink. Interestingly, upon looking Rebecca Fink up, I found that Fink was an Israeli citizen. It becomes clear at this point that there is an emphasis on the other victims' countries as to draw attention to the non-Israeli victims. In this particular poem, such authorial decisions may only be detectable when clear and precise references to actual occurrences are made in the text and when the reader has enough time and interest to question the author's choices or doubt his or her narrative, which was verifiable or participant-accessible in this case due to the non-fictionality of the text.

From a TWT perspective, "Woman Martyr" contains a text-world and a world switch. The matrix text-world in "Woman Martyr" mainly constitute the description of the suicidal bomber and the incident of the market. There is, however, an important shift towards the end of the poem where the speaker retracts to the here and the perspective at this point finally shifts from the market incident to the poetic persona herself. The distinction in time and space could be sensed in the phrases 'since then' and 'have obscured your story' in the last stanza.

"Shades of Anger", on the other hand, is told from the voice of a first-person speaker on most part. However, the first two lines indicate an implied *you* in the speaker's polite request: 'Allow me to speak my Arab tongue before they occupy my language as well' (Ziadah, 2011). In the first two line, the 'Israelis' are implied and left unnamed, as only referred to with the pronoun 'they'. The use of the pronoun instead of the proper noun could be seen as an indication of the speaker's rejection of the Israeli existence on her land. This approach is also common with other Palestinian poets like poet laurate Mahmoud Darwish, for example. The adverbial phrase 'as well' in the above example is deictic in itself as it refers to an ellipsis of 'as well as my land' gesturing towards the occupation but also indicating that the act of occupation had already occurred before the current discourse and is still ongoing. This is further emphasised through present tense in the opening lines which establishes the deictic field of the poem as still active and present. Interestingly, the poet maintains a female assertive discourse as she personifies and feminises language in the second line, respectively, in the noun 'mother-tongue', in using female possessive pronoun 'her' to refer to language; also, in assigning language a human trait, 'memory':

> Allow me to speak my Arab tongue before they occupy my language as well
> Allow me to speak my mother tongue before they colonize her memory as well
> (Ziadah, 2011)

The first refrain repeated throughout the poem, 'I am an Arab woman of colour and we come in all shades of Anger', can be seen as the matrix text-world in the poem while the other mental representations the poem evokes are world-switches. This world is the default that we as readers keep going back to and it also marks the 'here and now' of the speaker. For example, the following lines take the reader back in time to the speaker's past, to the lives of her grandparents and mother. The verb tense also changes in this world-switch from the initial present tense in the opening lines to the past tense in the following:

> All my grandfather ever wanted to do
> was wake up at dawn and watch my grandmother kneel and pray
> in a village hidden between Yafa and Haifa
> my mother was born under an olive tree
> on a soil they say is no longer mine

The poetic persona, then, takes us back to the matrix text-world in her 'here and now' and to the repeated refrain as follows:

> but I will cross their barriers, their checkpoints
> their damn apartheid walls and return to my homeland
> I am an Arab woman of colour and we come in all shades of anger.

The second-person pronoun *you* in both poems is a 'double deixis' (Herman, 1994), though in "Woman Martyr" this effect might be considered very brief or fleeting as the reader soon realizes the referent addressed by the speaker is a specific persona. In "Shades of Anger" however, the *you* in the poem appears in two forms: an implied *you* in 'allow me…' which could refer to the listener/reader, or it could also refer to Israelis. 'Allow me' here is more of an offer, rather than a request, to say what she is about to say, which is then said in the poem. The text-world is then laid out and the speaker/narrator is introduced as a character in her text-world: 'I am an Arab woman of colour…'. 'Allow me' is, furthermore, is a significant and interesting way to start the poem both stylistically and semantically, because it points out deictically from where the utterer is speaking to the implied 'you' addressee(s). This implicit second-person *you* is broadly relatively approachable from Herman's (1994, 1997) notion of double deixis which is often associated with an explicit 'you' whereas in the

opening line in “Shades of Anger”, the *you* is rather implied through the imperative form of ‘Allow me’.

The same line from the poem, quoted above, indicates an assimilation and resistance at the same time: assimilation through acknowledging the power of Other to do more harm, to further ‘occupy’ and ‘colonize’, and resistance through resisting the discourse of the occupant by speaking back through a double-edged phrase and demanding to speak in her mother tongue. This double-deictic notion, however, is absent in the explicit second-person ‘you’ in “Woman Martyr”. The *you* in ‘You are twenty and your first pregnancy is a bomb’ clearly indicates a single and specific enactor, (i.e. Andaleeb Takatka). It is not the reader or another implied enactor, which narrows and limits the text-world created by the readers. With this different use of the *you* addressee in the poems, this may have had an impact on how the readers received the texts or appreciate one more than the other.

The strong stance of the speaker of “Shades of Anger” is reflected through her choice of words of power (e.g. occupy, colonise, anger, screaming, demographic threat, damn apartheid wall, collateral damage, tear-gassed, rebel, terrorist, sand-nigger, beware). Such words that carry negative meanings or implications set the tone of the poem as a resistant discourse in comparison to the more abstracted and less personal account of the poetic persona in “Woman Martyr”, mostly highlighted by the use of the pronoun ‘you’, the dehumanization of the addressee (e.g., ‘Someone loosened the screws in your head’), and the lack of any direct or personal relationship between the poetic persona and the characters. The Palestinian identity is also asserted through the use of Arabic city names (Haifa, Yafa, Janeen) and the Arabic name for Palestine, “Falasteen”. The origo of the poem is consistent with a focus on the first-person speaker’s focal point. The *I* in ‘I am an Arab woman…’, however, swiftly changes to a *we* in ‘*we* are returning to Falasteen’, indicating an identification with all Palestinian women ‘outside’ Palestine.

This sense of exile is emphasised throughout the poem in the use of phrases such as: ‘*cross their* barriers, their checkpoints, their damn apartheid walls’, ‘*return* to my homeland’ and ‘we are *returning* to Falasteen’. These phrases further emphasise the deictic implications of verbs such as *return* which indicates a mental existence in the land, and *cross* which indicates a spatial distance or void that needs to be crossed in order to reach it. It is also of importance here to indicate that these deictic phrases and verbs signify a world-switch in every example from the now of the speaker (the matrix text-world) to the embedded worlds indicating a memory or an incident that is spatially or temporally distal from the poetic persona but which, simultaneously, remains psychologically proximal as it indicates a bond

between the past (e.g. mother, grandparents) and the present, and between the suffering of women in Palestine and those outside it. “Shades of Anger”, therefore, maintains a strong sense of belonging through the following two features:

- Past incidents (both personal and political) are being recalled in addition to the present.
- Despite the fact that the coding time is not particularly the same as the content or receiving time, the contemporaneity of the Palestinian/Israeli conflict and the occurrences of similar incidents to those discussed in the poems today makes the topic current and context related but also participant accessible to a certain degree.

The world-switches in “Shades of Anger”, despite being considerably higher in number than those in “Woman Martyr”, maintain a simple and basic structure: a speaker recalling memories and incidents and consistently bringing the reader to the matrix text-world of ‘I am an Arab woman…’. In addition to that, the embedded worlds stem from a clear matrix text-world which the reader is repeatedly reminded of, hence keeping the reader systematically involved: the first-person account in the matrix text-world reflects the speaker’s involvement, the personal aspect of which is likely to draw more empathy than the other poem.

Despite the many flashbacks in “Shades of Anger”, reflected in the multiple world-switches, the consistency of the first-person narrator maintains a clear and focused stance and perspective of a Palestinian Arab woman resisting the power hierarchy of Israeli occupation and racial and sexual prejudices as well. Figure 9 below illustrates how this perspective places the poet in the discourse-world as a counterpart in the text-world. The flashbacks of family, past ‘grandparents’, ‘mother’, and ‘my sister’ shared by the narrator, creates character-accessible world-switches or embedded worlds that also draws a link between the authorial self at the discourse-world level and her counterpart self as the poetic persona in the text-world. This is quite the contrast to the Israeli poem where the speaker as a counterpart to the poet at the discourse-world level is almost absented in the text-world and even when she retracts to the first-person voice towards the end of the poem still a sense of remoteness is largely conveyed.

Figure 9 below illustrates the matrix text-world and some world-switches in “Shades of Anger” where a link is illustrated through the dotted line linking the woman speaker in

"shades of Anger" to her discourse-world counterpart, the Palestinian poet, Rafeef Ziadah. In fact, in both poems in this study, the *I* speaker/narrator in the poem is likely to be seen as a counter part to the poet/author, hence an implied author. The verb choices in this poem serve as powerful function-advancing elements significantly contributing to the world-building of a resistant text-world and the psychological impact it creates (e.g. cross, kill, die, kneel, pray, occupy, colonise, scream, beware). This is also reflected through the objects marked in the world-building elements in the figure, (e.g. barriers, apartheid walls, F16, etc). Note that Palestine or Falasteen in the text-world box in the figure is a counterpart of the discourse-world Palestine.

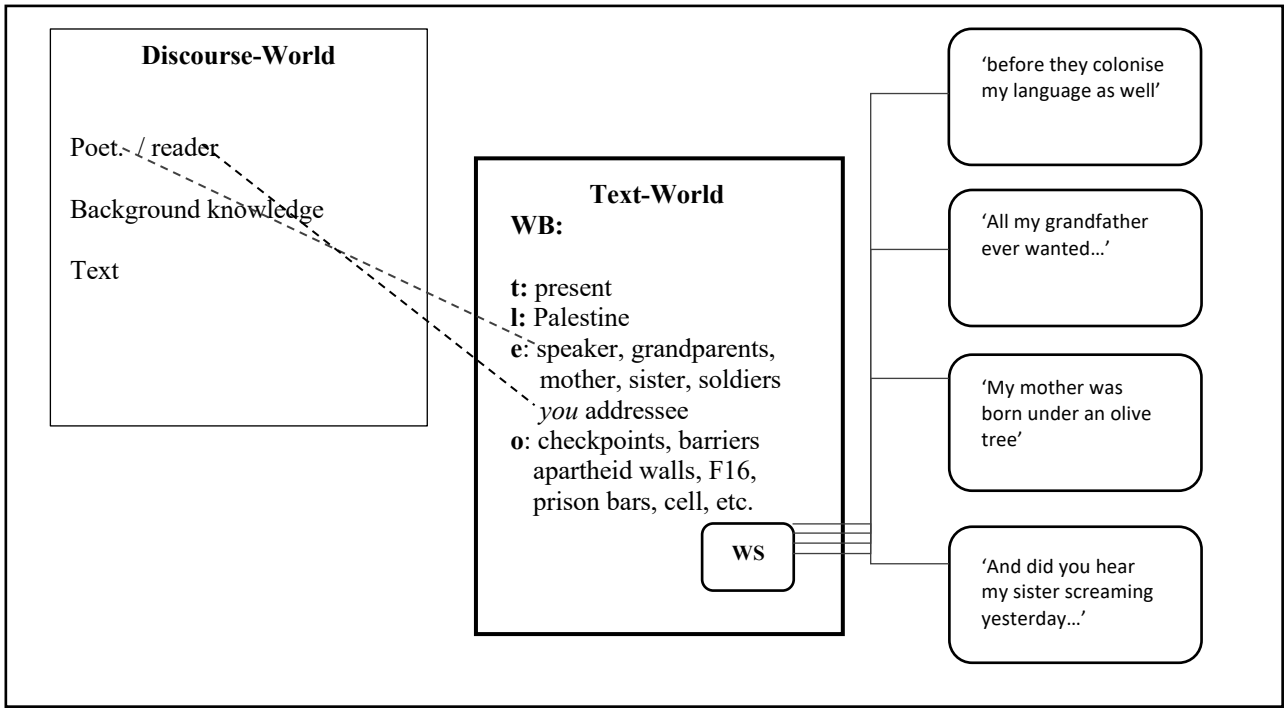


Figure 10 The text-world of "Shades of Anger"

The Israeli poem "Woman Martyr", as illustrated in figure 10, is narrated in a second person with the narrator directing the focal point of the scene. It is, however, through the narrator's perspective that we as readers get to visualise the addressee. As a reader/researcher at the discourse-world level myself, while exploring the poem for the purpose of this study, I had sought access to the background of the author as well as to the topic discussed in her poem. From reading the poem, I understand that Mishol was not present during the incident; nonetheless, she is aware of what happened, who did it, when it happened, who got killed,

etc. However, the focalisation comes from outside the scene and we as readers can sense the distance between the speaker and the incident that took place. Despite the fact that the poem begins in present tense, it abruptly changes to a past tense from the second stanza until the last two lines where it switches back to a present tense. This shift in verb tense creates multiple (epistemic) world-switches in the world-building processes all pointing to a narrator that observes the event from a distance and who towards the last two lines is further distanced as it becomes clear at this point the story is represented as a recalled memory.

Although Mishol begins her poem quoting a line from Nathan Alterman's poem "Late Afternoon in the Market", which perfectly describes the setting of "Woman Martyr", this reference, nevertheless, disrupts the flow of the poem as aside from being the only quote used in the poem, it also presents a graphological deviation as it is indented to the right almost opposite to the rest of the poem that is aligned to the left, appearing on the page as follows:

Woman Martyr

The evening goes blind, and you are only twenty.
:Nathan Alterman,
"Late Afternoon in the Market"

You are only twenty
and your first pregnancy is a bomb…

The confusion is further heightened in the conflicting time references provided in Alterman's title 'Late Afternoon' in contrast to 'evening goes blind' in the quoted line.

In the first stanza starting with the line, 'You are only twenty…', the poet speaks to a second-person addressee in present tense introducing us, readers, to a time before the actual bombing takes place:

You are only twenty
and your first pregnancy is a bomb.
Under your broad skirt you are pregnant with dynamite
and metal shavings. This is how you walk in the market,
ticking among the people, you, Andaleeb Takatka.

In the stanza following the above, the verb tense changes to past as the second-person voice continues illustrating what seems to be the backstage scenario behind the bombing and depicting the suicide bomber like a wind-up toy set of to do what it was programmed to do:

Someone loosened the screws in your head
and launched you toward the city;

This image reflects the speakers positioning towards Palestinian suicide bombers as brain-washed, radicalised individuals. The above stanza and the following one continue to describe the bombing until the narrative subtly fades into a memory in the last four lines as the speaker shifts away from the setting in the market to her *here and now* self:

Since then, other matters
have obscured your story,
about which I speak all the time
without having anything to say.

These final lines indicate that the market incident is now a distant past as the speaker reclines to a present more speculative state. It is in the last two lines that the reader finally meets the explicit 'I' enactor, albeit in a hopeless and passive context.

