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Title

***Setting up a Pedagogical Model to Deal with Cultural
Issues in English Selected Novels***

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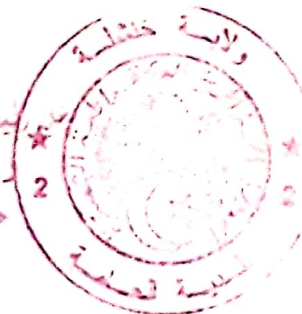
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1
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*This Thesis is dedicated to My parents , My Husband and My daughter with
all my Love*

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Abstract

This research examined foreign language students' reactions, responses and attitudes towards the unfamiliar cultural behaviours and thoughts exhibited via literary texts. Applying the mixed method paradigm, the research investigated student-text interaction, students' cross cultural experience and factors influencing students' responding process with reference to the main notions of the reader response theory and the culture shock experience. As a case study, we chose to study students' reactions towards cultural stereotypes in Conrad's Heart of Darkness, the flapper's changing behaviours in Fitzgerald's This Side of Paradise, trauma in Hemingway's novel A Farewell to Arms as well as the theme of mother fixation in Sons and Lovers by Lawrence. Relying on both quantitative data (Questionnaire instrument) and qualitative data (Teachers' interview, response prompt, focus group discussion), we have come to some interesting findings. First, integrating culture in teaching literary courses became a necessity and bringing the differences and similarities between C1 and C2 is a must to develop critical minds on the part of students. Second, shedding the light on the cultural issues in multicultural literature and examining their cultural value while teaching literary texts are the first steps to develop cultural understanding, cultural awareness and critical thinking. Third, the unfamiliar cultural topics in English literature represent a challenge for both teachers and students. Students, to a large extent, experience culture shock while going through the cross cultural issues (sexual issues, gender problems, racial stereotypes, war trauma, etc). They live through a multiphase emotional experience through which they witness the feelings of confusion, anxiety, frustration and emotional disturbance. Despite the severe nature of the cross cultural conflict students undergo, they show tolerance, awareness, empathy and adaptation. They do not accept passively whatever is written about the foreign cultural world. However, they deal with the unfamiliar cultural world employing critical lens of understanding and reflective thinking. Fourth, many factors shape students' responding process including gender, personal experience or personal memories and religion.

الملخص:

يفحص هذا البحث ردود فعل طلاب اللغات الأجنبية واستجاباتهم ومواقفهم تجاه السلوكيات والأفكار الثقافية غير المألوفة التي يتم عرضها عبر النصوص الأدبية، بتطبيق نموذج الطريقة المختلطة ، حيث قام الباحث بالتحقيق في تفاعل الطالب مع النص ، وتجربة الطلاب عبر الثقافات والعوامل التي تؤثر على عملية استجابة الطلاب بالإشارة إلى المفاهيم الرئيسية لنظرية استجابة القارئ وتجربة الصدمة الثقافية، بالاعتماد على كل من البيانات الكمية (أداة الاستبيان) والبيانات النوعية (مقابلة المعلم ، الاستجابة ، مناقشة جماعية في موضوع محدد) ، توصلنا إلى العديد من النتائج:

أولاً : أصبح دمج الثقافة في تدريس الدورات الأدبية أمرًا ضروريًا ، كما أن تحقيق الاختلافات والتشابهات بين الثقافة 1 و ثقافة 2 أمر لا بد منه لتطوير العقول النقدية من جانب طلابنا.

ثانيًا : يعد إلقاء الضوء على القضايا الثقافية في الأدب متعدد الثقافات ودراسة قيمتها الثقافية أثناء تدريس النصوص الأدبية هو الخطوة الأولى لتطوير الفهم الثقافي والوعي الثقافي والتفكير النقدي.

ثالثًا: تمثل الموضوعات الثقافية غير المألوفة في الأدب الإنجليزي تحديًا لكل من المعلمين والطلاب، حيث يعاني الطلاب ، إلى حد كبير ، من الصدمة الثقافية أثناء المرور بالقضايا عبر الثقافات (القضايا الجنسية ، مشاكل الجنس ، الصور النمطية العرقية ، صدمة الحرب، إلخ).

لقد عاشوا في تجربة عاطفية متعددة المراحل شهدوا من خلالها مشاعر الارتباك والقلق ، الإحباط والاضطراب العاطفي، على الرغم من الطبيعة الشديدة للصراع الثقافي الذي يمر به الطلاب ، إلا أنهم يظهرون التسامح والوعي والتعاطف والتبني.

إنهم لا يقبلون بشكل سلبي كل ما يكتب عن العالم الثقافي الأجنبي، ومع ذلك ، فهم يتعاملون مع العالم الثقافي غير المألوف باستخدام العدسة النقدية للفهم والتفكير التأملي.

رابعًا: تشكل العديد من العوامل عملية استجابة الطلاب بما في ذلك الجنس أو التجربة الشخصية أو الذكريات الشخصية والدين.

List of Abbreviations

EFL : English as a Foreign Language

ELT : English Language Teaching

CTR : Cultural Theories of Response

FLC : Foreign Language Classrooms

ABC : Affect, Behaviour , Cognition

CC : Communicative Competence

C1 : The First Culture

C2 : The Second Culture

CLT : Communicative Language Teaching

DMIS : Developmental Model of Intercultural Sensitivity

PTSD : Post Traumatic Stress Disorder

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General Introduction

Teaching literature is considered as an important component in foreign language classes because it presents the authentic sample of the target language. Besides the fact that teaching literature fosters the acquisition of language skills, research on multicultural literature shows that literary texts have the power to promote tolerance and positive attitudes between different cultures¹. Valdez(1986) claims that literature can “serve as a medium to transmit the culture of the people in which it is written”². Some researchers reveal that dealing with a literary text in foreign language classes is inextricably tied with teaching its culture. With a view to promote the inseparable relation between language and culture, Fantini (1997) used the term “Lingua Culture” to indicate the dynamic relation between them³. Undoubtedly, when students learn a new language, they view the world through a new perspective. Claire Kramsh (2013) sketches two frameworks of teaching culture in the target language: language pedagogy and literature pedagogy⁴. While language pedagogy refers to “Small Culture “of everyday life, literature pedagogy indicates “Big Culture” of literature and arts. However, the integration of culture in second language curriculum raised many issues. The most prominent relates to essentializing cultures and dealing with cross cultural conflicts.

When students learn a foreign language, they tend to over-generalize to deal with the unfamiliar. Encountering the target culture without any previous preparation on how to view the unfamiliar, they resort to stereotypes to comprehend the strange. In learning foreign language, students are engaged in learning another “Lingua Culture”. Thus, stereotypes are produced when foreign language learners tend to incorporate the unfamiliar and the strange into the familiar cultural horizon. In other words, the background culture of foreign language

¹ Ruth Mary Weeks, ‘Teaching Tolerance through Literature’, *The English Journal* Vol. 35, No. 8 (1946),p425.

² Valdez,quoted in Jenny Elliot de Riverol,“Literature in the Teaching of English as a Foreign Language”,*Revista Alicantina de Estudios Ingleses* 4(1991), <http://www.rua.ua.es/dspace> (accessed in17/07/2014).

³ Dilys Karen,“Facing up Stereotypes in the Second Language Classroom”,*The Internet TESLJournal*,<http://www.iteslj.org>(accessed in 25/05/2014).

⁴ Claire Kramsh,“Culture in Foreign Language Teaching”,*Iranian Journal of Language Teaching Research* 11(2013),<http://www.urmia.ac.ir/ijltr> (accessed in 25/05/2014).

students determines their views and responses to persons from other cultures. In that, Kramsh (2009) argues:

Group identity is not a cultural fact but a cultural perception ...our perception of someone cultural identity is very likely culturally determined .What we perceive about a person's culture and language is what we have conditioned by our own .Group identity is a question of focusing and diffusion of ethnic, racial, national concepts or stereotypes.⁵

A stereotype is defined as: “a generalized belief about the qualities and characteristics of a particular group of people. Although stereotypes can be positive or negative, a negative stereotype about a group often leads to prejudice”⁶. To put it simply, stereotypes are words or statements with either positive or negative connotations, and they are often used to criticize a person, an idea or a culture. They are over-generalized, irrational, inaccurate and resistant to change. Stereotyped statements have descriptive as well as attitudinal aspects⁷. While the descriptive aspect refers to features of a stereotyped object or content, attitudinal aspect indicates the evaluation in terms of positive or negative. They are usually used to identify and clearly to mark off the distance between two social or cultural groups. They can sometimes be valid, but they are often “over-generalized, or exaggerated and not a true reflection of reality”⁸.

Prejudice and stereotypes often go hand in hand, and they are used interchangeably to reflect social inequality. However, psychology attributes different definitions to them. A stereotype is a simplified assumption about a group based on prior assumptions .In other words , they are specific beliefs about a group such as the description of the in-group

⁵ Claire Kramsh, *Language and Culture* (Oxford:Oxford University Press,2009),68.

⁶ A Collaborative PsychologyWiki,“Stereotype”,*PsychWiki*, [http //www.saylor.org/site/wp.contt](http://www.saylor.org/site/wp.contt)(accessed in20/07/2014).

⁷ Ibid.

⁸ Ibid.

members to differentiate them from other groups. They can be either negative or positive⁹. Prejudice, in contrast, is defined as “an attitude about another person based on his or her membership in a group”¹⁰. Literally, it means prejudgment.

A fundamental process of stereotypes and categorization is explained by Gordon Allport (1979) in his famous book “*The Nature of Prejudice*”. According to him, “a stereotype is not identical with a category; it is rather a fixed idea that accompanies the category”¹¹. Allport shows that a stereotype “acts both as justificatory device for categorical acceptance or rejection of a group, and as a screening or selective device to maintain simplicity in perception and in thinking”¹². That is to say, cultural differences and biases are used to justify institutional forms of prejudice and discrimination. Different theories of categorization are proposed: the first theory suggests that, both social and non social categories are represented according to a generalized mental representation that is called ‘a prototype’. The second theory, that is based on the role of exemplars, views the perception of individual cases “...as compared to other instances retrieved from memory, and the individual is categorized into a group on the basis of whether it fits the retrieved exemplars”¹³. Although these theories adopt different processes, they are both based on similarity as the standard of categorization. Jost and Banjo (1994) show that stereotypes function as justificatory devices in three main ways: ego-justification, group justification and system justification¹⁴. Ego-justification refers to the

⁹ Laura Freberg, “What is the Difference Between Prejudice, Stereotyping, and Discrimination?”, *Social Psychology*, <http://psych.answers.com> (accessed in 27/07/2014).

¹⁰ Ibid.

¹¹ Allport, quoted in Jhon T. Jost and David L. Hamilton, “Stereotypes in Our Culture”, *In the Nature of Prejudice: Fifty Years After Allport*, edited by Jhon F. Dovidio, Peter Glick, and Laurie A. Rudman (Oxford: Blackwell Publishing, 2005), <http://www.psych.nyu.edu> (accessed in 07/08/2014), 209

¹² Ibid.

¹³ Smith and Zarate (1992), cited in Jhon T. Jost and David L. Hamilton, “Stereotypes in Our Culture”,

In the Nature of Prejudice: Fifty Years After Allport, edited by Jhon F. Dovidio, Peter Glick, and Laurie A. Rudman (Oxford: Blackwell Publishing, 2005), <http://www.psych.nyu.edu> (accessed in 07/08/2014).

¹⁴ Jost and Banjo (1994), cited in Jhon T. Jost and David L. Hamilton, “Stereotypes in Our Culture”, *In the Nature of Prejudice: Fifty Years After Allport*, edited by Jhon F. Dovidio, Peter Glick, and Laurie A. Rudman (Oxford: Blackwell Publishing, 2005), <http://www.psych.nyu.edu> (accessed in 07/08/2014).

situation when people use stereotypes and prejudices to feel better about themselves. Stereotypes are also used to justify the existence of some institutions: slavery, segregation, apartheid...etc. This is referred to as system justification. Group –justification, on the other hand, is used to discriminate out-group members.

To take an example of a system justification function, we can refer to the colonial discourse. Western colonial writers rely on stereotypes in their writing in order to dehumanize the other, and create a binary opposition between the east and the west. In his paper “*The Other Question*”, the post colonist theorist Bhabha (1994) deals with different issues: racial or cultural otherness and colonial stereotypes. He explicates that colonial discourse has two preeminent features: colonialdiscourse exaggerates the difference between the self and the other and makes these differences stable, and that what has been called ‘fixity’. It is an outcome of stereotypes. Bhabha (1994) defines it as a “buttoning down “of otherness or a normalization of difference. It is often used to maintain identity categories for the colonized and the colonizer. He proves that fixity plays an important role in marking off cultural and racial differences. Based on the concept of “binary opposition”¹⁵, many stereotypes of culture are formulated. In Passage to India by Forster and Kim by Kipling, for example, India is depicted in a binary opposition to Europe, formulated with cultural biases and prejudices. Colonial writers, thus, tend to use cultural stereotypes in their writing to justify European domination of the colonized world. From this emerges the binary opposition between two opposite terms: if the west stands for superiority, the east indicates inferiority. In terms of stereotypes and the teaching of English, MacDowell exhibits in his article “*Modern Stereotypes and the Rise of English*” (2006) that the use of textbooks written by T.S. Eliot, Joseph Conrad or Rudyard Kipling may lead teachers in foreign language classes to fall into the scope of stereotypes and cultural misunderstanding

¹⁵ Muhammed Elham Hossain and Mustafizur Rahman, “Kim and Passage to India: A Binary of Colonial Attitude”, *Stanford Journal of English* 7(2013), <http://www.banglajol.info> (accessed in 07/08/2014).

unconsciously¹⁶.

1. Background of the Study

The aim of the following literature review is to sum up previous research in relation to the current study. Since our subject falls within the area of teaching literature in foreign language classes, we examine the relationship between three main concepts: language, culture and stereotypes. The literature review, which is ordered thematically, is divided into three main sections: the first section deals with the notion of culture, as a general concept, in applied linguistics. The second section is concerned with cultural content analysis of ELT materials in foreign language classes. The third section, on the other hand, investigates stereotypes' issue in foreign language teaching methodology.

Geert Hofstede (1991) defines culture as “the collective programming of the mind which distinguishes the members of one group or category of people from another”¹⁷. By collective, he means the shared norms of people who live within the same social environment. He makes a clear distinction between three main concepts: nature, culture, and individual personality. Whereas human nature is inherited and universal, culture is a learned phenomenon that is specific to a certain group or category. Although human groups from different cultures have different ways of thinking, acting and feeling, there is no “scientific standards for considering one group as intrinsically superior or inferior to another”¹⁸. This notion is known as “cultural relativism”. It is explained by Claude Levis Strauss as follows:

Cultural relativism affirms that one culture has no absolute criteria for judging the activities of another culture as ‘low’ or ‘noble’. However, every culture can and should apply such judgment to its own activities,

¹⁶ Cited in Adnan Pervan, “The View of Culture in Two Textbooks for English,” *Malmo University Electronic Publishing* (2011), <http://www.dspace.mah.se> (accessed in 07/08/2014).