The figure below illustrates the discourse-world and text-world of "Woman Martyr" showing the double deictic *you* that signals two possible counterparts: an initial (*you: reader)*, and a later verified (*you: Andaleeb Takatka)*:

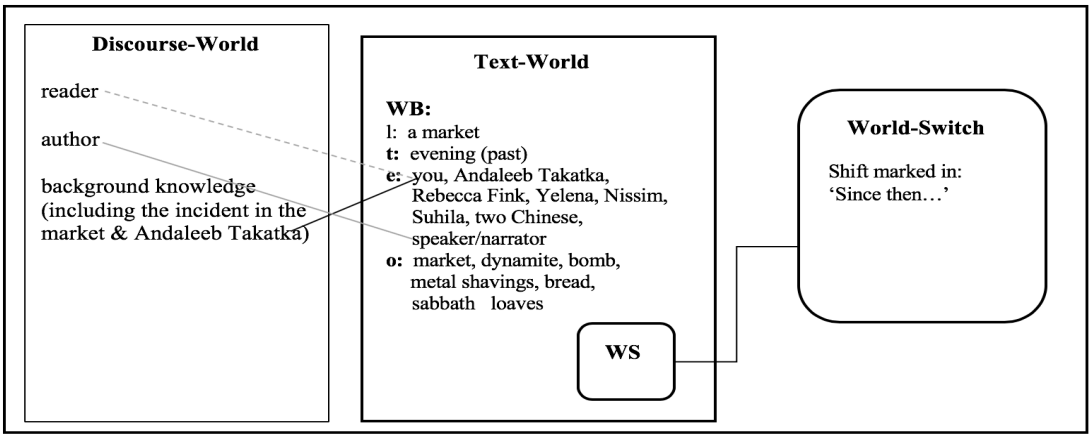


Figure 11 The text-world of "Woman Martyr"

From the analysis of "Woman Martyr" above, some of the negative responses by the readers to the poem might in fact be anticipated; for example, I2 and I4, respectively, comment on the lack of emotions in the poem as follows:

- You don't feel that she's affected by this incident. You feel she is only speaking logically. (I2)
- […] but this other lady here just waffled… just waffled! (I4)

I3, also having some linguistic knowledge, offers a more precise explanation to why she sympathises more with "Shades of Anger". Her comment below come in line with the CTWT analysis provided in this section:

- Maybe because of my position I felt a little (stresses little) bit more sympathetic with the first one, also because its longer and there is just more in it, I mean even just content wise or just length wise. you read more you have more details eventually like empathising maybe more... (I3)

The 'much more text' in her comment below may indicate to the more contextualised text-world in the "Shades of Anger". While in "Woman Martyr" the shorter text is functional if we take in consideration the abstracted text-world stripped out of context and emotions approach to the incident in the market. Interestingly, I3 also picks up on the use of the 1st person in "Shades of Anger" as an advantage. This has also been elaborated in the discussion in this section and anticipated to have influenced the reception of the texts:

- Yeah, I mean like I mentioned it's easier to empathise with the first, not only for linguistic reasons. The use of 1st person probably helps and also much more personal details, much more text as well than the second. (I3)

Also as discussed in the first part of the CDA analysis in this section, the discourse of devoicing and disregarding Other that is inherent but also prominent in "Woman Martyr" could be traced in the data, for example, very clearly, in the following comment by I4:

- The second one is not very clear enough. the second one isn't sincere. the second one is (pause) umm, it could be truthful. I mean from someone's perspective, but I feel it's overlooked on everything that's been said and ... I feel that there's a sense of disregard, and disrespect. and you know a lack of respect towards the people that are being oppressed heavily, you know there is no emotional consequence that I can feel...it's just completely blunt and careless. It's like weird dictating or descriptive thing. that's most of what I got from this poem. It feels emotionless. It's filled with hate. like its hateful. There's not really much emotion you just know its hateful. It's in away like saying like these people do become this and to become waste. I don't like that. That's inhumane. (I4)

Perhaps a final point worth mentioning here with regards to "Woman Martyr" is the line which both I3 and I4 both marked on the poem, and which are the only markings on

"Woman Martyrs". It is interesting that of all the text, I3 and I4 marked 'without having anything to say'. Interestingly, these two participants were the most indecisive about the Palestinian/Israeli conflict among the group. I3 provided that it is a tough situation which could leave one wondering what to think and not having much to say, while I4 expressed that he needs to read more and revisit the Palestinian/Israeli conflict to have comment better knowledge in order to better comment. Both participants however shared their opinions of the poem as illustrated above, however, these markings and comments may reflect their reception of "Woman Martyr" which from the CTWT in this section and the TWT analysis may have been a challenge in terms of how the text-world is represented in the text and hence received, causing more confusion than insight.

- Yeah.. cuz I feel that this maybe what I can say when someone asks me and I can actually talk about things and I can say whatever I'm talking to you now I'm telling you I have this position or that but I don't really know much so I don't know maybe I really don't have much to say about it because I'm not *in* the story.. (I3)

- I can't say right now because I have forgotten a lot of stuff, so for me to say a decision right now is difficult. (I4)

5.6 Review

In this chapter, I explored readers' responses to a pair Palestinian and Israeli politically charged poems. The study in this chapter was carried out through a set of interviews with five participants from different backgrounds. Although the texts were laid out to the readers equally, the responses to the Israeli poem, "Woman Martyr", were fewer and less elaborate than those to the "Shades of Anger". Although most of the readers pointed out the lack of emotions in "Woman Martyr" as to why they did not relate to the poem, the CTWT analysis in this chapter offered in-depth insight into the inherent notions of power in both texts and how these manifest through language and style. While, initially, the lack of emotions in "Woman Martyr" seemed to be the reason for the little interest in the poem, once the poem is analysed using CTWT, it becomes clear that the way the poem was written is quite challenging to the reader comparing to the much smoother reading of "Shades of Anger".

However, context did seem to play an important role on how the readers responded, what responses they offered and how elaborate and rich their responses were. I1 and I5, for example, who are from Poland and Nigeria, respectively, offered a much more elaborate conversation than the other participant. Their elaborate accounts were largely reflections on their own backgrounds and their political struggles with occupation and colonialism.

Chapter 6
Utilitarianism and Choice in "Omelas"

6.0 Preview

In this chapter, I investigate the politics of Ursula Le Guin's philosophical parable, "The Ones Who Walk Away from Omelas" (1973) through a selection of readers' responses and reviews. The reader response analysis explores the readers' identification of the notions of power implicit in the text and how they project these notions onto the actual world or vice versa. As in the previous two chapters, the text and the reader responses will be highlighted through CTWT in order to reveal the hidden politics of the text and provide an understanding of the responses to these notions with regard to context and positioning. The responses to the text were collected from two sources: a focus group, and a *Goodreads* discussions group.

In section 6.1, I introduce the story providing a summary of the text and its background. In section 6.2, I highlight the philosophical and political themes in "Omelas" and the notions of choice in utilitarian thought. In section 6.3, I outline my approach to the readers' responses in this chapter and outline the data collection and analysis of the *Goodreads* responses. In section 6.4, I illustrate the focus group data collection and outline some of the responses from both groups based on their thematic tags. In section 6.5 I provide a CTWT analysis of the text in order to explain the readers' responses discussed in the previous section. Finally, section 6.6 offers a brief review of the chapter and its findings.

6.1 Introducing "The Ones Who Walk Away from Omelas"

Ursula Le Guin (1929-2018) was an American writer mostly known for her speculative fiction which has received wide acclamation and critical attention. Le Guin was also an anarchist and -arguably- a *soft* science fiction writer (see Brookes, 2014; Carol, 1994). Le Guin's anarchism (see Porter, 1975; Williams, 1994; Call, 2007; Burns, 2008; Seyferth, 2009) is probably best exemplified in her (1974) novel *The Dispossessed* and her short story "The Ones Who Walk away from Omelas" (1973). In fact, most of Le Guin's work has a political perspective; for example, imperialism, authoritarianism, nationalism and social responsibility are just some of the power-related themes that appear in her work. Le Guin's narratives represent problematic, philosophical and political dilemmas which she does not shy from putting forth as primary themes in her work. Such direct treatment places her

readers at the centre of the political query, inviting them to take a moral stance and leaves them pondering the moral and political dilemmas thrown at them (see Porter, 1975: 245).

"The Ones Who Walk Away from Omelas" (henceforth, "Omelas"), won the Hugo Award for best short story in 1974. It was first published in 1973 and later collected in *The Wind's Twelve Quarters* (1975), then in *The Wind's Twelve Quarters and The Compass Rose* (2015) which is referenced in this chapter. The collections include an introduction in which Le Guin suggested that "Omelas" was written as a critique of the American life and gave credit to William James' (1891) "The Moral Philosopher and the Moral Life", hence pointing out the political nature of the work. In this introduction, Le Guin also described her text as a 'psychomyth' (2015: 254). According to Martin (1996: 87), a psychomyth is 'a fiction which sees the processes of the unconscious as actors in an imaginary world'; a process which Le Guin adopted in "Omelas" as she calls for the readers' judgement and rationalisation through the narrator's voice.

In order to explore readers' responses to the political theme in "Omelas", I aimed to collect the data from two sources: a focus group, and an online reading group on *Goodreads*. The two data were aimed to complement each other. Because the online readers are expected to be more outspoken due to their anonymity and the deliberateness given to a written response compared to an oral one, the *Goodreads* data was anticipated to be richer and more elaborate than the focus group. The focus group, however, would offer better access to the readers and their positioning (see sections 6.3, 6.4 and 6.5).

"Omelas" describes a city in which people live a seemingly utopian life. The story opens with a description of the city Omelas in a festive summer season and describes the overwhelming joys of Omelas and its people. The city is full of joy, dancing parades, naked children preparing for a big horse race, bells clanging, birds soaring, and music playing. Omelas is also a city that has no king, army or priests, which, one would expect, makes it a place free of hierarchy and political or religious rules; or so it seems. The story dwells on the liveliness of Omelas, and its guiltless pleasures until the story reveals that there is a child locked-up in a basement of one of the city's buildings. The child is locked up in a very small room and lives in excruciating and inhumane conditions. The reader is told that the child and his or her condition is not a secret to the citizens of Omelas. All the people of Omelas, whether old and young, know about the child and even come to see it at some point. They also know that if they do not accept this single injustice of Omelas and try to help or free the child, the happy life of Omelas will be forever doomed. The story reveals that after seeing the child, the majority of people choose to forget about it and get on with their happy lives,

however, only a few would walk away from Omelas to an unknown place and destiny; a fate which the story seems to deliberately obscure and mystify.

Like Orwell's totalitarian model in *1984*, "Omelas" introduces a unique political model which in itself could be seen as a conceptual novum rather than a materialistic one: a city without governors, government or clergymen but which still has its rule and punishment. The story capitalises on the fantasy element and does not offer any explanation on how this single rule and punishment came to exist if there were no state or government. However, the fantastical elements in "Omelas" clearly draw on references from the actual world. For example, the name 'Omelas' is not a palace that exists in the actual world, but Le Guin (2015: 255) clarifies that the name actually 'came from a road sign: Salem (Oregon) backwards', she does not give any explanation of the other unfamiliar noun in the text, 'drooz', but it could be a witty coinage from the nouns *drug* and *booze*. And although Omelas is depicted as a secular society, the story itself draws on a religious concept. The narrator in "Omelas" also emphasises the guiltless pleasures in the city of Omelas which is essential in the description of paradise in the Abrahamic religions. The use of drugs and alcohol is presented in the text as tranquil and sublime practices; even 'orgies' are elevated and glamourized while also 'the offspring of these delightful rituals [are] loved and looked after by all' (Le Guin, 2015: 258). Guilt, simply, does not exist in Omelas. Nonetheless, the citizens of Omelas are also not deprived of showing faith. They can pray and worship, though without the need for priests and temples (Le Guin, 2015: 258), for Omelas seems to be a place for all, but not for deference and hierarchy; or so it seems until the truth about Omelas is revealed.

It is necessary before moving to the readers' responses to discuss the text and how it is written in further detail. "Omelas", according to Roemer (1991: 8), is written in three sections which he categorises as 'happiness', 'suffering', and 'departure', respectively. The first section, which constitutes the longest section of the story, describes the city focusing on sensory descriptions of sound, movement and colour. For examples, we read phrases such as 'clamor of bells', 'rigging of the boats', 'harbor sparkled with flags', 'red roofs and painted walls', 'sunlit air', 'faint sweetness of the air' (Le Guin, 2015, 254).

The story, once we are told about the child in the basement, takes a different turn and the utopian world we are initially presented with is suddenly distorted when the reader is faced with 'the rotten dystopian core of the eutopian apple' (Roemer, 1991: 10). This truth is revealed in the second section, 'suffering', where we know that there is actually a rule in Omelas, albeit no rulers. We also know that the happiness of Omelas and its people relies on

this child's misery, and that the majority of people accept and live with this fact though a few others walk away from Omelas.

The last section, which Roemer labels 'departure' only constitutes about a quarter of the text. The length which Le Guin dedicates to each section decreases respectively as the introduction of the utopian side of Omelas relies on vivid and detailed descriptions and takes a big part of the text. The effect of the other two sections is achieved through the shock factor in the second section and the mystery and the moral query posited in the final section. Drawing on Roemer's (1991) division, I will relabel the three sections of the story 'the utopia', 'the dystopian core', and 'the choice', respectively.

In the first part of "Omelas", the utopia, the readers co-create the story as they are invited by the narrator to take part in imagining and questioning the utopian face of Omelas. The second part of the story (i.e. the dystopian core) describes the miserable conditions of an imprisoned child, introducing the dilemma of Omelas for the first time in the text: that this utopian world is founded on that one child's misery. The reason why this child is there is not revealed in the story. However, the fact that he or she is there, and that everybody knows about it, emphasizes the hypocrisy of Omelas and the indisputable 'act of scapegoating upon which this culture is founded' as Adams (1991: 40) argues. At the end, this hypotheticality of "Omelas", and involving the reader's judgement through the shifts in the narrator's voice to a second-person addressee against the predominant third-person narration is what sets it clearly as a parable.

By aligning the misery of the child against the prosperity of Omelas the text capitalises on contrasts to emphasises the hidden side of Omelas. For example, towards the end of the first section, readers are shown a serene image which marks the beautiful utopian surface of Omelas,

> A child of nine or ten sits at the edge of the crowd, alone, playing on a wooden flute. People pause to listen, and they smile, but they do not speak to him, for he never ceases playing and never sees them, his dark eyes wholly rapt in the sweet, thin magic of the tune. He finishes, and slowly lowers his hands holding the wooden flute
>
> (Le Guin, 2015: 259)

This image is soon paralleled with the contrasting scene of the locked-up child opening the dystopian section of the story. In this section, the reader is confronted with a strikingly opposite image to the child with the flute. The child is locked up in a room in a basement of one of the buildings of Omelas. He is neither identified as a boy or girl and is

constantly referred to by the narrator with the pronoun 'it'. Although the child is about ten years of age (the same age as the child with the flute), we are told that he or she looks six; that he or she is retarded and 'has become imbecile through fear, malnutrition, and neglect' (Le Guin, 2015: 259). In contrast to the child with the flute who is surrounded by appreciative people, the child in the basement is very lonely. The door of the room is almost always locked except from time to time when it is opened making a loud rattling sound. The description of the sound in the text perhaps indicates that the door is rarely used and that the child might have been there for very long. People come to peer in at the child. Some of them kick 'it' so 'it' would stand up while others would just look with fearful and 'disgusted eyes' (Le Guin, 2015: 259). While the people who watch the child with the flute seem to want to speak to the child, they cannot because he 'never ceases playing and never sees them' (Le Guin, 2015: 259). In contrast, the people cease to speak to the child in the basement out of fear and disgust although the child tries to make contact crying for help and pleading to be freed.