¹⁷ Geert Hofstede, *Cultures and Organizations: Software of The Mind* (New York: McGraw-Hill, 1991), <http://westwood.wikispaces.com> (accessed in 17/07/2014), 5.

¹⁸ *Ibid.*, p. 10.

because its members are actors as well as observers¹⁹.

To explain the differences taking place between cultures of different nations, Hofstede (1991) presents a four dimensional model, exposing the main aspects of differences between cultures. The four dimensional model include: “Power Distance”; refers to the unequal distribution of power between members of different institutions or organizations. “Individualism” or “Collectivism”; refers to the standards of living by a given group of people in a certain social environment. “Masculinity”; refers to societies where social and gender roles are clearly distinct. Uncertainty avoidance; refers to the threat caused by unknown situations to the members of a group who tend to avoid such uncertain moments²⁰.

Adrian Holliday (1999) defines two paradigms of “culture” in applied linguistics: “Large Culture” and “Small Culture”. Whereas large culture is concerned with what makes cultures essentially different to each other, small culture “attaches ‘culture’ to small social groupings or activities wherever there is a cohesive behaviour, and thus avoids cultural, ethnic, national or international stereotyping”²¹. In other words, small culture does not relate to ethnic, national or international differences. Small culture, according to Holliday, is free from intercultural issues that characterize the large culture approach. He imposes a “large-small culture distinction” between the two notions of culture: small culture is not essentialistic in that it does not relate to the essences of ethnic, national or international entities, instead it relates to any cohesive grouping. Large culture, in contrast, is essentialistic in that it relates to the essential differences between ethnic, national or international entities. Within the scope of large culture, many problematic aspects are developed. Holliday states that the essentialized culture is

¹⁹ Claude Levis Strauss, quoted in Ibid.

²⁰ Geert Hofstede, *Cultures and Organizations: Software of The Mind* (New York: McGraw-Hill, 1991), <http://westwood.wikispace.com> (accessed in 17/07/2014).

²¹ Adrian Holliday, *Small Cultures* (Oxford: Oxford University Press, 1999), <http://www.jimelwood.net> (accessed in 27/07/2014).

used by dominant and dominated groups to manage their power- relations. For example, the Western Europe used the essential differences between their culture and that of the Non-Western to justify the cultural improvement through colonization. Also, some narratives are written in the post colonial era to interpret the Non-Western cultures as uncivilized and inferior²².

In her book “*Context and Culture in Language Teaching*”, Kramsh (2010) studies in detail the relationship between context, culture and learning foreign languages. She demonstrates that cultural context of the target language is an essential component in foreign language classes to achieve intercultural awareness. When students encounter the unexpected meaning that contradicts the familiar culture meaning, they question them and thus develop intercultural thinking or what Kramsh refers to “Looking for a Third Place”. To avoid the danger of falling within the scope of one culture while using textbooks, she suggests helping students acquire intercultural competence that helps them to look through a third perspective (third place), i.e., they develop the ability to reflect on the difference and diversity between cultures²³.

Based on the investigation of cultural stereotypes and linguistic clichés in language textbooks, a research study is conducted in Cyprus University in France. It examines how cultural and language textbooks are treated in two French textbooks, *Alter Ego 2* and *Festival2*, that are widely used in university as well as in private schools. Using the cultural content analysis of the typical images and idioms which are presented in these textbooks, the research aims at evaluating their usefulness in teaching and learning intercultural competence as well as drawing teacher’s attention to the danger of stereotypes. The findings reveal that although both textbooks aim at multiculturalism, an essentialist view of girls and boys is pervasive throughout the manuals and

²² Ibid.

²³ Claire Kramsh, *Context and Culture in Language Teaching* (Oxford: Oxford University Press,2010).

contradicts the equal representation of the two sexes. It appears, also, that *Alter Ego 2* focuses exclusively on French culture and language. Thus, intercultural competency is reduced to French culture. After examination, the researcher comes to the conclusion that textbooks, under study, are in contradiction to the communicative approach, as they have no instructions how to teach linguistic clichés, idioms and images that reflect cultural stereotypes²⁴.

Using quantitative and qualitative research standards, Chetouane Madjid (2011), in his dissertation “*Teaching Culture in the Algerian Middle School English Textbooks*“, attempts to display the place of local and foreign culture in the Algerian middle school English textbooks, and to see how it helps increase pupils’ performances in language learning, and raises their awareness about their own and target communities’ ways of life. The study investigates the situations of teaching and learning culture in Algerian middle classes within the framework of the reform in education implemented in 2003, as well as the interrelatedness of language and culture through the analysis of the different activities presented in textbooks. Analyzing textbooks accurately, the researcher comes to the fact that the Algerian middle school English textbooks feature a variety of cultures: national, target and international. The dominant culture in the four textbooks is international or universal one. British and American cultures have been widely presented, which feature mostly little culture of everyday life²⁵.

In her thesis “*National Stereotypes in Teaching English as a Foreign Language*”, Radmila Popovic (2004) investigates the lexically encoded national stereotypes in the second language classroom. National stereotypes are “part of inherited, socially transmitted background and common knowledge about an ethnic or a national group

²⁴ Fabienne Baider, “Cultural Stereotypes and Linguistic Clichés: Their Usefulness in Intercultural Competency”, *International Journal for Cross-Disciplinary subjects in Education* 4(2013), <http://www.infonomics.org> (accessed in 19/07/2014).

²⁵ Chetouane Madjid, “Teaching Culture in the Algerian Middle School English Textbooks: an Assessment of the Activities and Goals” (Magister diss., University of Tizi Ouzou, 2011)

which is shared by a speech community”²⁶. They result from either direct or indirect encounters between various national and ethnic groups. The researcher analyzes linguistically the nationality words in English-phrases, idioms, proverbs as well as connotations that may develop stereotypes in a certain context. As a final step of the analysis, the researcher used the works of Kramsh (1993), Byram (1994,1998) and Guilherm (2002) to set up a pedagogical model of dealing with stereotypes in foreign class. According to her, dealing with national stereotypes should embrace three interconnected aspects: awareness raising, helping the student to find his voice and critical thinking²⁷.

Stereotypes pose a considerable educational challenge because they are, as Andria Holliday (2010) said, an overgeneralization which is based on the subjectivity of the describer rather than the objective information. Many issues are raised due to the inclusion of stereotyped material within the EFL curriculum. Although Holliday (2010) makes two views concerning the use of stereotypes, he suggests a third alternative: the learner must be taught how to put those stereotypes into question. Chauvinistic view sees that cultural stereotypes are harmful because they reflected the negative overgeneralization description.

Clark and Ivonic (2007) demonstrate that stereotypes are widely used in literary texts whose writers are trying to influence the readers’ way of thinking. Edward Said ,in his famous theory of Orientalism, argues that negative stereotypes of the Non-Western as not civilized and ignorant are exposed plainly through literary works. The practicality argument, on the other hand, suggests that stereotypes are useful by which they can be used to help the learner develop understanding of cultural difference. Waters (2007) believes that stereotypes can be used in a positive way. According to him: “acquiring

²⁶ Radmila Popovic,“National Stereotypes in Teaching English as a Foreign Language”(diss., School of International Training of Vermont, 2004),.26.