However, this is not the only truth revealed to the reader. Another crucial revelation in the story is that underneath this happy face of Omelas there is an ugly reality. The rule to the Omelasians is made clear in the following lines:

> If the child were brought up into the sunlight out of that vile place, if it were cleaned and fed and comforted, that would be a good thing indeed; but if it were done, in that day and hour all the prosperity and beauty and delight of Omelas would with and be destroyed. Those are the terms. To exchange all the goodness and grace of every life in Omelas for that single, small improvement: to throw away the happiness of thousands for the chance of happiness of one: that would be to let guilt within the walls indeed.
>
> (Le Guin, 2015: 261)

"Omelas" was chosen in this thesis for various reasons. As I discussed in chapters 1 and 3, one of the aims of this research was to explore different genres of literary political discourse which would necessarily constitute different text-lengths, styles and approaches to political themes. The parable and the questions of moral and political responsibility it is charged with and which it casts upon the reader, offers a different approach to political discourse than the other two texts. Choosing a parable that is symbolic, philosophical, and open-ended alongside the dystopian fiction in chapter 4, and the poetry of occupation in chapter 5, complements the former two studies and fulfils the aim of this research to explore readers' responses to political discourse from different genres of literature.

The importance of this parable lies in the universality of the political dilemma it posits, which is likely to invite the reader to take an ethical stance towards the situation. While the Palestinian/Israeli texts in chapter 5 also represent a political dilemma, they do not explicitly ask the reader to take a stance or assess the situation as "Omelas" does (for example, "Do you believe? Do you accept the festival, the city, the joy?" Le Guin, 2015: 259). The texts in chapters 4 and 5 also both deal with specific and well-defined political models. For example, Orwell's *1984* depicts a totalitarian society, while the poems in chapter 5 represent two opposite perspectives involved in a contemporary political conflict.

"Omelas", however, paints a world that is clearly hypothetical. It aims to stir a generalised moral and philosophical quest using nameless or genderless characters. The story's role as a lesson and a hypothetical model is accentuated through the unidentified text-world enactors in the text as if to emphasise the situation or event rather than the characters; this is an element often shared by fables and fairy tales where it is common for the characters to be identified by their titles, professions or type rather than their names. The only named entity in the text is Omelas; however, neither the name nor the description of it render it a clear counterpart to an existing place in the actual world. With no direct association with any particular discourse world figures or spaces, the story puts more focus on the act rather than the model and gives the reader more freedom to self-identify or project onto the situation at hand, especially through the explicit invitations to the reader to rationalise and make judgement; hence the label as a parable and a 'thought experiment' (see Roemer, 1991; Cummins, 1991; Wehrmann, 2018).

Wehrmann (2018: 196) argues that in a thought experiment, 'The reader is asked to adopt the perspective of somebody who experiences a certain situation, and she is also supposed to imagine what happens next'. Hence, the reader acts as a double-agent, playing both roles of a "co-protagonist and co-author" (Wehrmann, 2018). This is the case in "Omelas" where a second-person addressee is occasionally invited to step in and is even encouraged to doubt the believability of Omelas. Le Guin, therefore, seems to have intended for the reader not to fully immerse in the text-world but rather be aware of its creation. She, Adams (1991: 40) argues, 'invites the reader to co-create a utopian city and take responsibility for it, then also creates, at the insistence of her imagined reader, a graphically scapegoated victim'.

Although "Omelas" is not directly classified as a political text, it is, nevertheless, a text that often provokes political readings. Sardo (2018: 144), for example, argues that 'Many readers, both casual and scholarly, interpret this story as a cautionary tale against utopian

promises or utilitarian reasoning.' Sardo (2018: 144) also reads 'Omelas" as "an allegory for our own responsibilities for injustice', and further argues that 'By implicitly raising the question of who is responsible for the injustice of Omelas, this story forces us to grapple with our own complicity in human suffering and the challenges that political life poses for intuitive conceptions of moral responsibility.' Porter (1975: 245) also argues that '[Le Guin's] writing places believable characters in easily recognizable political settings and forces them to deal with significant issues'. Porter also adds that 'The reader not only feels involved in the political drama, but also receives data for independent agreement or disagreement with the author'.

However, it is the dynamics of these political readings which I aim to explore by choosing this text in this chapter; what different political readings emerge among different readers, how different readers respond to a text that is less politically explicit than the other two texts in this thesis, and how do the readers relate the hypothetical moral question of "Omelas" to their actual world.

In "Omelas", Le Guin creates an allegory of the dystopian core to every utopia and hence dramatizes a theme that might be overlooked or trivialised otherwise. Bringing this theme into a parable that starts *in medias res* emphasises the situation of Omelas itself and its currency rather than on its history or how and why it started. Omelas and its rules offer the reader a raw exemplification and an embodiment of the dilemma of choice and the eligibility of sacrificing the one (or the minority) for the good of the many. Another important point the story raises is whether being forced into accepting a situation counts as a choice at all. By showing the act of the few who walk away from Omelas, the story suggests that the act of the majority is not inevitable and is, in fact, one of other choices. One of the features that emphasise the role of the story as a parable is its focus on the situation of Omelas rather than on how or why the child was made to be the scapegoat in this phenomenon. The questions asked throughout the text and which do not necessarily seek answers but are rather probes to the reader also highlight the text as a parable. These questions point and assist the reader to make a rational judgement and ponder the moral issues underlying the banality of choice and the welfare of the many. Therefore, the choice of a parable as one of the texts in this thesis was made with its readerly effect taken into consideration.

Turner (1996: 7) argues that a parable could be 'understood as a certain kind of exotic and inventive literary story, a subcategory within the special worlds of fiction'. 'Parabolic projection' a term he suggests (1996: 36) to refer to mapping stories onto other stories. Burke (2003: 117) drawing on Turner, suggests that 'parabolic projection shows how the notions of

story and narrative, previously thought of as merely literary, are in fact essential to our everyday mental activities, and even to our physical existence and social survival'. We can thus agree on that the role of parable to 'challenge the ingrained perspective of hearers' (Burke, 2003: 116); or to shake certain stagnant ideas in society, depicts a kind of power relation between the author/text and the reader. In addition to the prototypical function of a parable and its educational or cautionary message, the political concept of "Omelas" further adds to its value.

Although "Omelas" has often been discussed academically within the canon of utopian studies (e.g. Roemer, 1991; Cummins, 1991; Knapp, 1985; Fitting, 1991), it is not a utopian text in the traditional sense. Adams (1991: 36) argues that '[Omelas] appears to problematize the concept of utopia by foregrounding the scapegoat' as a 'foundation stone' in the construction of societies. Adams (1991: 36) also argues that "Omelas" critiques 'the violent foundation' and victimisation on which even a seemingly utopian and non-patriarchal culture is founded. "Omelas", therefore, may be seen as a deconstruction of a utopia rather than a representation of one. However, "Omelas" is more prominently about the underlying utilitarianism in societies and the moral dilemma of choice raised by utilitarianism thought. In the following section I will be highlighting the concept of utilitarianism and how it is employed in "Omelas".

6.2 Utilitarianism and the Dilemma of Choice in "Omelas"

In his "Utilitarianism", John Stuart Mill exemplifies the principles of utilitarian thought through the following quote:

> The creed which accepts as the foundation of morals Utility, or the Greatest Happiness Principle, holds that actions are right in proportion as they tend to promote happiness, wrong as they tend to produce the reverse of happiness. By happiness is intended pleasure and the absence of pain; by unhappiness, pain and the privation of pleasure.
>
> (Mill, 1863: 486)

Smart and Williams (1973) and Foot (1985) note that any kind of utilitarianism is necessarily consequentialist. What is meant by consequentialism is simply that the rightness or wrongness of one's actions is determined by the consequences of these actions. In other

words, the consequence is the criterion by which one's conduct is categorised as good or bad. This is largely exemplified in the popular saying: 'the ends justify the means'.

In one of the earliest accounts of utilitarianism, Jeremy Bentham (1789: 1) argued in "The Principles of Morals and Legislation" that mankind is governed by two 'sovereign masters, pain and pleasure' and that what is right or wrong for mankind is determined by cause and effect. The latter is the general welfare or hardships of the many; that is pleasure or pain. For example, the act of the majority in Omelas who accept the child's situation is good since its consequence is the welfare of the majority. The good for the greater number, therefore, necessarily weighs more on the quality scale in utilitarian thought. Le Guin questions this concept by inviting the reader to ponder the ethical dilemma of having to make a choice between the misery of the one against the pleasure of many. Le Guin further employs fantasy in order to effectively emphasise the utilitarian nature of Omelas and the dilemma of choice that comes with it, but also gives readers the freedom to explore the possibilities by applying the mystery element to the unresolved ending. Employing fantasy in the story serves this purpose, as fantasy, Martin (1996: 87) argues, 'relates to reality in several ways at once' and 'doesn't carry one message alone, but several; and thereby confers great freedom on the reader.'

"Omelas" questions and disrupts the banality of happiness and welfare as a calculus of good. This is basically the key lines of the utilitarianism of Jeremy Benthamian and John Stuart Mill discussed above. Le Guin emphasizes her critique through predicating this fantasy world of Omelas upon the misery of an 'imbecile' child (Le Guin, 2015: 259). After all, one would wonder: what harm would a child -who is also imbecile- be capable of doing to deserve this perpetual misery?

In the story, the representation of the choices which the people of Omelas have to make is neutralised. Neither the people who choose to stay are represented explicitly as bad or selfish, nor those who leave the city as good and righteous. Le Guin does not give out which choice she (or the narrator) leans towards more, nor offers any clear judgement. The work does not attempt to make the answer easy for the reader as if it intentionally mirrors the complexity of a similar dilemma in a real situation. The title of the story, however, highlights the action of those who choose to go against the social norm in Omelas; those who reject being privileged at the expense of someone's misery as opposed to those who accept the child's misery and do not question it. Sardo (2018) suggests that "Omelas" does not simply lay out the dilemma of having to choose between either accepting the situation or walking away from it. It rather puts forth a 'trilemma' which implies a third option for the citizens of

Omelas, one that is perhaps too difficult to have been attempted: to face the injustice of Omelas and sacrifice ruining this utopian façade of the city.

6.2.1 The Trolley Problem

The idea of choice and utilitarian thought in "Omelas" is effectively represented through 'The trolley problem' which was proposed by Philippa Foot in 1967. Foot's thesis exemplified the possible ways people would react to a trying event and what motives make their choices. With regards to "Omelas", Foot's proposition depicts the challenges of choice or decision-making in a utilitarian context. The trolley problem simply makes the following hypothesis: you are the conductor of a running train and there is a split in the track. However, in the track ahead there are five people and on the sidetrack there is one person. If you pull the lever, you hit the one person, and if you do not, you hit the five. Would you kill the one person to save the five, and what would be the moral choice be in such situation?

In another hypothesis proposed by Judith Jarvis Thomson (1985) in response to Foot's, you are a surgeon faced with five dying people who need organ transplants to survive and there is one healthy patient who has these organs seeing you for his annual check-up. This man has all the organs needed to save the five patients. Would you make the decision to kill the one man to save the five? Thompson suggests that while in Foot's hypothesis the choice is inevitable and is one of necessity, this is not as in the case of the surgeon where having to make such a choice is a matter of convenience and judgement based on a deliberate choice of killing.

If you are to choose taking the one-man track in the train dilemma where you had no other choice, would it be the same as deliberately killing the healthy man in the other hypothesis? Then what if you are told that the five men in both hypotheses are criminals while the one man is a righteous and productive member of society? Would you then look into quality over quantity? In fact, Le Guin in "Omelas" seems to have questioned just that by laying out the abundant life of Omelas against the misery of a single child and deliberately portraying the child as 'imbecile' to rule out any good which the reader may anticipate coming out of his or her emancipation. By laying out this dilemma, Le Guin challenges utilitarian thought, in which the child's situation would be a lost cause. Le Guin, hence, creates an iteration to the trolley problem where morality is even more harshly questioned and taking a decision in favour of the child is not made easy. By providing the conditions of Omelas to the reader, the dilemma becomes a solely moral conduct where saving the child

does not render any personal or societal benefits or rewards, and therefore it is a harder and less appealing choice to make, thus more morally challenging.

From the previous, it becomes clear that "Omelas" puts the reader in the midst of a philosophical dilemma where one ponders what to prioritise and why and explore the consequences of one's decisions. Both Foot's hypothesis of the trolley dilemma and Le Guin's "Omelas" question utilitarian principles. "Omelas", however, applies the trolley dilemma more explicitly on a socio-political level that could easily be applied to political decisions that are allegedly made to privilege a society or a particular nation but often deprivilege or supress another on the way.

From the perspective of Foot's hypothesis, we could argue that the choices in "Omelas" are inevitable. Helping the child would have caused more harm than good and dooming the whole society for a single misery is not an option and hence the best that some would do is walk away. Helping the child would not have caused any good at all, even to the child, the story suggests. Those who walk away from Omelas, only do so because they cannot fathom the idea of living at the expense of a tortured child. This act may seem heroic at first, but in reality, it reflects the weakness and helplessness of those who walk away. And although they sacrifice themselves for the happiness of the group, we cannot ignore that they, in the process, help in maintaining the suffering of an innocent soul and that their act, albeit sacrificial, may also be founded on group affiliation rather than a rejection to injustice. Regardless of how harsh a judgement this may seem, the ones who walk away are complicit with the ones who stay in perpetuating the misery of this child. It just becomes a matter of which of the lesser evils would one go for. This is the moral and political question of "Omelas" which I will attempt to trace in the readers' responses explored in the following sections.

6.3 The *Goodreads* Data

As mentioned earlier in section 6.1, this chapter explores readers' responses to "Omelas" from two sources: a focus group and an online group discussion from *Goodreads*. By doing so I aim to expand the data and compare the emerging themes from two different book groups, taking the readers' given and implied contexts into account.

The effects of the distinct natures and interpersonal dynamics of the two groups on the readers' responses were anticipated taking in consideration these differences. For example, the assumed anonymity of the readers in the online group, in addition to being fans of the same reading club, may be partially responsible for the larger and more elaborate data

collected from *Goodreads*, as well as a more prominent agency in the responses. By agency here I mean the willingness and readiness of the readers to share their opinions and interpretations, which is reflected in the ratio of responses to themes in comparison to that in the focus group. This may also be due to the common interest between the group members in online group which may have surged a shared excitement to read and comment on the text.

However, while the online reading group offered a richer and more elaborate data than the focus group, the latter offered reliable access to the demographics of the speakers which allowed me to trace and explore any references or links to the readers' backgrounds. Although I could draw from the rich online data the discourse dynamics between the members of the group, I could not particularly draw on the readers' geopolitical backgrounds unless it has been explicitly mentioned. In the case of the focus group, however, having a group of participants who willingly shared some background and demographic information, presumably helps in identifying certain responses in light of their geopolitical orientations. It was interesting, however, in both groups to see how the readers' personal experiences or geopolitical orientations may be responsible of or relevant to their interpretations and/or projections.

Swann and Allington (2009: 249) argue that book groups allow researchers to explore reading experiences that occur within social and 'natural' contexts. There has been a number of studies that looked specifically into book groups, (e.g., Allington and Swann, 2009; Swann and Allington, 2009; Allington, 2011; Peplow, 2014; Peplow et al., 2015; Whiteley and Peplow, 2020). In *The Discourse of Reading Groups: Integrating Cognitive and Sociocultural Perspectives,* Peplow et al. (2015) explore reading as social and collaborative activity within various reading groups rather than the usually explored solitary reading, hence exploring the literary reading experience in a less artificial and/or in non-academic contexts. The choice of including two reading groups was intended to explore readers' responses within a social and interactive setting where a discussion or an argument is likely to occur. This chapter, therefore, explores the readers' responses to LPD with regards to the readers' geopolitical contexts as well as within the context of reading groups.

The readers of "Omelas" on *Goodreads* rated the story 4.38 out of 5 stars, with 5 being the highest score and 1 being the lowest. The number of ratings by 4/12/2019 was 13,406. However, this number does not necessarily reflect the number of reviews as the platform allows rating books without having to leave a review, which results in higher number of ratings than actual reviews. The total number of actual reviewers by the above-mentioned date, who also necessarily added their ratings was 1090.

The majority of the readers on *Goodreads* rated the text significantly high with 54% (7322) readers rating the book 5 stars and 32% (4344) rating it 4 stars. This means a total of 86% of the readers gave high ratings of 5 or 4 stars while only 10% (1351 readers) rated the text 3 stars, 2% (283 readers) rated it 2 stars, and finally, 106 readers rated the book 1 star which is reflected as 0% as the *Goodreads* rating chart in Figure (6.1) below illustrates.

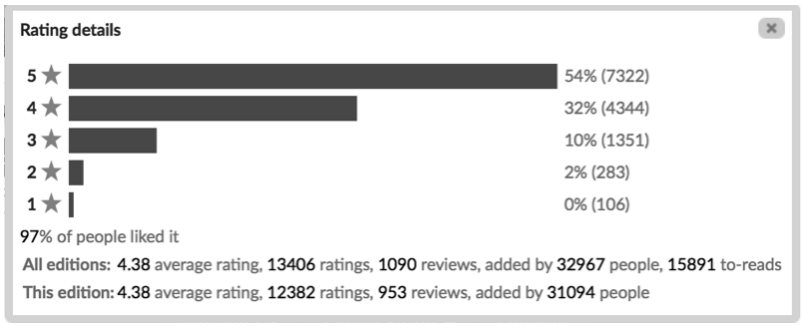


Figure 12 Goodreads rating details of "Omelas"

Having already used *Goodreads* reader reviews in chapter 4, I anticipated that exploring the interactive book discussions on *Goodreads* would provide the research with authentic and naturalistic data that could be explored in alignment with the focus group data. Out of 37 discussions under "Omelas" on *Goodreads*, I selected eight topics which were the most relevant to the moral and political concepts of the text discussed in 6.2. Although each discussion entry explored a particular question (see table 10), the themes which emerged under any of the questions may also co-occurre under the other questions as these themes are all closely linked to the main notion of choice in utilitarian thought. The following table shows the chosen topics and the number of participants and responses under each one.

	Topic	Posts	users	Date
1	Did the book seem realistic? Were the characters believable or relatable?	24	6	03/01/19
2	Why don't the people of "Omelas" do something about the child?	11	6	
3	What feelings did this book evoke for you?	6	4	
4	What theme(s) did you think the author was trying to explore?	8	4	
5	Would you be able to rationalize living in a utopia if you knew the cost was someone else's misery?	4	3	
6	What do you think the child is an analogy for?	11	5	
7	Does the happiness of the masses outweigh the misery of one person?	5	4	
8	Do you believe everyone in the city is happy even after they know the truth and choose to stay? Is it possible to be happy knowing such a dark truth?	12	5	

Table 10. The topics of the selected Goodreads book discussions

The *Goodreads* topics shown in Table 1 came from one book club and the members who took part in all the discussions were a fixed group of 8 participants who did not necessarily respond to all questions. Also, the eight questions were initiated by the same member who acted as the moderator of the group. All the entries, although posted as separate topics, were posted on 3/1/2019 and most of the responses were made on the same or following day at the latest. Collecting book discussions rather than book reviews allowed for a more focused exploration of the themes as each topic is based on a particular question that explores a particular theme. The *Goodreads* data, being discussed by the same group of participants within a relatively limited timeframe and moderated by a particular member (i.e. OG1), aligns with and parallels the semi-structured focus group I ran, however, offering more naturalistic data. Also, while all the entries and usernames are publicly available through open access, each member will be identified in this study by a code for ease of reference and anonymity as illustrated in Table 2 below:

code	rating
OG1	5
OG2	unrated
OG3	unrated
OG4	4
OG5	5
OG6	unrated
OG7	unrated
OG8	5

Table 11 The Goodreads participants and codes

The *Goodreads* data, furthermore, was only collected and explored after the focus group had taken place to ensure that I am not affected by the themes that emerged in the *Goodreads* discussions when moderating the focus group. The eight topics which were explored in this study were provided by a reading group under the name "BTS Book Club". Apparently, the members of this group are fans of the popular and internationally acclaimed Korean musical band, BTS. The choice of this particular group, however, was solely based on its fulfilment of the themes that are of interest to this research rather than the group's affiliation. However, it is of necessity to highlight the link between the group's affiliation and their choice to discuss "Omelas" in order to provide an unbiased and full exploration of this group and its background.

The work of BTS is often argued by their fans as of a moral or socio-political message. Interestingly, the name "Omelas" appears in an official video of BTS's song, *Spring Day*. In the clip, one of the members is seen leaving a train and heading towards a one-storey building that looks like a small motel with a neon sign on the roof reading 'Omelas'. Below it is a small sign over the entrance reading "NO VACANCY". Two members of the band are seen waiting outside a door while the former member passes the other two hastily and walks through one of the doors into the building as the other members watch. The "no vacancy" sign probably indicates that Omelas, being a sought utopia, is a fully occupied city, such that there are people waiting at its gates to get a share of its guiltless pleasures. The members are seen running out of the building towards the train as if they had realised the truth about the alleged happiness of Omelas and are thus walking away.

These glimpses in the BTS video are highly metaphorical and do not interpret the story but rather use elements from it symbolically to pass a certain socio-political stance. Therefore, the participants would have necessarily needed to have read the story in order to understand and connect these brief flashes or references in the clip rather than the reverse. The interest in the text for this group, thus, is likely but not necessarily, triggered by the appearance of the name 'Omelas' in the clip. The discussions, however, were significantly independent from the content of this video and were choses for this study based on the themes they discussed which also paralleled those that emerged in the focus group. The affiliation of the book club participants, therefore, and also based on the content shared by its members, does not distort or jeopardise the interest of this study.

The responses from both groups were thematically tagged on NVivo along the primary data analysis. As the responses were codded into new tags or already existing ones during the ongoing process of the analysis, redundancy at this stage may have occurred. This primary analysis on NVivo, however, facilitated analysing the data qualitatively for both groups while maintaining transparency of coding and ease of access to each response. The initial tags which appeared in the *Goodreads* data were all related to the moral and political question discussed earlier in section 6.2. The table below illustrates the initial thematic tags and their descriptions in order of frequency as follows:

	Tags	Description	Sources	References
1	Cost and sacrifice	Discussing the sacrifices one may need to make for happiness	6	28
2	knowledge and action	The implications of knowing about misconduct and the reactions to it	6	20
3	doubt and reason	When participants expressed doubt or questioned the story or its consequences	6	21
4	suffering	When the idea of 'suffering' was discussed	6	10
5	egocentric mapping	Projecting onto oneself or one's spatiotemporal context	5	25
6	choice	Used when the concept of 'choice' was discussed	5	22
7	empathy	When a sense of empathy was expressed	5	18
8	allocentric mapping	Projecting onto Other or onto spaces other than oneself	5	12
9	narrator	Discussing the narrator or her role	4	5
10	text and characters	When discussing the text as a material or the characters	4	4
11	selfishness	Discussing selfishness in the text or in general	3	7
12	hypocrisy	When participants discussed the hypocrisy in the text or in their contexts	3	6
13	guilt	Discussing the concept or feeling of 'guilt'	3	5
14	justice	Tag used for clear reference to justice or injustice	2	3
15	scapegoat	When clearly using the word or the idea of scapegoat	2	3

Table 12 Thematic Tags of the Goodreads Data

Following the initial coding outlined above, a secondary coding was conducted to revise these tags and address any overlapping or redundancy. This secondary tagging resulted in excluding the tag *suffering* as it converged in more than one thematic tag. I also compounded the tags *selfishness*, *hypocrisy*, *guilt*, *justice* and *scapegoat* under the more general tag *moral stance* as these tags represent moral issues often pointed out by the readers in sum. This secondary tagging is illustrated as follows:

	Final Tags	Grouped tags	Sources	References
1	cost and sacrifice		6	28
2	knowledge and action		6	20
3	doubt and reason		6	21
4	egocentric mapping		5	25
5	choice		5	22
6	empathy		5	18
7	allocentric mapping		5	12
8	moral stance	guilt, hypocrisy, justice, selfishness, scapegoat	4	19
9	narrator		4	5
10	text and characters		4	4

Table 13 The final tags for the Goodreads responses

Looking at the themes in the table above, these could be grouped into three main categories: textual, rational and emotional. This categorisation, although not used in the NVivo analysis, is taken into consideration in the discussion as it helps look at the relation

between the text, the readers' rationalisations and the emotions they reflect in their responses. The rational tags are those in which the readers attempt to represent or explain the main themes or dilemma of the text through rationalisation. The majority of the tags which emerged in this dataset are rational. As seen from Table 4, the most frequent tags at the top of the table are, respectively, *cost and sacrifice*, *knowledge and action*, *doubt and reason*, *egocentric mapping,* and *choice; followed* by the emotional tag *empathy* then the rational tags again *allocentric mapping* and *moral stance*. At the bottom of the table are the least frequent textual tags, *narrator* and *text and characters*. The *narrator* tag was given a separate thematic tag due to the primary role of the narrator in the story and her prominent voice and perspective while the *text and characters* tag was created for references to the text and/or characters other than the narrator. The readers' responses to "Omelas" seem to have been more focused on understanding the underlying concepts behind the text and how to resolve the dilemma that it raises. This is reflected in the prevalence and frequency of the rational tags in the data analysis which could have been provoked by the parable effect, the strong presence of the narrator's voice, and/or the mystery engulfing the text or its unresolved ending.

6.4 The Focus Group Data

In the focus group, nine participants initially volunteered to take part in the study but only six were able to join in on the day. All participants were postgraduate students from the same department in the University of Nottingham, so a level of familiarity was already established among the participants before the study. Ethical approval was obtained before the study following the guidelines of the University of Nottingham for research ethics. It was agreed that the participants would be provided with the texts and the information sheets on the same day of the study and that the reading would take place in the hour before the assigned meeting time. By narrowing and defining the reading time, I attempted to make the reading process as close to the actual discussion time as possible and give each reader the same time to read the text. I also made sure that this was the first reading of the text for all the participants. With a word-count of 2827 words (including the title and author's name), also taking into consideration the different levels of English language in the group, the reading would have typically taken about 30 minutes of deliberate reading. The suggested time was based on a pilot group of four friends (native and non-native English speakers) whom I asked to read the story in one sitting. I thus considered one hour to be a typical time

for the readers to read and re-read the text if they needed to, and to reflect on the reading. We agreed to meet at a specific time in the café near their offices where I arranged a table that accommodates seven people. The participants were welcomed with some home-made assortments and coffee as an incentive and in appreciation for their participation and to ensure a friendly and comfortable environment.

Part of the aim of using this text was to explore how readers respond to the political and moral questions which the text obliquely touches upon. Although I approached some of the *Goodreads* topics in the focus group, I aimed to generalise my questions and not directly make assumptions of political relevance until it had been pointed out by the group or an individual in the group. The themes which emerged from the online reading group were, therefore, only explored after the focus group had been conducted, then both data were analysed and compared. The two sources were attempted in this study to complement each other as it was anticipated that the participant in the focus group may, understandably, be more reluctant to talk and elaborate comparing to those in the online group, where everyone including the moderator are likely anonymous to one another, hence a more naturalistic and rich data is offered in the latter. However, as all the participants in the focus group agreed to disclose their nationalities in the data as per the consent sheet and as confirmed at the beginning of the focus group, the focus group offered information about the participants that are not revealed in the *Goodreads* group. Therefore, the readers' social, cultural or geopolitical stances may be referred to in my discussion where relevant. And as the same thematic tags were used in both data analyses, having information about the readers' geopolitical orientations in the focus group could be used to trace the impact of these positionings on the readers' responses when aligned with the online data. For ease of reference, and in order to identify each participant while maintaining anonymity, I renamed the participants using the codes O1 to O6 as Table 14 below shows.

Code	Sex	Nationality	English	Story rating
O1	Male	British	Native	3.5
O2	Female	German	Second	2.2
O3	Female	Italian	Second	3.5
O4	Male	Saudi	Second	1
O5	Female	American	Native	2.5
O6	Female	Chinese	Second	3

Table 14 The focus group participants

The focus group, which took approximately 40 minutes, started by explaining the purpose of the study without giving details that may condition the readers towards a preferred response. Each participant introduced themselves in a separate recording to test the sound before the discussion was started. Once the sound was tested, the recorder was left on the busy table, so it was somewhat easy to forget about and enjoy the discussion. The following set of questions was designed in the focus-group schedule to be asked to the participants.

- What did you think about the story in general?
- How did/do you feel about the story? Did you feel it was believable?
- Where did you feel the narrator was positioned in the course of the narrative?
- How about you as a reader, where did you feel positioned during the reading?
- How does the story relate to your own background, if at all?
- Let's say you are one of the citizens of Omelas, would you have left or stayed?
- How do you classify the story?
- Could you mark on the map where you felt the narrator was positioned most in the story, as well as yourself?

The semi-structured design of this study aimed at encouraging the flow of the conversation while ensuring that the participants are comfortable and not prompted for particular topics or themes. Questions about the perspective of the narrator and the participants themselves were intended to understand the readers' positioning and stances with regards to text and the narrator's focalisation. Finally, before ending the discussion, each participant in the focus group was presented with a virtual map of Omelas visualised by digital artist Andrew DeGraff (2015: 122-3). The participants were asked to mark on the map where they felt mostly positioned during the reading, as well as where the felt the narrator as was most positioned. This approach was decided upon as the text does offer a vivid and pictorial description of Omelas from the narrator's perspective and it would be interesting to see how the readers respond to the narrator's focalisation in the text-world and possibly account for some of the responses. Furthermore, such spatial description given within a relatively short text may easily be followed by the reader and hence a sense of positioning in the text-world could be captured. The used map and the readers' markings on it are illustrated in figure 13 at the end of this section.