²⁷ Ibid.

knowledge that can be used not as a static in itself but dynamically to gradually increasing understanding and contributing to the development of productive intercultural relations”²⁸. Kramsh (2010) confirms that, to understand other cultures is to confront differences including stereotypes. She asserts that “from the clash between the familiar meanings of the native culture and the unexpected meaning of the target culture, meanings that are taken for granted are suddenly questioned, challenged, and problematized”²⁹. With a view to help students understand cultural differences, Holliday (2010) suggests a third alternative. He says that foreign language students must be taught how to question unfamiliar aspects of culture that may develop stereotypical thinking.

2. Statement of the Problem

Several works investigated cultural content and stereotypes in ELT materials as well as the interconnectedness between language, culture and literature. However, most researchers underestimate to some extent an important area that is: foreign language students’ responses and attitudes towards cultural issues in literary texts. It is assumed that students’ attitudes towards cultural issues in literary texts, provided by writers from a different cultural background, may hinder their understanding and thus lead them to fall into the negative influence of stereotypes. Unless we study foreign language students’ subject positions and responses to cultural issues included in ELT materials, we would be unable to set up a useful methodology to use such teaching materials and to create critical attitudes on the part of our students. So our issue is to investigate students’ subject positions towards cultural content in literary texts, in general, and cultural issues, in particular.

3. Questions of the Research

²⁸ Waters, quoted in Adrian Holliday, “Interrogating the Concept of Stereotypes in Intercultural Communication”, in *Introducing Applied Linguistics: Concepts and Skills*, edited by Susan Hunston and David Oakey (New York: Routledge, 2010), 136

²⁹ Claude Lévi-Strauss, quoted in *Ibid.*

- A. How do students react to cultural issues in English Literature?
- B. Do students experience cultural shock in reading English Literature?
- C. What are the feelings that could be a sign of culture shock?
- D. What examples can they provide that reveal discomfort for them?
- E. What are their perceptions about this experience and how do they cope or not cope with it?
- F. What factors could make the experience of culture shock more intense or less severe?
- G. Do teachers' teaching methods of literary texts enhance critical thinking?
- H. To what extent do teachers use the raised cultural issues in literary texts to enhance critical understanding on the part of foreign language students?

4. Methodology

Based on the analysis of the previous review, the present research investigates three important areas: firstly, it examines students' attitudes and responses towards cultural stereotypes in Heart of Darkness by Joseph Conrad, women's changing behaviours in Scott Fitzgerald's This Side of Paradise, war trauma in Ernest Hemingway's A Farewell to Arms and the theme of mother fixation in D.H Lawrence ' Sons and Lovers'. This can be achieved via different instruments: questionnaire, interviews, whole group discussion as well as students' written reactions to passages that include different cultural issues extracted from the four novels. Secondly, we analyze the way by which cultural issues are invoked within the language and how they can shape students' thinking. Finally, the results would be highlighted to build up a model for teaching literature using cultural themes to help students develop critical thinking and cultural understanding rather than submit to the stereotyped view included in the literary texts.

To check our hypothesis, we follow the theoretical guidelines of Reader Response Theory as well as the culture shock theory. The reader response theory is appeared as a

reaction against the theories that neglect the role of the reader in the interpretation process. Reader response theorists assume that the reader's background knowledge and experience influence the interpretation of the literary work. In this theory, the reader's interaction with the text is essential. They suggest that a literary work has gaps that the reader must fill in from his/her experience and knowledge. Richard Beach (1993) identifies five categories of reader response theory: textual, experiential, psychological, social and cultural theories. Textual theories emphasize the way the reader uses his competence and knowledge to respond to the structure of the text. Louis Rosenblatt (1995) is the prominent figure in Experiential theories. She defines two notions of reading: efferent and aesthetic reading. To take an efferent stance, readers "are driven by specific pragmatic needs to acquire information; they simply want to comprehend what the text is saying"³⁰. Aesthetic reading, in contrast, indicates that the readers are engaging in a personal experience to interpret the text. In Psychological theories, readers respond to literary works according to their cognitive abilities and subconscious forces. With reference to Social theories of response, Beach (1993) claims that social roles have a considerable effect on readers' interaction with literary texts. The relevance and importance of the current research fall within the fifth category, i.e. Cultural Theories of Response. Stanly Fish is the prominent figure in the cultural theories of response. He suggests that readers' responses are influenced by their interpretive community. In other words, the culture of the reader determines his responses. Theorists, in cultural theories, assume that readers respond, to reading literary texts, according to their reading formations or subject positions, which they are acquired from cultural institutions. Reading Formations are defined as "the acquired ideological

³⁰ Richard Beach, *A Teacher's Introduction to Reader Response Theories* (Illinois:National Council of Teachers of English, 1993),129.

stances that constitute certain subject position or desired ways of responding.”³¹

The culture shock theory, on the other hand, investigates the emotional, psychological, mental and physical changes that the individual undergoes in interacting with the unfamiliar cultures. Living such a culture shock experience, the individual lives a set of feelings that change along the three stages of the culture shock experience. Being exposed to the unfamiliar, the individual feels blown away by the different cultural traditions and customs in the second cultural world. This feeling changes directly to uneasiness, discomfort and confusion as the participant interaction with the foreign culture moves on. To end with relieving the individual thoughts through the process of understanding the unfamiliar and understanding the cultural differences available between cultures.

The core of the current study, accordingly, is to examine the students’ responses, feelings and emotional reactions in the light of the culture shock theory. Being exposed to a different cultural world through the literary world may raise different cultural thoughts and responses in the inner psychology of the reader. Applying the tenets of the culture shock approach, we follow the reader’s changing emotional responses through a cross cultural reading experience that involves dealing with the four cultural themes (War Trauma, The flapper’s etiquette, cultural stereotypes and the theme of mother fixation) that are tackled in these four novels respectively : Ernest Hemingway’s A Farewell to Arms, Scott Fitzgerald’s This Side of Paradise, Joseph Conrad’s Heart of Darkness, and Sons and Lovers by D. H. Lawrence.

5. Structure of the Dissertation

In addition to the introduction in which we put our research topic in context, our dissertation comprises two main parts. The first part includes four main chapters. The first chapter introduces a schedule of the methodology that is used carry on the research.

³¹ Ibid.

The second chapter reviews the previous literature in relation to the present research. It investigates three main areas: culture in applied linguistics, culture in foreign language textbooks, and the issue of stereotypes in the methodology of teaching English as a foreign language. The third chapter studies the notion of culture teaching in relation to culture shock theory and intercultural communication. The fourth chapter gives an overview of the reader response theory that explicates the role of the reader in interaction with the text. The second part comprises three chapters: the first provides a literary analysis of a variety of cultural issues in the novels under study, the second chapter puts under investigation the results and discussions of the questionnaire and the response prompt. The third chapter analyzes data collected through the teachers' interview and the students' oral reactions.

Chapter One

The Nature of Stereotypes in Foreign Language Classrooms

Introduction

This chapter aims at providing an overview of stereotypes in foreign language teaching. It first tries to introduce the key terms through considering different definitions and the main features of stereotypes. It, then, reviews the origin of the term and exploring the place of stereotypes in foreign language classes. It also explicates the interrelationship between culture, stereotypes and how the latter may interfere in the process of intercultural communication.