As I mentioned earlier in this section, although a natural and casual setting for my participants was made sure to be provided, there may still be other aspects that may have affected the responses, such as recording the conversation and having someone moderating the group and asking questions. Thus, exploring further commentary from an online source offers naturalistic data that complements and verifies the findings in this study. However, the controlled time and place of the focus group assured a unified spatiotemporal setting for all the participants and limited interruptions which could take place between the reading and the response-making. The data from the focus group was coded into NVivo using the tags which emerged from the *Goodreads* data analysis. This offered a chance to compare the responses from both sources and the frequency of themes which emerged within each group.

Interestingly, all the thematic tags which emerged in the Goodreads analysis were used in coding the focus group data although the participants were not particularly probed to comment on those themes. The *Goodreads* data, however, did show more profundity and elaboration. This could be due to the more deliberation given to a written response than an oral one, which requires more promptness and improvisation on the participant's part. The non-elaborate responses in the focus group comparing to those made by the *Goodreads* group may also be due to the relatively low interest in the text by the former. This was reflected in the low ratings which the focus group participants scored the text comparing to the high *Goodreads* ratings. In comparison to the 4.38 average rating on *Goodreads*, the average rating for the six participants from focus group came in at 2.58. This score will be discussed later in the analysis in relation to the readers' responses which reflected a general disappointment with the story among the participants. The focus group responses are analysed using the same thematic tags used in the previous data and are listed in order of frequency as follows:

	Tags	Sources	References
1	text and characters	5	10
2	doubt and reason	5	9
3	narrator	5	6
4	cost and sacrifice	4	4
5	empathy	3	7
6	choice	3	6
7	moral stance	3	3
8	egocentric mapping	2	7
9	allocentric mapping	2	6
10	knowledge and action	1	1

Table 15 The tags, sources and references for the focus group

6.5 Exploring the Readers' Responses

In this section, I will discuss some of the responses from both groups and shed light on the readers' interpretations of the text and their stances towards the socio-political topics they raise in their conversation. Since the same thematic tags were used in both the *Goodreads* and focus groups, it is worth taking a look at how each group responded with regards to these tags by aligning the two datasets as follows:

	Focus group Tags	Sources	References
1	text and characters	5	10
2	doubt and reason	5	9
3	narrator	5	6
4	cost and sacrifice	4	4
5	empathy	3	7
6	choice	3	6
7	moral stance	3	3
8	egocentric mapping	2	7
9	allocentric mapping	2	6
10	knowledge and action	1	1

	Goodreads Tags	Sources	References
1	cost and sacrifice	6	28
2	knowledge and action	6	20
3	doubt and reason	6	21
4	egocentric mapping	5	25
5	choice	5	22
6	empathy	5	18
7	allocentric mapping	5	12
8	moral stance	4	19
9	narrator	4	5
10	text and characters	4	4

Tables 16 The tags in order of Frequency

The richer and more elaborate *Goodreads* responses could be observed through the much higher number of references in this group compared to those in the focus group. Also the *Goodreads* participants offered more responses in the tags involving rational thought as seen in the five top tags on the list while the text-related tags came at the very bottom of the table being the least referenced. In the focus group, however, there was more focus on the text itself than on the themes it suggests. This may also reflect the general dislike of the text among the participants as their rating of the text indicated.

Interestingly, the tag *choice* co-occurred in most of the other tags and seemed to be a major concern in the responses to most of the topics. Many of the participants commented on choice in the story as a dilemma, for example the following *Goodreads* responses:

- It's funny, because that didn't even occur to me until I was reading other comments. I just took the two choices at face value - stay, bad. Leave, good. But neither is good. Both are so complicated! (OG1)

- The children in Omelas are getting their first real glimpse of pain and sadness in the most intense way possible. Not only are they forced to learn about it and see it, they have to decide how they choose whether or not to live with it or reject it. (OG1)

- If hundreds or thousands of people have faced the same question and not done anything to help the child, it makes you wonder. Destroying a way of life for an entire community would be unforgivable. Knowingly letting a child suffer and be tortured? Unforgivable. There really is no good answer. (OG3)

This rationalisation about choice as a dilemma was also raised in the focus group discussion, for example:

- I think it's interesting that the only option you have other than to accept the society is to leave it, not to try to change it or free the child. The way the story is presented is that you have two choices: you either accept the reality of the city or you leave. There's no like I try to free the child, or I fight against the system. The only power you have is to accept it or reject it. (O1)

- It's basically, given my background, it often goes down to, well... if you had grown up in the 1930s, would you have been a member of the Nazi party? And I cannot in good conscious say 'No, I wouldn't!" I know people who have grown up during that time. They were children during that time, and I don't know how they would have... how they were able to withstand indoctrination! (O2)

In the focus group, participant O2, who is originally from Germany and is an avid reader of literature and anthropology, reflected self-projection in most of her comments. In

her comment above, for example, she discusses choice and its moral value as something not to be judged outside its context or spatiotemporal circumstances. Her discourse here revolves around how people are sometimes forced to make certain choices either because they have to or because they do not know any better. The ways of indoctrination are sometimes too powerful or too normalised to avoid and so, it may seem inaccurate for one to judge such choices or treat them as a free choice at all. O2's association with her geopolitical background is clearly reflected in her responses. For example, the following response which was tagged in both *egocentric mapping* and *cost and sacrifice*:

- I was thinking about current German right-wing politics where entitled people are refusing to give up a tiny bit of their privilege so other people have something that approaches a humane life. (O2)

The geopolitical and social background of the reader was also reflected in some of the other responses. O5, for example, an American and a player in a sport's team, related the story to both her socio-political background and her interest in sports in the following two comments, respectively. The first comment co-occurred in the tags *egocentric mapping*, *allocentric mapping*, *empathy*, and *cost and sacrifice* while the second comment was tagged under *allocentric mapping* and the *scapegoat* tags:

- I come from a position of power being a white person, and the idea of giving up some of my privilege so that people can be raised to equal and is that the choice where you know this one individual who is clearly unequal in the greatest regards but everyone else is happy, is it worth giving up some of that, and being marginally less happy to increase someone else's life? (O5)

- Specially in sports. It's quite common for the team to blame for their loss a one individual instead of a team for years and they even have names after the games of people who screwed up; like for years and they still blame them for it. (O5)

It is interesting that many of the responses which were tagged under *egocentric mapping* were also included under the *allocentric* and *empathic* tags. This could indicate to an understanding of and a feeling for the unprivileged Other, which results from projecting oneself onto the story world or text-world. Such links to personal experiences and concerns were also drawn in the *Goodreads* data, for example:

- as I was reading I was thinking about what it would be in my own life. I mean, I know that many of the clothes or other goods that I have are able to be purchased cheaply because of workers being paid unliveable wages in other countries (and in my own). I also know that I ignore that most of the time because of my own complacency. (OG5)

- It definitely felt like holding up a mirror to myself. While I was reading about the people forced to make the decisions, I couldn't help but wonder how I would react. That made me face some tough truths about myself. (OG1)

In the tag *allocentric mapping*, the example above from OG5 was strikingly congruent with two other examples from the focus group and the *Goodreads* data, respectively:

- I was thinking, given the time when the story was most likely written, I probably wasn't referenced to cheap labour at the other side of the world. But if you are transferring it to modern day time, it could be taken as a metaphor for child labour, for modern slavery, basically for what everyone of us is doing every time we buy a t-shirt that was made in Bangladesh. (O2)

- This theme ['cost and sacrifice'] I think can be applied globally: for example, first world citizens, in particular, tend to enjoy necessities and luxuries that often come from 3rd world scenarios where those who manufacture these goods are in war zones, slave or near slave labour conditions. (OG3)

A very interesting concept that was brought up in the data in this chapter is the theme of knowledge and action, which also appeared in the other datasets. This theme was more prominent in the *Goodreads* data as the readers often pointed out the point of realisation or knowing the truth as a supposed turning point. OG3, for example, in the following response, discusses knowledge as a point after which actions should not be the same. The change, however, is negative as such knowledge involves the realisation of misconduct. OG3, for example, makes the following comments:

- I don't think everyone in the city is happy before they even knew the truth. I think they are comfortable and content. But I'm not convinced they are happy. I think maybe those who walk away realize that, which is part of why they leave. (OG3)

The knowledge that someone is being unexplainably scapegoated seem to have been problematic for the readers in both groups. Attempts to rationalise and make sense of the situation and what one's choices might lean on were tagged under *doubt and reason*, however, many of the responses under this tag also co-existed in other tags; for example, the

following response by OG3 questions the guilt of knowing about the child's situation in comparison to destroying the whole society with regards to the greater cause, the welfare of society:

- […] we talk about the guilt we would feel about knowing this child was there, but we aren't really considering if we would feel guilt over destroying the lives of these citizens. We don't fully understand the consequences but it sounds like food security, water security, health is all on the line if this child is released. What if the consequences are dire? Would you feel guilty then? (OG3)

Also, in the *Goodreads* topic which explored the themes of the text, OG5 pointed out the theme of knowledge its relation to happiness, and included a quote from the text:

- The narrator connects knowledge and happiness: 'Yet it is their tears and anger, the trying of their generosity and the acceptance of their helplessness, which are perhaps the true source of the splendor of their lives. Theirs is no vapid, irresponsible happiness.' The story questions what one should do with knowledge and whether knowledge makes one happier or not. (OG5)

This theme, however, was not prominent in the focus group responses. Only one response in this group was tagged under this theme. In this response, O2 questions the implications of knowledge in the text and compares it to a situation she finds similar in the actual world:

- I'm thinking the criticism is actually more in the fact that it's something that people think about and because they have seen the child they act kinder towards other people which is not something most of us do. Like we don't act kinder towards other people because we have seen pictures of children starving to death on the African continent, do we? We keep being the selfish beings that we are, but those people don't. (O2)

With regards the focus group responses in general, the participants' opinions and scoring of the text towards the end of the focus group reflected their disappointment and may explain their less elaborate comments comparing to the *Goodreads* group. When I asked the group how they would rate the story out of 5, the responses were as follows:

O2. 2
O6. 3
O1. 3.5
O3. 3.5
O4. So, 5 is the top? [group agrees] then, I'd say 1.

[Everyone laughs…]

O4. (I'm being honest, right!)
[laughter]

O2. Yeah, it's really not as good as the other stuff she's written...

O5. 2.5. I'm not a fantasy fan…

O2. (decisively) That's not fantasy!
[group laugh]

O2. Weirdly enough, it ends totally with the people leaving alone, that totally reminds me of Charles Kinsley *The Water-Babies*, but he was clearly high on something when he wrote about it [group laughter]

O4, who rated the text 1 out of 5, expressed a detachment from the text very early in the discussion. He remarked that he did not pick up much on the text due to either the language barrier or the heavy metaphor in it. This was also reflected in his very brief comments during the discussion and his low rating of the text:

- Well, I didn't see the *twist* coming. The build up from the start, what happiness or joy is… But one of the things that add up to the complexity, but maybe it's just me because I'm not very familiar with literature or maybe because English is my second language, it's the metaphor. Yes, some of the metaphor were so complex for me to process and really affected my interpretation. (O4)

As the online group discussed 'believability' in the questions, I asked the participants in the focus group how they felt about the story and if they found it believable. Interestingly, in answering this question, the focus group focused more on the text as a material than on the themes it suggests. The responses were as follows:

O1. I thought it definitely felt fantastical.

O2. It felt like a description from a pen and paper role playing…

O1: I liked it, but I expected something to go wrong in it. It was like the calm before the storm. I started to note there is going to be something onwards. If the whole four pages went on about happiness, I would have felt dull.

O2. She is using quite long sentences, that's something I noted. She is using very long sentences, a lot of comas, so she's really using that to push home the peace and quiet of everything and I think she did that really well in terms of craftmanship, of writing style. She is doing really good.

O6. The fact that the narrator was making us question all the time, do you believe this and that. And that kind of made me start thinking: Oh well, do I then?! Like if you're asking so many times if it's believable then maybe I shouldn't? so the little sentences here and there, caused some self-doubt in terms of what I should be feeling.

Although there were some references to the readers' background, especially by O2 and O5, positionality within the text was more prominent in the responses. See for example the following conversation with regards to the narrator and readers' positioning:

O3. I think he's an insider. At some point he said, "*our* people", so I think he is one of them, maybe one of the ones who left.
O5. I think he switches. There's the use of 'they'.
O6. I think most of the time the narrator is outside but at certain point he kind of goes inside.
O5. So, is that an identity crisis where he is one of the people who left?
O3. Maybe... maybe that is the way... putting together the fact he says… he refers to 'us', 'my', then he says 'they'.
O4. Outsider
O1. I'm not sure. I think the narrator contradicts herself sometimes like when she says there is no guilt in the city, then when it describes the people who are going to look at the child that they feel grief and anger. They rationalise in a way. That still passes as guilt, but…
Me. What about your position with regards to the narrator's?
O5. No, I wasn't directed by the narrator.
O2. For me, I was like 500 meters above the roof.
Me. So, not very far from the world of Omelas!
O2. Not far away but far enough away to see the whole instead of just a single thing.
O6. I think they made a prior 80% of the writing before they finally introduce room is outside (lol). Because it's quite descriptive before you get to that point. After you reach that point, you get inside, and I start to feel inside.
Me. So, are you say empathy started to occur after you reached that point?
O5. I usually don't get empathetic with characters. I don't believe in characters or that they are real. I know it's a fictional setting so why would I ever put emotions into it?

Towards the very end of the focus group, I presented each reader with a visualised map of Omelas (DeGraff, 2015: 122-3) and asked them to mark with an (*n*) where they felt the narrator was most prominently present during the reading, and also mark their names where they themselves felt most positioned. I made clear that they can mark anywhere on the paper, mark a shift, or write a comment if they wished. O5 commented that she would probably be 'outside the Picture'. When O2 passed me her paper, I noticed the one dot she marked. So, I asked her whether that's her or the narrator. She replied, 'Me, and the narrator as well. I think the narrator and I overlapped'. The participants also made some comments on the geography depicted on the map (e.g. the mountains).

The use of prepositions such as 'in' and 'outside' in the participants' comments depicts the physical orientation which the readers embody in rethinking their positioning in or

towards the text-world (see Gerrig, 1993). O5, still pondering about her position in "Omelas", commented that she would probably be 'on a boat', and later explains how she was transported in the basement scene:

O5. Actually, I'll be on a boat [they laugh] Wherever the water, I'm there. But I'll probably not be there. I feel like the narrator in a weird way… inside-outside in a way, you know what I mean?
O2. (exclaims agreeably) Not quite there…
O1. I thought of it very much like *The Lion King*, where it's Mufasa and Simba looking over the lands and everywhere the light touches are kingdom (lol).
O5. I would say that I also did make it to the dark room and then I went back. I mean I moved... I went inside the basement but mainly read from above but then that was the first time I ever felt inside the place (the room).