1. Definition

Stereotypes are oversimplified representations that are targeted towards individuals from different cultural communities. These representations are inaccurate as they are built based on one single feature and generalized over the whole community. They are formed unconsciously starting from the observation made by the individual. Stereotypes can be attached to people's behaviours, traditions, clothes, eating habits, ways' of life and so forth. Stereotypes blind people to intercultural understanding because they are seen as wrong perceptions made by the brain. .Stereotypes are defined differently by scholars and researchers. Using Ronald Scollon and Suzanne Wong Scollon's words (2001), stereotyping is:

...a way of thinking that does not acknowledge internal differences within a group, and does not acknowledge exceptions to its general rules or principles. Ideologies are largely based on stereotypical thinking, or, to put it the other way around, stereotypes are largely ideological. There is usually a good bit of accurate cultural observation which underlies stereotypes; it is not the truth of those observations which is the problem. The problem is that stereotypes blind us to other, equally important aspects of a person's character or behaviour. Stereotypes limit our understanding of human behaviour and of intercultural discourse because they limit our view of

human activity to just one or two salient dimensions and consider those to be the whole picture. Furthermore, they go on ideologically to use that limited view of individuals and of groups to justify preferential or discriminatory treatment by others who hold greater political power³².

The word stereotype is firstly used to refer to as the printing process in 1798. Politically speaking, this word was introduced by Walter Lippman in 1922 to reflect ‘pictures in our heads’ of different communities. Many psychologists regard stereotypes as over-generalized simplified representations that are wrong and fixed³³. Lippman’s views of stereotypes highlight three areas of interest that are of crucial value to understand the nature of stereotypes:

First, we have the view that stereotypes arise from the limitation of human cognitive processes: perception and ‘knowledge’ are arrived at through the process of constructing simplified ‘pictures’ of the world. Second, the contents of stereotypes are provided by the culture of the person. Third, both the stereotyping process and contents of the stereotype are ‘faulty’ because the resultant stereotype is almost certainly an inaccurate picture of the real world. Finally, the negative connotation of stereotyping and stereotypes ...is further supported by the belief that they are not flexible and not easy to change³⁴.

Stereotypes formation takes its basis from what our culture defines for us. To explain, stereotypical thoughts emerge from cultural differences between the in-group and the out-group members. In explaining the process of forming stereotypes, Lippman (1998)

³² Ronald Scollon and Suzanne Wong Scollon, *Intercultural Communication A Discourse Approach*(Oxford : Blackwell PublishersBlackwell Publishers,2001),p.169

³³ Daniel Bar-Tal Carl F, *Stereotyping and Prejudice Changing Conceptions* (New York : Springer, 1989) p.4

³⁴ Quoted in , Perry R Hinton, Introduction, *Stereotypes, Cognition, and Culture*(New York : Psychology Press,2000),p.9

asserts that “ ...we notice a trait which marks a well known type, and fill in the rest of the picture by means of the stereotypes we carry about in our heads³⁵”. Accordingly, we form stereotypes about strangers by picking a trait that we see and use it to explain or to retrieve information about that invisible part of the truth. The definition provided by Lippman (1998) reflects the nature of stereotypes as false, inaccurate and over-generalized. Lippman (1998) goes further in describing stereotypes as a philosophy that is:

...a more or less organized series of images for describing the unseen world. But not only for describing it. For judging it as well. And, therefore, the stereotypes are loaded with preference, suffused with affection or dislike, attached to fears, lusts, strong wishes, pride, hope. Whatever invokes the stereotypes is judged with the appropriate sentiment³⁶.

Although the concepts stereotypes and prejudice are closely related, they are not similar. While stereotypes are regarded as opinions about individuals, prejudices are negative attitudes towards social communities or members. To highlight more the relationship between the two concepts, we can say that stereotypes, as beliefs about the attributes of individuals, lead to the development of prejudices that are negative attitudes towards social groups and their members³⁷.

In his book ‘*Stereotypes, Cognition, and Culture*’, Perry R Hinton (2000) indicates that a stereotype has three main components as they are explained in the following visual:

³⁵ Walter Lippmann, *Public Opinion* (London : Transaction Publishers,1998),p.89. Walter Lippmann, *Public Opinion* (London : Transaction Publishers,1998),p.89.

³⁶ Ibid, p.119.

³⁷ Daniel Bar-Tal Carl F, *Stereotyping and Prejudice Changing Conceptions* (New York : Springer, 1989), p.8-9

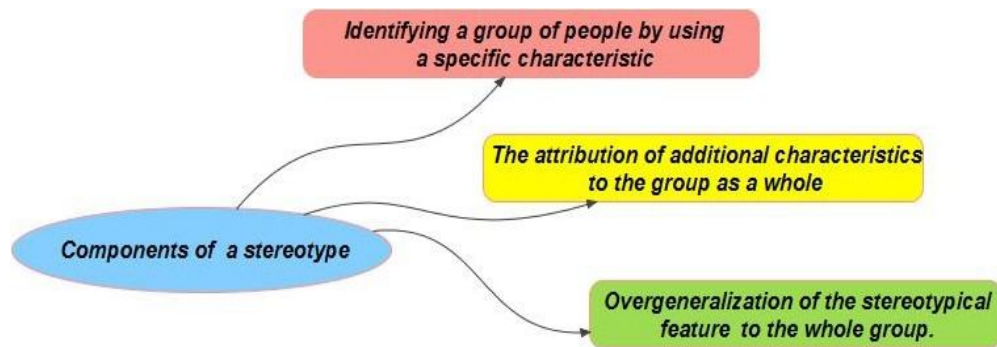


Figure 1: Components of Stereotypes

2. Characteristics of Stereotypes

Many researchers describe stereotypes as false, inaccurate and faulty judgment about the target group because they are built based on a few observed features of individuals and thus one cannot have an accurate picture of the whole group counting on few traits of individuals. In order to communicate successfully across cultures, one should eradicate the false stereotypical thinking:

...stereotyping is an inaccurate judgment and so the use of stereotypes is a 'failing' to think 'correctly', particularly as the contents of many stereotypes are derogatory...and so could be linked to prejudice against the group. The implication was that we should try and stop stereotyping, as it meant we did not see people accurately, but in a false and prejudicial manner³⁸.

Stereotypes can be either natural or unnatural. Natural stereotypes are those developed from cognitive processes relevant to categorization. This kind of stereotypes is seen as positive because it paves the way for participants to interact interculturally helping them to avoid culture shock. To explicate, natural stereotypes helps the participant to

³⁸ Perry R Hinton ,Introduction, *Stereotypes, Cognition, and Culture*(New York : Psychology Press,2000),p.11

perceive the other culture through what is known as 'the cognitive effort economy principle'. Unnatural stereotypes, on the other hand, are developed from oversimplified and over-generalized images that often lead to cultural clash³⁹. In Identifying some features of stereotypes, Diana Petkova and Jaakko Lehtonen(2005) argue :

One general characteristic of stereotyping is the difference claimed with respect to the qualities associated with the members of in-group and out- group. Usually, out-groups are seen as more homogeneous than one's own group and they are perceived as possessing less desirable traits than the in- group⁴⁰.

Stereotypes can be classified either as idiosyncratic or collective. While idiosyncratic stereotypes are perceptions made by an individual about the other, collective or social stereotypes are shared by a group of individuals. To explain, social stereotypes are formed by the in-group members about the out-group. Interacting cross culturally, stereotypes cause the individual to perceive out-group members with no individual differences. That is to say, in- group individuals tend to see the out-group members as having exactly the same characteristics, traits, attitudes and behaviours⁴¹.

3. Stereotypes, Prejudice, Racism, Discrimination

Although the terms stereotypes, prejudice, discrimination are interrelated, there is a difference in their meanings. A stereotype reflects an image or picture cognitively formed about an individual or a group of people based on an observed feature or trait. This false judgment about the other leads the in-group individual to develop a negative attitude or opinion (prejudice). Discrimination is a negative treatment of out-group

³⁹ Maria Lebedko, « Tackling Ethnic Stereotypes in an Intercultural Communication Course », *Intercultural Communication Studies* XIX, no. 1 (2010) : p.169

⁴⁰ Diana Petkova and Jaakko Lehtonen, « Cultural Identity in an Intercultural Context », *Publication of the Department of Communication*. 2005. p.61

⁴¹ Ibid,p.63.

members that result from the prejudices developed. Highlighting the interrelation between the three concepts, Daniel Bar- Tal ,et all (1989) say :

While the existence of negative opinions and mutual dislike between different social groups may be deplorable, stereotypes and prejudice become a social problem mainly when they result in hostile and discriminatory behavior towards members of an out-group⁴².

In clarifying the difference between prejudice and discrimination, Michael A. Hogg and Graham M. Vaughan (2010) state :

Prejudice and discrimination are each particular – one is a kind of attitude that is dominated by cognitive biases and the liberal use of stereotypes; the other is a kind of behavior based on the unjust treatment of certain groups of people. ...Prejudice is built around strong and highly accessible negative attitudes, and discrimination is usually detrimental, hurtful and sometimes extremely damaging to members of minority groups⁴³

Daniel Bar-Tal , Carl F. Graumann ,Arie W Kruglanski and Wolfgang Stroebe (1989) attribute three features to the concept prejudice «...a prejudice is characterized by a cognitive component (e.g., a stereotype about the members of the out-group), an affective component (e.g., dislike) and a conative component (e.g., discriminatory behaviour toward the members of the out-group)⁴⁴ ».

In explaining further the relationship between the two concepts stereotypes and prejudice, Daniel Bar-Tal, et all (1989) made reference to two types of theories, each identifies the direction of causality between the two concepts differently. While

⁴² Daniel Bar-Tal, Carl F. Graumann, Arie W Kruglanski and Wolfgang Stroebe, ed. *Stereotyping and Prejudice Changing Conceptions* (New York : Springer, 1989) p.10

⁴³ Michael A. Hogg and Graham M. Vaughan, *Essentials of Social Psychology* (England :Pearson,2010),p.194

⁴⁴ Daniel Bar-Tal Carl F. Graumann, Arie W Kruglanski and Wolfgang Stroebe, ed., *Stereotyping and Prejudice Changing Conceptions*(New York : Springer,1989)p.8

proponents of the information- processing approaches assume that the individuals' beliefs and opinions determine the attitude they have towards a given group, consistency theories claim that change in attitudes may lead to change in beliefs and thoughts⁴⁵.

4. Stereotypes and Culture

A stereotypes is not a mere overgeneralization of some characteristics over the whole group, it has its roots in the cultural traditions of the individual. Pointing out to the nature of stereotypes and its interrelation with culture, Lawrence Blum (2004) states :

What we normally think of as stereotypes involve not just any generalization about or image of a group, but widely-held' and widely-recognized images of socially salient groups" When we say that group X is stereotyped in a certain way, or that 'there is a. stereotype of group X,' we generally refer to the recognizable presence in a certain socio-cultural context of salient images of that group-more precisely, of associations between a group label and a. set of characteristics. In this sense, stereotypes are cultural entities, widely held by persons in. the. Culture or society in question and widely recognized by persons who may not themselves hold the stereotype. I will refer to stereotypes in this sense as 'cultural stereotypes'⁴⁶.

Blum (2004) made a distinction between two types of stereotypes: « ...stereotypes as culturally salient entities and stereotyping as a psychic process that individuals engage in with respect to groups »⁴⁷. While the source of the first one lies in cultural beliefs and traditions, the second type is originated in the individual's pathology. Blum (2004)

⁴⁵ bid, p.9.

⁴⁶ Lawrence Blum, « Stereotypes and Stereotyping: a Moral Analysis », *Philosophical Papers* 33, No.3(2004), 252.

⁴⁷ Ibid, p.253.

explains further that most stereotypical images about groups are those characterized by the cultural dimension⁴⁸.

Individuals are nurtured in a cultural environment that is distinct with its cultural values beliefs, and traditions. Communication across cultures with members whose cultural traditions are unfamiliar and different, the individual resort to stereotypes that tend to simplify information to be retrieved in order to understand the unfamiliar and the strange. A stereotype is strongly rooted in cross cultural situations where people experience cultural differences and new cultural traditions. In highlighting the type of relationship between stereotypes and culture, Melissa J. Williams and Julie Spencer-Rodgers (2010) explicate: « ...culture is the vehicle through which stereotypic knowledge is transferred within a society and across generations»⁴⁹.

5. Culture, Stereotypes and Intercultural Understanding

In contact with members from different cultures, individuals tend to form stereotypes to retrieve information easily about the members from the other cultures. These stereotypes can be related to others' attitudes, behaviours, traditions, etc. They are known as the cultural stereotypes. Cultural stereotypes can be classified either as auto or hetero stereotypes. While auto stereotypes represent those about one's own group, hetero stereotypes are formed about the out-group individuals⁵⁰.

Stereotypes, according to Jaakko Lehtonen, hinder the process of intercultural communication and the success of intercultural communication depends on eliminating stereotypes. However, eliminating stereotypes remains an impossible task due to the cognitive nature of this social phenomenon⁵¹.

⁴⁸ Ibid,p.254

⁴⁹ Melissa J. Williams and Julie Spencer-Rodgers, « Culture and Stereotyping Processes: Integration and New Directions », *Social and Personality Psychology Compass* 4 No., 8(2010), 592.

⁵⁰ Jaakko Lehtonen, « Cultural stereotypes », *Views to Finnish Culture*, <https://www.jyu.fi/> accessed on 20/07/2020), para,3.

⁵¹ *Ibid*, para,6-7.

Meenu Rani (2013) identifies different barriers to intercultural communication. One of these barriers involves the process of categorizing out-group members and forming stereotypes based on a set of features related to race, ethnicity, gender, religion, etc⁵².

Meenu Rani (2013) claims that categorizing out-group members includes four steps as we illustrate them through the following chart:

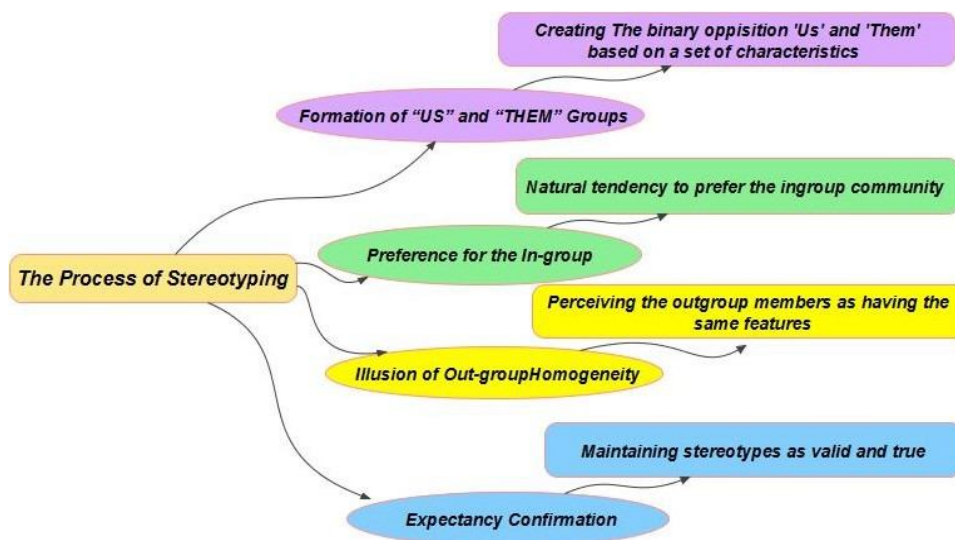


Figure 2: The Process of Stereotyping

Stereotypes can be either negative or positive. In intercultural situations, stereotypes always have a negative impact on people’s interactions and cross cultural contact. However, individuals can manipulate the cross cultural communication if they know how to deal with stereotypes as it is put clearly by Eugenia Irimiaş(2011) :