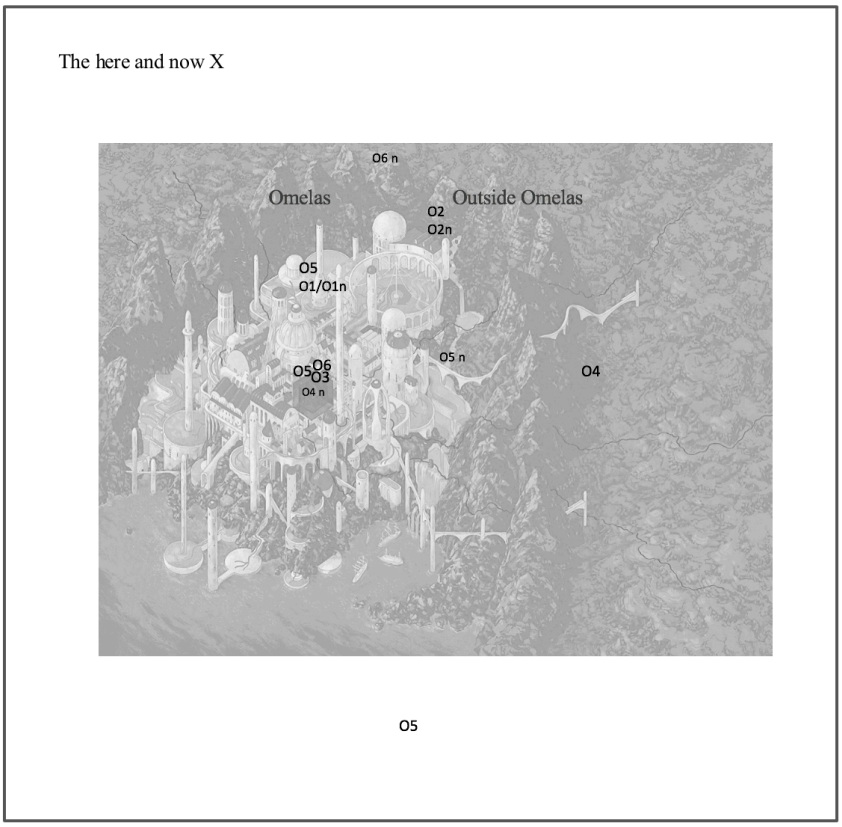


Figure 13 Map of Omelas (DeGraff, 2015: 122-3) and the readers' marked positions.

As the marks on the map show, O5, interestingly, positioned her reader-self in three different positions on the map: one over Omelas (as if watching from above), another in the room in the basement, where in the discussion she herself commented that she felt most

involved in the physical sense, and a third mark was outside the map (below it), which perhaps indicates her general detachment to fiction and particularly to the text in question. O5 also positioned the narrator just at the outskirts of the inhabited Omelas, which reflects her confusion about the proximity of the narrator inside Omelas. This confusion is shared by O6 who places the narrator right at peak of the northern mountains which separate Omelas from the rest of the world. Both O6 and O5's markings reflect a confusion of their perception of the narrator's position as an insider or an outsider in the text world.

While O5 and O1 shared the exact position as readers (over Omelas), O2's marking were consistent with her comment when I asked the group how they felt positioned with regards to the narrator. O2s answered that she felt at '500 meters above the roof, […] Not far away but far enough away to see the whole instead of just a single thing.' Interestingly also, while all participants had at least a counterpart to their reader-selves inside Omelas in the map, with O3, O5, and O6 marking inside the dark room, O4 placed the narrator inside the room, but his reader counterpart far outside Omelas. This position reflects the detachment he felt towards the text, his comments about not really 'getting' the text and also his low rating and very little participation in the discussion. O3 noted on the paper that she was transported with the narrator from 'above the whole picture', then 'at the door of the cellar', and finally, 'at the gates of the city', indicating a shift and an overlap between her reader-self and the narrator through the use of the pronoun 'we'. It can be said that, overall, the readers' markings over the map were quite consistent with their stances towards the text-world and involvement in the story.

Finally, the data analysis in this chapter, shows that the readers in the other two datasets in chapters 4 and 5 relate to and project onto the political themes in these texts. However, the explicit ethical questions raised through "Omelas" as a parable is reflected in the readers' indecisiveness about particular political references in the text although some of the participants projected on certain socio-political issues in the actual world and their own background (e.g, O2 and O5, and less explicitly O1 and O6). Interestingly, the projections made in both groups were bottom-up as they used the dilemma of text as a paradigm to relevant situations in the actual world. While the participants did not necessarily regard the text political, they nonetheless projected on political and socio-political situations which may have not been considered had the text not approached the theme of choice and utilitarian thought in a parable form. The indecisiveness about the text and low scoring, I believe, is part of the effect Le Guin aimed to create in this text through the mystic atmosphere and unresolved ending. A low scoring of the text, hence, does not necessarily mean that the

reader fails to interpret the text or realise its metaphors, but could rather be indicative of the feeling or the effect it created. Literature, by evoking certain emotions within the reader, can raise questions, disrupt ideas, and challenge social norms and traditions as Fairclough (2006) suggests. By drawing on the suffering of a child as the underpinning of a seemingly utopian world, the ideology of simple happiness as the ultimate goal and consequence becomes deeply dislodged. "The Ones Who Walk Away from Omelas" throws these questions into the light, and it was my intention in this chapter to explore how readers explore these questions. The following section analyses the text from a CTWT perspective to explore its effects on the readers and why such responses were made.

6.6 A Critical Text World Analysis of "Omelas"

This section explores "Omelas" using CTWT in order to shed light on the readers' responses, explored in the previous section and the moral and political implications in them.

First of all, it is important to point out the moral and political value which the text explicates in order to relate these themes to the text as a material. We can argue that as the rigid rules and strict versions of normality dominating many societies is typically exemplified in literature, these could offer the reader an insight into these issues through projection. van Dijk (1990) and Fairclough (2006), for example, see literature as bringing social injustices to light, revealing deep patterns of injustice which encourage compliance or resistance within the reader. In Omelas, silence towards injustice seems to be the rule. Omelas is in no way unique when it comes to rigid structures and social hierarchies. The story's simplicity in "Omelas" actually serves its purpose to jar the recipient with its depiction of reality in an abstract form. However, the striking effect of the story is largely achieved through this very abstractness of the story; the rawness of its presentation of happiness, suffering and choice. This presentation could be seen in light of the myth of Adam and Eve where in the utopian gardens of Eden the only forbidden act among an abundance of pleasures was to eat from the tree of knowledge. Alas, the act was done, and Adam and Eve were punished by leaving the gardens of Eden for eternity. And although the idea of the scapegoat is not clearly present here, the law of punishment and the destructiveness of knowledge is clearly one that is shared by "Omelas". Burke (2003: 118) argues that 'The very fact that we recognise such simple stories in the world around us and are cognitively able to project and blend them with larger and more abstract stories, suggests that the human mind is fundamentally both parabolic and literary'. In *parabolic projection*, a more gestalt perspective onto the story as a paradigm cues

the understanding of other stories, hence a cognitive process which involves projecting the story or narrative as 'whole' onto another. In order to understand how readers project onto the text-world or vice versa, it is essential to understand how they process the text and how the way the text is written affects their perspectives and responses.

From a TWT perspective, "Omelas" features two participants at the discourse-world level, i.e., Ursula Le Guin and the reader(s). The discourse-world participants in this study do not share the same spatiotemporal location. As such, the discourse-world in this instance is 'split' (Werth, 1999: 54-5). Taking this split into consideration, in addition to the ambiguous ontological presence of the narrator and the metaphorical approach of the text, "Omelas" may not be considered an easy read, and the mixed feelings about the text are actually anticipated. The ambiguous time of the story-world seems to have been intentionally created to emphasise the timelessness of the theme under question. This ambiguity was pointed out by the focus group readers who noted its medieval-like setting but their confusion to why modern-time inventions, such as 'central heating, subway trains, washing machines' (Le Guin, 2015: 257) were mentioned. These contradictions in the text seem to be intentional and in accord with the hypothetical tone of the narrative and the role of a parable or a thought experiment as not to entertain as much as to stir stagnant and conjectured topics or ideas. It is thus of first-hand importance to highlight the CTWT in this section in order to explore text-worlds of the "Omelas" and try to elucidate why there had been a lack of responses among the focus group. To make this discussion easy to follow, I will lay out the CTWT analysis of "Omelas" based on the two main stylistic aspects of "Omelas": the narrator and the use of deixis. These will be highlighted with regards to the three sections of "Omelas" suggested earlier in the chapter: the utopia, the dystopian core, and choice.

6.6.1 The Narrator

The narrator in "Omelas" plays an important role in creating the reading experience. In fact, the narrator here, Roemer (1991: 8) argues, 'performs the multiple roles [of] creator, observer, and commentator'. All that we know about the citizens of "Omelas" is presented to us, readers, through the narrator's voice which highly foregrounds the narrator's voice and presence in the narrative. In this section, I will be shedding light on the narrator's role in the text. I will also refer to the narrator with a 'she', drawing on Roemer (1991) and other critics in associating the gender of the narrator with that of the author, however, stressing that *she* here does not refer to the author herself nor necessarily a female narrator. Interestingly, some of the readers in the focus group also referred to the narrator with 'she' or 'her', and when

participant O3 referred to the narrator with a 'he', she was corrected by another participant. Gavins (2007: 129) argues that 'Basing one's mental representation of the narrator on discourse-world knowledge of the author is a common reaction to third-person narration in particular; readers often respond to omniscient narrators as though they were discourse-world participants'. Most participants in both groups seem to have regarded the narrator as a text-world projection of Le Guin as they referred to the narrator with the female pronouns, *she* or *her*, hence the implied author. This, however, is somewhat distorted as the reader progresses with the reading. Although the narration in the text is quite consistent throughout the text as it is uniformly the narrator's perspective and mostly told in third person voice, the focalisation and narrative voice do shift occasionally to the first-person pronouns *I* and *we*, and second person pronoun *you*. Such variations in the narrative voice in the text are, for example:

- 'They were not simple folk, you see, though they were happy. But we do not say the words of cheer much anymore.' (256)
- 'The trouble is that we have a bad habit, encouraged by pedants and sophisticates […]' (256-7)
- 'How can I tell you about the people of Omelas?' (257)
- 'But as we did without clergy, let us do without soldiers.' (258)

These shifts in the narrator's voice adds an element of mystery to the narrator's identity and instead of focusing on the narrative, the reader is now likely to wonder who this narrator is. This ambiguity, in my opinion, plays a big part in creating the atmosphere of the text-world and its effect on the reader, however, this could create a more challenging reading experience which may have reflected on the focus group ratings.

The narrator's voice in "Omelas" is further emphasised in the text by the silence of the other characters in the text. Aside from the very brief calls for help from the locked-up child, the sound of music, birds, a squeaky door, the narrator is the only entity in the text that is given a voice. All the other characters are only described or spoken of, but never directly voiced or reported. The readers are, therefore, likely to follow the narrator's focalisation as her voice and perspective are predominant throughout the discourse, which is a feature of the omniscient narrator. Also, although the narrator is in fact a textual construct (i.e. at the text-world level) readers are not necessarily always aware of the narrator as a textual entity as they tend treat him or her as an implied author, in Omelas the readers do come to a point where they question the narrator as a possible text-world enactor; one who is –or was– an

actual member of the Omelasian society, which is largely attributed to the narrator's voice and use of pronouns in the text. This is noted in the following response by O3':

- At some point he said, "our people" and I felt I don't know, maybe he's one of the ones who left. (O3)

Furthermore, the narrator at times appears to be omniscient and at some other times limited, speculating and reflecting indecisiveness about the text-world events as though the story is actually improvised during its narration and along the reading. This clearly manifested in some parts of the narrative and emphasises the text as a hypothetical thought experiment, for example:

> Omelas sounds in my words like a city in a fairy tale, long ago and far away, once upon a time. Perhaps it would be best if you imagined it as your own fancy bids, assuming it will rise to the occasion, for certainly I cannot suit you all. For instance, how about technology? I think that there would be no cars or helicopters in and above the streets; this follows from the fact that the people of Omelas are happy people.
>
> (Le Guin, 2015: 257)

The questions the narrator asks throughout the course of the story create an ambivalent counterpart relationship between the text-worlds and the discourse-world levels as the readers are asked to assess and offer judgment through the questions thrown directly at them. These questions emphasise the narrator-enactor as a counterpart to the author at the discourse-world level (i.e. an implied author). Gavins (2007) argues that although the narrative told by the narrator is an epistemic-modal world, as the narrator is not an authorial entity but a text-world enactor, readers, nonetheless, often tend to regard the narratorial voice as a discourse-world level presence and the narrator's narrative as the text-world.

The reader's tendency to project into the narrator's perspective (Gavins, 2007; Lahey, 2005) might be distorted due to two reasons: first, the inconsistency in the narrator's voice throughout the text (the narrator shifts between first, second and third-person voice, also between singular and plural); secondly, due to the world switch marked by the narrator's use of the second-person pronoun in the four main questions asked by the narrator:

- 'Joyous! How is one to tell about joy? How describe the citizens of Omelas' (Le Guin, 2015: 256)

- ‘How can I tell you about the people of Omelas?’ (Le Guin, 2015: 257)
- ‘Do you believe? Do you accept the festival, the city, the Joy? No?’ (Le Guin, 2015: 259)
- ‘Now do you believe in them? Are they not more credible?’ (Le Guin, 2015: 262)

The narrator’s dwelling on the utopian part of Omelas is part of the effect Le Guin aimed to create. The way the narrator describes orgies, for example, is suggestive of a somewhat improvised world-building process performed by the narrator at the narrating time. This approach emphasises the text as a thought experiment and toggles with the reader’s knowledge by drawing attention to the text’s artificiality:

> I fear that Omelas so far strikes some of you as goody-goody. Smiles, bells, parades, horses, bleh. If so, please add an orgy. If an orgy would help, don’t hesitate. Let us not, however, have temples from which issue beautiful nude priests and priestesses already half in ecstasy and ready to copulate with any man or woman, lover or stranger, who desires union with the deep godhead of the blood, although that was my first idea. But really it would be better not to have any temples in Omelas—at least, not manned temples. Religion yes, clergy no. Surely the beautiful nudes can just wander about, offering themselves like divine soufflés to the hunger of the needy and the rapture of the flesh. Let them join the processions. Let tambourines be struck above the copulations, and the glory of desire be proclaimed upon the gongs, and (a not unimportant point) let the offspring of these delightful rituals be beloved and looked after by all.
>
> (Le Guin, 2015: 257-8)

However, this dwelling on the happy and abundant utopian Omelas was not missed by the reader as they expressed earlier in the discussion their anticipation of a twist –aside from O4 who did not see it coming. The elaborate linear descriptions without a single conflict or climax in the narration –until the scene of the locked-up child– may be ‘too good’ for the reader not to question, and for the narrator to acknowledge its unbelievability, as, for example, when she asks, ‘Do you believe? Do you accept the festival, the city, the joy? No?’ (Le Guin, 2015: 259). See, for example, O6’s comment below:

- The fact that the narrator was making us question all the time, do you believe this and that. And that kind of made me start thinking: Oh well, do I then?! Like if you’re asking so many times if it’s believable then maybe I shouldn’t? so the little sentences here and there, caused some self-doubt in terms of what I should be feeling. (O6)