Becoming more aware of cultural stereotypes and cultural differences, as well as exploring cultural similarities can help us communicate with others more effectively. When someone encounters a confusing situation, that person should analyze how culture may be shaping his or her own reactions, and try to see the world from the other's point of view. One should be aware, first and

⁵² Meenu Rani, « Cross Culture –A Hurdle in Communication », *Global Journal of Commerce and Management Perspective* 2,no.1(2013),p.33

foremost, of some fundamental patterns or stereotypes of cultural differences, such as different communication styles due to specific culture-influenced beliefs, different attitudes towards conflict due to a distinct set of values, different approaches to completing tasks due to particular perceptions, different decision-making styles due to inherent culturally-shaped expectations, different attitudes towards disclosure due to specific attitudes, or different approaches to knowing due to culture-influenced assumptions⁵³.

One important theory that may be used to explain the contact situations across cultures is called the attribution theory. According to the proponents of this theory, individual's perceptions of the other and stereotypes may guide the directions of the cross cultural contact. To explain further, the way we perceive the out-group members determines the success or failure of the contact. In such process, stereotypes work as a null hypothesis. That is to say, they are used to determine the traits of the out-group participants⁵⁴.

Greenberg and Baron (1997) identified five perceptual biases that reinforce the formation of stereotypes about the out-group members: the fundamental attribution error, the Halo effect, the similar-to-me effect, the first impression error, and the phenomenon of selective perception. Ignoring the cultural values of the out-group member, people tend to use the out-group features to explain their behaviours instead of explaining those behaviours in relation to their cultural values. This process is known as the fundamental attribution error because it leads to generalizations. The Halo effect indicates the process of forming some negative or positive impressions of people

⁵³ Eugenia IRIMIAȘ, « Behavioural Stereotypes in Intercultural Communication », *Acta Universitatis Sapientiae, Philologica* 3, no.2 (2011) :169.

⁵⁴ Diana Petkova And Jaakko Lehtonen, « Cultural Identity in an Intercultural Context, » *Publication of the Department of Communication*. 2005. p.66

because of lack of knowledge. The similar-to-me effect simply refers to the use of the cultural values and beliefs of the in-group collective to interpret out group members' behaviours. This affects the intercultural interaction negatively. Another perceptual bias is called the first impression error. People tend to judge the whole cultural community from the first person they encounter. This is dangerous in international contacts. Selective perception reflects people's tendency to select some aspects from their culture at the expense of others⁵⁵.

6. Stereotypes in Foreign Language Classrooms

In his article « *Interrogating the concept of stereotypes in intercultural Communication* », Adrian Holliday (2010) analyzed two views of stereotypes. While proponents of cultural chauvinism see cultural description as the core of racism, the others argue that stereotypes are normal and useful. According to Holliday (2010), cultural chauvinism is found basically in the theory of Orientalism by Edward Said and Critical applied linguistics. In the theory of Orientalism, for example, Said claims that the Western thought creates the negative stereotypes of the Non-Western other and creates the 'Us Vs Them' binary opposition. Opposing the aforementioned view, stereotypes are seen from a different perspective. They are regarded as normal strategies for developing understanding of cultural differences. According to this perspective, rather than outlawing stereotypes and consider them as illegal, they must be used as an initial step to build cultural understanding⁵⁶.

Liza Bruggeling (2008) ,in her dissertation "Stereotype-oriented Teaching in English Secondary School Classes in the Netherlands", suggested an approach of integrating culture in language teaching. She argues that a stereotype-oriented teaching is the best

⁵⁵ Quoted in Diana Petkova and Jaakko Lehtonen, « Cultural Identity in an Intercultural Context », *Publication of the Department of Communication*. 2005.p.66-67

⁵⁶ Adrian Holliday, « Interrogating the concept of stereotypes in intercultural Communication », in *Introducing Applied Linguistics : Concepts and skills*,ed. Susan Hunston and David Oakey (New York :Routledge, 2010),134-135

method of teaching culture. This method is a practical aid for teachers to pave the way for intercultural communication. A cultural stereotype, in the view of this method, is seen as important in raising cultural awareness and diminishing intercultural misunderstanding. In her article ‘ *Tackling Ethnic Stereotypes in an Intercultural Communication Course*’, Maria Lebedko (2010) proposed a stereotype-oriented teaching that involves many steps :

The teaching went through several stages: (1) eliciting stereotypes from learners (applying “semi-free construction” method of elicitation), (2) getting learners acquainted with the content of stereotypes through activities based on focal awareness and critical thinking approach (verbal, nonverbal, and creolized representation formats; salient features), and (3) de- stereotyping through cognitive activities (commenting, reflecting, critical thinking, creative assignment of writing a research project, etc)⁵⁷.

Changing stereotypes is not an easy task and this is due to the fact that it is resistant to change and more importantly it is formed cognitively and mentally. Taking the theoretical premise of the Contact hypothesis (Allport 1954), contact situations between people either in workplaces or in schools can be used to dispel the impact of stereotypes. The contact between individuals must be positive in order to entail positive impact. In explaining the role of contact situations in bridging the cultural gap across cultures, Gonca EKŞİ (2009) argues:

The most common approach to changing stereotypes is to provide people with information about the characteristics of the stereotyped groups by having them interact with each other. The idea is that once we learn about and get to know individuals from groups whom we are not familiar with, our stereotypes will be dispelled. However, not all contact guarantee

⁵⁷ Maria Lebedko, « Tackling Ethnic Stereotypes in an Intercultural Communication Course », *Intercultural Communication Studies* XIX, no. 1 (2010) : p.168

positive change in stereotypes and prejudice. Stereotypes and prejudice will only change to be more positive when contact itself is positive. Otherwise, a negative contact may even strengthen stereotyping and prejudice⁵⁸.

Encountering stereotypes in foreign language classrooms is viewed as an unavoidable task as it is explained in Dilys Karen Rees's *article 'Facing Up to Stereotypes in the Second Language Classroom'* :

Frequently, when students participate in exchange programs without any previous preparation on how to view the unfamiliar, they simply resort to stereotypes as a strategy for comprehending the strange, and return from their exchanges with the stereotypical explanations more firmly intact than ever⁵⁹.

7. Cultural Stereotypes in ELT Materials

In foreign language classrooms, language cannot be taught in isolation from culture. In encountering, strange, unfamiliar and different cultural behaviours, students tend to use stereotypes and generalization to be able to understand the unfamiliar. When these generalizations are made, individuals always focus on the differences between the in-groups and the out-groups. This makes stereotypes as an obstruction to intercultural understanding.

The fabric of teaching materials in FLC induces students to encounter different cultural values, behaviours and practices of the target community. Using textbooks that represent various aspects of target community, learners tend to use those few images about the out-group members to develop generalization and stereotypes.

8. Culture, Stereotypes and Racism in Colonial Discourse

The colonial discourse is basically constructed on the notion of the cultural difference as

⁵⁸ Gonca EKŞİ, « Foreign Language Learning, Prejudice and stereotyping », *Ekev Akademi Dergisi* Yıl 13 ,no. 38 (2009),319-320.