With regards to the temporal setting of the story, although the story is set in a particular place (Omelas), and time (summer), both spatial and temporal locations are not specific enough for a reader to associate the setting with a specific counterpart in the actual world. Omelas is a fictive name which does not exist in the real world. The time is also broadly given (summer), without any indication to year, month, or day. The temporal setting of the story is made further ambiguous by the inconsistent use of tense throughout the text. The narration starts in past tense and gradually switches to present, present perfect and present continuous as the narrator's voice becomes more prominent in the text. See, for example, the following sentences from different parts of the text:

- 'the Festival of Summer came to the city Omelas' (255)
- '… though they were happy. But we do not say…' (256)
- 'I do not know' (256)
- 'All smiles have become archaic.' (256)
- 'they could perfectly well have central heating, subway trains…' (257)
- 'Most of the processions have reached the Green Fields by now.' (258)
- 'The youths and girls have mounted their horses and are beginning to group' (259)
- 'Often the young people go home in tears, or in a tearless rage, when they have seen the child and faced this terrible paradox.' (261)
- 'They keep walking across the farmlands of Omelas.' (262)
- 'They seem to know where they are going.' (262)

The existence of the narrator in a present time, in addition to her speculative comments about the ontological presence of Omelas as a space, set the hypothetical tone of "Omelas" as a thought experiment or a fable. The reader is also explicitly called to create their own fantasy of Omelas: 'Perhaps it would be best if you imagined it as your own fancy bids' (Le Guin, 2015: 257). This ambiguity of time and space in the story places the readers at a similar spatial and temporal distance from the text-world. This is, indeed, a feature which Le Guin deliberately uses in her stories and justifies through her description of psychomyths as:

> more or less surrealistic tales, which share with fantasy the quality of taking place outside any history, outside of time, in the that region of the living mind which– without invoking any consideration of immortality–seem to be without spatial or temporal limits at all.
>
> (Le Guin, 2015: 20)

However, the hypothetical approach of the text may also distance the reader from the text-world as the reader's attention is occasionally directed to the narration and the story-making processes. Furthermore, projecting onto the narrator's perspective is hindered by the narrator's rhetorical pattern of addressing the reader directly. The second-person pronoun *you* in the text establishes a textual link between the text-world and discourse-world, for example, 'How can I tell you about the people of Omelas?' (256), which may cause some confusion to the reader due to the abrupt shift in perspective from adopting the narrator's perspective as the focaliser to being the focal point itself.

6.6.2 Deixis and Deictic shifts

The second-person pronoun *you* used in these questions may indicate an unknown text-world addressee/enactor and/or the reader in the discourse-world, hence functioning dually at the same time. This notion was explained by Herman (1994, 1997) as 'double deixis' of *narrative you* in which Herman illustrates how the second-person pronoun may work on two levels. As such, the second-person addressee in the story could be seen as intended to trigger cognitive processes in the reader, not through projecting into the character(s) but rather through perspective building. Furthermore, due to the second-person addressee in these questions, a deictic shift and a world-switch is created. These world switches are marked by the narrator's shift of attention towards a 'you' addressee who might be an unidentified addressee in the text-world and/or the reader at the discourse-world level. These world-switches cued by the narrator's questions do not only signal a sudden shift of time and space in the text-world, but they may also prevent the reader from getting fully immersed in the text-world by bringing them back and forth to the 'here and now' during the reading. It is as if Le Guin made this deliberate choice to constantly shake the reader outside of the fantasy realm into the reality of the moral dilemma she inflicts. Even if these shifts are brief during the reading experience, they are enough to cause the reader to not fully immerse in the text-world, an effect which seems to be part of the experience intended for this text being a 'psychomyth' as Le Guin (2015: 254) classifies, and a thought experiment as explained earlier in this chapter.

Moreover, there seems to be a gradual deictic shift in the text from the initial third-person narration in the first paragraph to the occasional *you* that appears in the text. This transition is marked by the use of *one* in, 'Joyous! How is *one* to tell about joy? How describe the citizens of Omelas?' (Le Guin, 2015: 256) [emphasis added]. 'One' in the above excerpt is an inclusive reference used to create an inclusive feeling of oneself in the discourse (see Brown

and Levinson, 1987) without having to be too precise or personal as to say *we* or *you*. *One*, however, is scarcely and carefully used in the text and seems to function as an introduction to the following instances of *you*; both are inclusive nonetheless, or as Martinez (2015: 145) explains, they 'drag readers into the fictional world by inviting identification with the intradiegetic perspectivizing entity, be it the narrator or a focalizer'. Martinez (2015: 145) also suggests that the 'inclusive *one* may also occur in doubly-deictic contexts, but with lower prototypicality than *you*'. *One* seems to cue a swift transition from the 3rd person narration in the first paragraph to 2nd person *you* in 'They were not simple folk, *you* see' (Le Guin, 2015: 256).

In line with TWT, 'contextual anchoring' is a process whereby Herman (2004) suggests that narratives do not only provoke readers to draw links between text-world elements and take a perspective within that text-world, but they also cue readers to build a relationship between the text-worlds and their discourse-worlds. Herman argues that person pronouns (i.e. *I, we, you*, and especially second person *you*) can have a dual function signalling two or more implied addressees which could include the reader or interpreter in the discourse-world. In such cases, 'a self-conscious anchoring of the text in its contexts' (Herman 2004: 332) occurs, and so even the 'contours and boundaries [of the text-world] can be probabilistically but not determinately mapped, the inventory of its constituent entities remaining fuzzy rather than fixed' (Herman, 2004: 332), thus, offering an insight into interpretations that take both text and context into consideration.

Herman's focus on *narrative you* can easily be applied to the use of 'we' in the text. In the part where the narrator says, 'But *we* do not say the words of cheer much any more' (Le Guin, 2015: 256), this deictic shift likely marks a more problematic one to the reader. Assuming that the reader would project onto the addressee in the pronoun 'you', he or she is likely to wonder, who does 'they' and 'we' in the text refer to. If 'they' refers to the people of Omelas, who then is the 'we', and does it include the reader?

In this instance, the narrator becomes the medium between the two discourse-world participants, the author and the reader(s). The following figure illustrates the interrelation between the TW and DW in the questions which the narrator asks, e.g. 'Do you believe? Do you accept the festival, the city, the joy? No? Then let me describe one more thing' (Le Guin, 2015: 256). Note that the location in the TW box is marked 'ambiguous' because despite the fact that the actions take place in Omelas, the narrator's exact spatiotemporal position is not given. At times the narrator seems ontologically far off from Omelas, for example when she speculates about aspects that she would have known had she been a citizen of Omelas: 'I

think that there would be no cars or helicopters in and above the streets; this follows from the fact that the people of Omelas are happy people' (Le Guin, 2015: 257). In this quotation, the narrator openly speculates about life in Omelas as if involving the reader in the making of the story/parable. However, at other times the narrator seems to be at the centre of the events, for example in the deictic verb 'came' at the very beginning of the text, 'the Festival of Summer came to the city Omelas' (Le Guin, 2015: 254), which positions the narrator inside Omelas. This could be explained in the following figure:

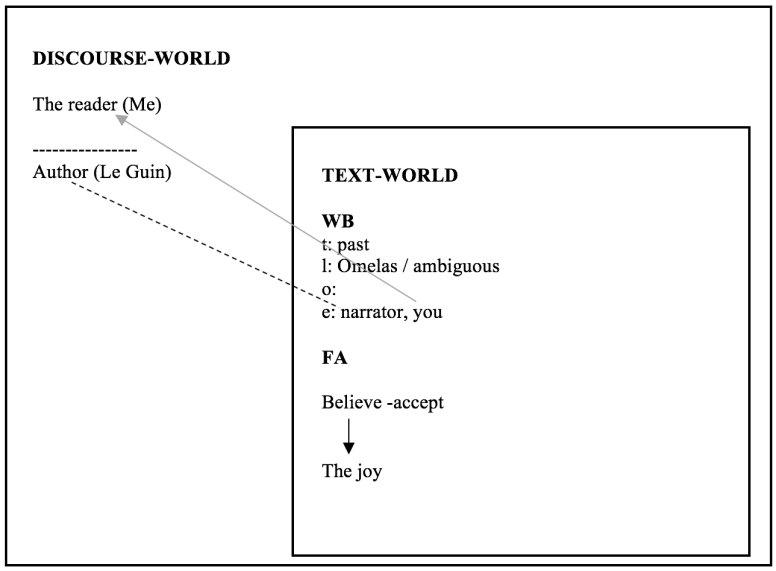


Figure 14 The interaction between enactors and the narrator as a 'counterpart'

In the broader sense, the above text-world is an embedded world within the matrix text-world representing a world-switch of different world-builders than those used in the matrix text-world as the figure below illustrates.

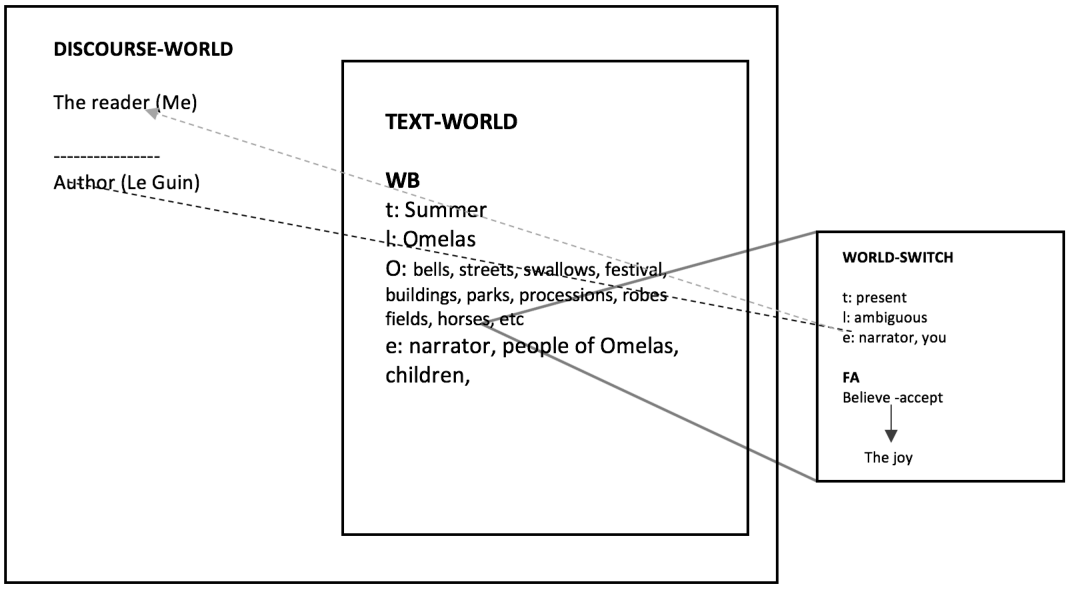


Figure 15 The previous text-world as an embedded world-switch

The epistemic modality presented throughout the second paragraph (e.g. 'I do not Know', 'I suspect', 'I wish, 'I think') cues a complex set of embedded world-switches positioning the narrator at different proximity to the matrix text-world. And although more implied than explicit, the narrator is finally briefly seen as an internal enactor, (as if they once had been one of the people of Omelas), through the shift to a first-person plural in 'We have almost lost hold; we can no longer describe a happy man, nor make any celebration of joy.' This shifting of the narrator's role – from authorial to participant – is a key structural device of the text. The textual cues positioning the narrator at different proximities from the matrix text-world complicate the narrative and its reception. This is evident, for example, in the following quotation from the second paragraph: 'I wish I could describe it better. I wish I could convince you' (Le Guin, 2015; 257). These embedded worlds are, furthermore, not verifiable to the reader as they are character-accessible only. Hence, the reader is likely to rely on the textual cues, and on the information provided through the narrator's focalisation (Gavins, 2007).

In the course of the narrative which in most part is told in the third person, there is a sense of distance between the narrator and Omelas. In fact, the only time when the narrator seems quite involved (spatially) is when the description of the locked-up child's scene is made as if from the same radius from where the child is positioned. This is where the reader

would most likely project onto the narrator's perspective at fullest, and indeed this was reflected in the focus group data. See, for example Figure 13.

As the narrator's voice shifts throughout the story between third, second and first-person, the reader is likely to project onto some of these focalizations. However, this dynamic perspective may cause some distraction. The opening paragraph is consistently in a third-person plural, past-tense narrative. The transition between the different voice narrations in the paragraphs following that one, however, is made less abrupt by the narrator's question following the first paragraph, in which she asks, 'Joyous! How is *one* to tell about joy?' (Le Guin, 2015: 256) [emphasis added]. 'One' marks a mutual determiner which could be 'I', 'you', 'he', 'she', or 'they'. In the text, the question quoted above, which the narrator asks, marks an unexpected world switch reflecting a shift towards the narrator's own rationalisation in what could be seen as a free indirect thought. The author's use of the word 'one' instead of 'you', for example, prepares the reader to expect a different narratorial voice or addressees to emerge in the following lines. And indeed, the first two sentences in this paragraph read as follows: '*They* were not simple folk, *you* see, though *they* were happy. But *we* do not say the words of cheer much any more' (Le Guin, 2015: 256) [emphasis added].

While it is typical for the reader to adopt the narrator's perspective (Gavins, 2007, 2009), from the example above we can see that the readers may also develop a conscious sense of themselves (see Lahey, 2005: 286; Whiteley, 2014: 404) as addressees when they encounter the pronoun *you*. This implies the brief shifts from the narrator's focalisation to the discourse-world readerly position during the reading in: '*They* were not simple folk, *you* see'. However, the reader would quickly go back to the narrator's perspective as the sentence continues, 'though *they* were happy'. The toggling between positions continues in this section as the narrator then uses the first-person plural in '*we* do not say the words of cheer [...]' (Le Guin, 2015: 256). The deictic shifts here disturb the flow of the third-person narration maintained through most of the text. These consecutive shifts are stylistically interesting following the use of the neutral "one" in the narrator's rhetorical question 'Joyous! How is one to tell about joy? How describe the citizens of Omelas?' discussed in the previous paragraph.

In the 'dystopian core' section of "Omelas", the narrator's origo shifts from an ambiguous spatial and psychological position to a more defined presence in the scene of the room in the basement. The shift marks a deictic shift of the narrator's distal point of perspective to a more proximal one. The relatively distal and uninvolved focalisation established earlier in the text becomes an internal focalisation when the narrator's description

of the locked-up child scene is focalised from inside the room. And although the narrator is not a participating enactor in the text-world nor explicitly positioned inside the room, we, as readers, can sense this new focal point through the use of deixis in this section; for example:

- 'A little light *seeps in* dustily between cracks in the boards,'
- 'The door is always locked; and nobody ever *comes*,'
- 'The others never come close, but *peer in* at it…'

(Le Guin, 2015:259-6) [emphasis added]

The clear positioning of the narrator in this section of the story, despite its brevity, offers the reader an internal perspective of Omelas for the first time. That is also highly congruent with the textual choices in this section as explained in the above examples. The narration here is a consistent third-person narration that does not cause ambiguity or draw attention to the narrator's self but rather focuses on the locked-up child's situation. This consistency of focalisation in this part may be responsible for the intensity of this scene and may explain why four out of six participants from the focus group marked themselves inside the room on the map in section 6.5. Interestingly, participant O5, who declared herself an unempathetic reader of literature earlier in the discussion and noted that she primes herself not to feel empathy for fiction or fictive characters because they are not real, did project the utilitarian theme in "Omelas" onto the issue of race in her socio-political background as an American. O5, also, despite her conscious attempt to emotionally detach herself during the reading, marked herself on the map inside the boy's room and further remarked that she felt physically transferred to that spatial point during the reading.

"Omelas" suggests that there might not be absolute utopias as these may be built upon the sufferings of others. The suffering of the child in Omelas is kept hidden throughout most of the narrative while the reader is being directed towards the happiness of Omelas and its people. Even after the knowledge of the child's suffering has been revealed to the people of Omelas, little does this change as the majority turn a blind eye to it. The psychological comfort of the many requires leaving the voice of the child marginalized. Foucault (1977) suggests that marginalized voices maintain social injustices. This is why he questions the knowledge with which we are presented, what and how it is interpreted. As Hook (2001) explains, it is only when we begin to ask who benefits and who loses out from the ways our societies (and our knowledge systems) are structured that we are able to transform our societies, walking away from cruelty even at the cost of our own happiness.

The linguistic and stylistic choices in "Omelas" are efficiently in accord with the themes discussed throughout this chapter. First of all, the text by silencing the characters and un-naming them, focuses on Omelas as a phenomenon or a situation rather than on the people or characters. Even the description of the locked-up child skip mentioning any explanation about how and why the child is there, hence focusing on the horrible situation underlying Omelas rather than its background. Secondly, the implications of knowing the truth as a turning point. In contrast to the lively, serene and positive descriptions in the utopia section of "Omelas", the reader in the 'dystopian core' section is faced with a set of negative vocabulary, (e.g., foul-smelling, dirt, fear, malnutrition, neglect, afraid, horrible, frightened, disgusted, excrement, tears, anger, outrage, impotence, rage) which may have made this section more realistic and believable to the readers than the first section, in addition to the more consistent third-person narration.

Finally, with regards to the 'choice' section of "Omelas", which consists of the following one paragraph,

> At times one of the adolescent girls or boys who go to see the child does not go home to weep or rage, does not, in fact, go home at all. Sometimes also a man or woman much older falls silent for a day or two, and then leaves home. These people go out into the street, and walk down the street alone. They keep walking, and walk straight out of the city of Omelas, through the beautiful gates. They keep walking across the farmlands of Omelas. Each one goes alone, youth or girl, man or woman. Night falls; the traveler must pass down village streets, between the houses with yellow-lit windows, and on out into the darkness of the fields. Each alone, they go west or north, towards the mountains. They go on. They leave Omelas, they walk ahead into the darkness, and they do not come back. The place they go towards is a place even less imaginable to most of us than the city of happiness. I cannot describe it at all. It is possible that it does not exist. But they seem to know where they are going, the ones who walk away from Omelas.

(Le Guin, 2015:262)

the faded tone of this section, though efficiently marks the end of the story, does not, however, create a sense of conclusion. The mysterious and unresolved ending here highlights the moral quest of the text left to the reader to ponder, which leave the reader feeling rather unsatisfied if they already had an uneasy first reading as discussed in the analysis above.

Overall, aside from participants O2, O5, and to some extent, O6, the focus group participants did not much associate their own backgrounds with the story. The low ratings they scored the text was reflected in a general lack of interest in the text reflected in their participation, especially O3 and O4. While these two participants did not note any relevance of the story to their own background, they also barely made any participation at all with regards to the moral or political issues that "Omelas" raises. Taking in consideration the initiative interest in the text in the *Goodreads* group, the participants' anonymity, as well as

the unknow time space between the reading and participation, the richer and more elaborate data was expected. However, although the gap between the two groups was more significant than anticipated, the analysis provided in this section offers some insight into the reading experience and what might have accounted for the lack of interest and elaborateness in focus group, taking in consideration that this was a first reading and with a minimal gap between the reading and the group discussion. The unconventional style and structure of the text may have impacted how the focus group readers connected to the text. This takes me back to the readers' responses to "Woman Martyr" in chapter 5, where the abstractness of the text was regarded an important reason to why there were less comments to this poem than the other one. However, if we generally compare the readers' response and projections in the previous two chapters to the responses to "Omelas" in both groups, it may seem valid that the philosophical and implicit treatment of the political theme, in addition to the stylistic features highlighted in this section, could be a reason for the reluctance and lack of confidence in interpreting and approaching the text.

6.7 Review

This chapter focused on breaking up the moral question(s) that are oblique in Le-Guin's "The Ones Who Walk Away from Omelas" in an effort to understand how two groups of readers: an online group and a focus group, respond to the literary political discourse in a philosophical and highly metaphorical text. The *Goodreads* participants offered a richer and more elaborate data than the focus group. The focus group, on the other hand, offered a brief data and seemed to focus more on the text itself than on the themes it suggests. This may also reflect the general dislike of the text among the participants as their rating of the text also indicated.

As the data analysis revealed much less interest in the text among the focus group participants, the CTWT analysis in section 6.6 was set out to offer some insight into why this could be so. The analysis further looked into the stylistic features which may have impacted the readers' positionings and responses and how these responses correspond to or deviate from the narrator's focalisation. The analysis in this section shed light onto how the stylistic features of the texts impacted the representation of the text-world, and hence its reception. Although some of the focus group responses reflected some bottom-up projections, the overall responses reflected a lack of interest and a sense of detachment from the story.

Through the text analysis in section 6.6, it seems that when the political theme is implicitly or metaphorically represented, the readers seem to rely more on the text as a material and the reading itself than on its connotations.

Overall, this chapter complements the datasets explored in chapters 4 and 5, offering a more oblique theme in comparison to the other two texts, as well as a different genre and form of literary text. The length of the text allowed me to conduct the study at close to the reading time while its philosophical question allowed me to explore readers'-initiated thoughts with regards to the hidden themes in the text.

Chapter 7
Conclusions

7.0 Overview

The current research explores reader responses to literary political texts from different genres and which discuss different political themes. The texts explored in this thesis are: *1984*, "Shades of Anger" vs "Woman Martyr", and "The Ones Who Walk Away from Omelas". The texts feature a dystopian fiction, a pair of Palestinian and Israeli poems and a philosophical parable, respectively. Each of these texts has a main political theme under which other political and socio-political themes emerge. Throughout this thesis, I carried out a TWT-based approach which benefits from elements of CDA, hence a Critical Text World Analysis or CTWT. The data collected in this thesis combines naturalistic reader-response data available online as well as focused semi-structured interviews and a focus group. These data provided this research with the needed reader-response material for my empirical approach. In this chapter, I will highlight the original contribution of my research and point out some possible future research that it could expand to.

7.1 Contributions

In this research, I set out to explore readers' response to literary political discourse using CTWT as an original mixed method approach. The study set out with the aim to answer the following research questions:

1- How do readers' ethical and/or geographical positionings inform their responses to LPD? Are these perspectives manifested in the readers' use of language?
2- Is using a Text World theory (TWT) framework within Critical Discourse Analysis (CDA) effective in accounting for readers' responses with regard to their positioning?
3- Do patterns occur in the readers' responses when considering the impact of readers' geopolitical positioning on their emotional and projective responses?
4- Do the readers' responses mirror their political realities and embody their relations with 'the state' or 'power'?

I claim that my approach to the readers' response and LPD, as well as the choice of texts allowed for an effective investigation for these queries. The CTWT method allowed me to use TWT principles within a CDA ground that draws largely on Foucault's ideas. The semi-structured interviews and focus-group, along with the online data, assured that the study is provided with naturalistic data as well as focused semi-structured reader responses. The different data sources assured that different readers and reader groups are explored and that the findings are reliable.

The data analysis conducted throughout chapters 4, 5 and 6 in this thesis explored literary political texts with three main political themes, respectively: totalitarianism, occupation and resistance, and the theme of choice in utilitarian thought. Each chapter was titled with the main theme it carries and the reader responses were initially explored for these themes. Each chapter also answered a different query. Chapter 4, for example, explored whether readers could see the same fictional space differently while chapter 5 investigated two points: how readers from different geopolitical locations or nationalities respond to a contemporary political theme at various degrees of proximity from these readers, and how do these readers' positionings as individuals in a larger political context impact their responses and how they express them. Finally, chapter 6 looked into how readers pick up on a political idea that is rather covert in a parable form and most importantly how they project onto the story and justify their choices with regards to the problem raised in "Omelas".

In answer of the first and fourth research questions, overall, the datasets in chapters 4, 5 and 6 have shown reader response to be highly reflective of the power dynamics that governs the readers' context as these datasets were largely informed by the readers' geopolitical orientations. This was either explicitly evident or revealed through the readers' use of language and how they position themselves or others in their discourses. While most of the data compared or related discourse-world elements to the text-world, it was interesting to actually see how these projections different from or similar to others. To answer the fourth research question, yes, there are definitely traces that give out the readers' relations with the power or state in responses, though these could be more implicitly than explicitly given. This leads me to answer the third research query, which questioned whether patterns would have occurred in the data. The simple answer to this question is 'yes'. For example, the Arabic group in chapter 4 was clearly marked by a discourse of indirectness and self-pity reflected through the use language and deixis. Empathy in this group was mostly aimed towards Self but obtained through Similar or Other. This group's projections were more whole or gestalt, for example, whole models, such as Egypt, Syria, Saddam are projected and was less detailed

than the English group which showed more precise and detailed political criticism. The data in chapter 5 also largely drew in the participants' background. However, the discourses of the participant's whose countries suffered similar political situations to the themes which the poems discuss, largely drew on Self. The conversation in these instances shifted from the political situation in the text-world to those in Poland (i.e. I1) and Nigeria (i.e. I5). The other participants showed more empathy with "Shades of Anger" than "Woman Martyr" which was accounted for in the CTWT analysis at the end of the chapter which revealed that the text itself and its use of deixis may be responsible for lack of interest in the text more than its theme or topic. This was also found in chapter 6, where the focus group's responses to "Omelas" were also very minimal, and CTWT also shed light on the challenging representation through the unconventional narrative voice and use of deixis. However, although patterns did emerge in the datasets explored in this thesis as outlined above, I think that a wider corpus-based research could give a more reliable answer to this question. Finally, to answer the second research question about whether my CTWT approach could effectively account for readers' responses to LPD, I think that through the analysis conducted in the thesis, the CTWT approach showed efficiency in exploring both the texts and the readers' responses to them by looking into these discourse with regards to stylistically and contextually and attempting to explore the links between the text, the reader and context.

The broad spectrum of literary political texts which this thesis combines has not been explored together in one research. While Chilton (2004) and Browse (2018) offer some valuable research in political discourse and use aspects of TWT, neither focus specifically on reader response to literary political discourse.

This thesis further contributes to empirical reader response and socio-political research. The readers' responses in this thesis were treated as discourses of power and, therefore, exploring these accounts within their contexts required highlighting the times/spaces these discourses touch upon. The most interesting aspect in the findings is how power and the power relations in the actual world manifests in the reader responses as discourses of fear, resistance or assimilation. There were confrontational reader discourses and there were others that project to Self through Other, for example. What form these manifestations take is significantly dependant on the geopolitical orientation of the readers and where they are positioned in the world. The readers projections in their responses and their use of language and deixis also reflected their level of directness in approaching political themes, which in many cases corresponded with the powers governing the spatiotemporal spaces of the readers.

The investigation of this thesis, furthermore, does not only contribute to literary or political research but also offers valuable insight into classroom-reading and understanding individual differences when reading literary texts with political themes. Understanding these differences and how readers construct their text-world differently and how their background knowledge and orientations shape their interpretations and responses helps to better understand their differences and respect diversity in pedagogical contexts.

7.2 Further Research

As readers' response is a primary focus of this thesis, the reader response data was a focal element in my research. I have incorporated a sufficient amount of data to analyse the responses qualitatively and using a Critical Text World Analysis to explore the discourses both critically and stylistically. This method was applied both to the text proper and the readers' responses and could be extended further in the future with a larger corpus of online responses to literary political texts and more diverse reader groups. The CTWT approach could also be advanced further in a more CDA-focused research and with discourses other than reader response and LPD.

There are particular areas in this thesis that could be expanded and researched further with a larger dataset using a corpus-based method. This could offer a record of the language readers' use to respond to a wide range of LPD, which could be used in other literary, linguistic and anthropological research. The NVivo qualitative analysis of the online reviews in this research allows for continuous incrementation of data and expanding the study in the future. This is very useful in research such as the current study where the data, especially the naturalistic online reviews, is dynamic and constantly evolving. Expanding *Goodreads* data in the future, for example, could include a larger and more diverse language groups which entails new times and spaces. These discourses are valuable sources to understand and hear perspectives that are often marginalised within political discourses where some are more voiced than others. As I explain in chapter 1, literature does offer the reader more freedom in discussing notions of politics or power than in a political context or in reading a political article. Also, further research into reading LPD in an actual classroom setting as part of the curriculum would be a valuable addition to this research and is something I aspire to explore in the future. This could be best investigated with less explicitly political texts such as Le

Guin's "Omelas" for its broader socio-political treatment and for the sensitivity of certain societies towards political discourse.

Works of literature has been employed in the language classrooms as authentic sources in the target language. However, there may still be some hesitation to use literary texts in the language classroom. Kramsch (1993: 7) argues that there is a 'language-literature dichotomy' that has been absorbed in educational institutions and that language teachers are made to believe they should only teach language but not literature. But why should this be the case when literature indeed uses language in the most eloquent and enjoyable ways? And why not literature when it is an authentic and aesthetic product of language? As Kramsch (1993: 8) argues, 'The pedagogical question may not be whether language teachers should teach literature or not, but, rather: how can language teachers help learners read texts at a variety of levels of meaning?' I think this research takes a step into answering this question as it explores the different layers of meaning different readers give to one text. Celebrating such diverse interpretations in the classroom creates a healthy environment for learning and discussions. And while teaching language learners practical uses of language is often prioritised in the language classroom, for advanced readers, introducing such provoking literary texts as LPD in an interactive setting is a chance to expand one's horizons while still learning, growing and sharing insights. Cushing and Giovanelli (2019) also carry the same argument today and propose that a cognitive linguistic and cognitive stylistic approach, specifically that of Text World Theory, could provide a very beneficial pedagogical tool for both teachers and students. Giovanelli (2010, 2014, 2016) for example, has carried out a series of research on using TWT in pedagogical settings to benefit both teachers and students. Giovanelli (2014: 86), for example, argues that TWT 'is a good model for interpreting contrasts between conceptual states, and for exploring the degrees in which the knowledge that readers have is used in conjunction with textual details…' This is particularly how TWT was used in the current research and expanded further through employing some CDA alongside TWT to explore both textual and contextual politics at the different levels involved in the reading experience. I find that applying CTWT in this research allowed a less rigid and more insightful approach as it allows for an expanded exploration while not overlooking a crucial element in reading and interpreting political discourse in literature such as power and power relations in the readers' contexts. Foucault's thoughts on such issues has largely informed me and this thesis and would be interesting to consider when looking at LPD in the classroom.

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