⁵⁹ Dilys Karen Rees, « Facing Up to Stereotypes in the Second Language Classroom », *The Internet TESL Journal*.

colonialists try to build cultural barriers between the out-group individuals and the in-group by manipulating their chauvinistic ideas and the binary division that results from their racist attitudes. Cultural difference is seen as the point of focus to discriminate out-group members and exclude them from the different social institutions. Explaining the place of cultural difference in colonial discourse, Homi Bhabha (1994) says that « The construction of the colonial subject in discourse, and the exercise of colonial power through discourse, demands an articulation of forms of difference-racial and sexual »⁶⁰.

The colonial discourse represents social actors through the use of stereotypical images. It aims at constructing the identity of the colonized as:

...a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction...colonial discourse produces the colonized as a social reality which is at once an 'other' and yet entirely knowable and visible...It employs a system of representation, a regime of truth, that is structurally similar to realism. And is in order to intervene within the system of representation that Edward Said proposes a semiotic of 'Orientalist' power examining the varied European discourses which constitute 'the Orient' as a unified racial, geographical, political and cultural zone of the world ⁶¹.

Stereotypes , in the view of Bhabha (1994), are seen as « ...'fixated' form of the colonial subject which facilitates colonial relations , and sets up a discursive form of racial and cultural opposition in terms of which colonial power is exercised »⁶². To say it differently, stereotypes are employed in the colonial context to set up the boundaries between the colonized and the colonizer. Bhabha(1994) attributes two main features to the colonial discourse ' fixity' and ' ambivalence'. Using Bhabha's words:

⁶⁰ Homi Bhabha , *The Location of Culture* (London and New York : Routledge,1994),p.67

⁶¹ Ibid,p.70-71

⁶² Ibid,p.78

An important feature of colonial discourse is its independence on the concept of fixity in the ideological construction of otherness. Fixity, as the sign of cultural/historical/racial difference in the discourse of colonialism, is a paradoxical mode of representation: it connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic repetition. Likewise the stereotypes, which is its major discursive strategy, is a form of knowledge and identification, that vacillates between what is always 'in place', already known, and something that must be anxiously repeated...⁶³

Another theory that explains how the Western people use stereotypes to manipulate power relations is called *Orientalism*. In the light of this theory, the Other is referred to employing the term 'The Orient'. According to Edward Said (1979), the term is invented by the European thought to refer to the mysterious and exotic territory:

The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences. Suffering... the main thing for the European visitor was a European representation of the Orient and its contemporary fate, both of which had a privileged communal significance for the journalist and his French readers⁶⁴.

The Orient, in the European thought, is manipulated to represent and identify the identity of Europe at the expense of the out-group community. This theory is employed to build up a distinction between the Orient and The Occident. If the Orient, as it is represented in colonial discourse, is viewed as ignorant, primitive, and Idiot, the Occident represents the other side of the coin⁶⁵.

⁶³ Ibid,p.66

⁶⁴ Edward Said, *Orientalism* (New York : Vintage Books A Division of Random House,1979), p. 1

⁶⁵ Edward Said, Introduction, *Orientalism* (New York : Vintage Books A Division of Random House, 1979)

In the famous book '*Black skin, White masks*', Frantz Fanon (1986) provided a psychoanalytical interpretation of the issue of blackness. In describing the white-black relationship, Frantz Fanon (1986) explains that « The black man wants to be white. The white man slaves to reach a human level. The white man is sealed in his whiteness, the black man in his blackness »⁶⁶.

The colonial discourse is characterized by the colonial representation of the non-European as primitive, savages, and uncivilized. In colonial narratives, the African character is excluded from representation and silenced by depriving them from a chance to speak as it is exemplified in « The Colonial Subject Speaks Back: Chinua Achebe's Critique of Conrad's *Heart of Darkness* »:

...in the context of western representation of non-European cultures, the "Other" is given very little or no space at all to speak. For Example, in Conrad's *Heart of Darkness*, Marlow confers speech to the African natives on two occasions only: first, when a servant comes out to announce the death of Kurtz: "Mistah Kurtz—he dead," and second, when one African native is portrayed as a beast showing a hideous drive for cannibalism⁶⁷.

In describing the racist ideology of the British writer Joseph Conrad in his colonial narrative 'Heart of Darkness', Lahcen E. Ezzaher(2003) asserts that :

Not only does colonial discourse deny the colonized subjects the right to participate in defining the terms of their relationship with the colonizers but it also dehumanizes them by putting words of savagery in their mouths... One might venture to add that nowhere in his work does Conrad show any interest in going beyond the representation of

introduction, p. 2

⁶⁶ Frantz Fanon, *Black Skin, White Masks*(London : Pluto Press,1986) p. 3 introduction

⁶⁷ Lahcen E. Ezzaher, *Writing and Cultural Influence: Studies in Rhetorical History, Orientalist Discourse, and Post-Colonial Criticism*(New York : Peter Lang Publishing,2003),p.91

the natives as "niggers" and "savages" or engage in any form of dialogue with them. His narrative produces Africa for European colonial imagination through the eyes of Marlow by virtue of his dual function, the first one being the narrator and mediator of a textual reality, and the second one being the colonial European official in Africa. In this sense, *Heart of Darkness* presents itself as the product of a western ideological system of representation constructed by an imperialist power to control the world in the name of a civilizing mission⁶⁸.

Accordingly, Colonial discourse is manipulated by authors to propagate for their racist ideologies that aim at dehumanizing the out-group characters and putting them in an inferior position with the European individuals that are always represented as a sign for civilization and superiority. Joseph Conrad's *Heart of darkness* (1994) is written to pave the way for such ideas and beliefs. In the narrative, there are many instances where the writer displays that the existence of the white people in Africa is necessary to bring light and civilization to the content of Africa that is described in many instances in the novella as 'the door of Darkness'. This indicates that the Black people cannot survive without the control of the white people as it is indicated over the course of the text.

The Orientalist colonial discourse is built on the premise that the colonizing mission is merely a civilizing one as it is indicated in one of British character's words in Joseph Conrad's narrative: « ...*I have got a heavenly mission to civilize you* ». Opposing to this claim and looking back to history, civilization has nothing in common with colonization as it is explicated with respect to Aimé Césaire's claim:

And I say that between *colonization* and *civilization* there is an infinite distance; that out of all the colonial expeditions that have been

⁶⁸ Ibid,p.92

undertaken, out of all the colonial statutes that have been drawn up, out of all the memoranda that have been dispatched by all the ministries, there could not come a single human value⁶⁹.

Aimé Césaire (1972) adds that civilization that justifies colonization is a 'sick civilization, a civilization that dehumanizes human beings is 'a wrong civilization'. Colonization, for him, works strongly to dehumanize even the most civilized men, it pushes the colonizer to see and consequently treat the colonized as an animal. Colonization makes the living conditions of the colonized even worse⁷⁰.

Stereotypes play a vital role in representing social actors ideologically in colonial discourse. Individuals belonging to the out-group category are always referred to negatively using a variety of terms (The other, the orient the primitive, etc). Pointing out to the main features of colonial discourse, Graciela Moreira-Slepoy claims « ...the ideological representation of the colonial subject as a deviant « other » was a key strategy of colonial discourse»⁷¹.

Stereotypes in colonial discourse are used widely for constructing the binary opposition of Self-Other. Skin colour, for instance, is used as a sign of savagery and ignorance. Such cultural differences are used by the colonizer to justify their presence in the colonized territories. They describe their mission as having civilizing and philanthropic objectives. Stereotypes, accordingly, contribute widely in constructing the identity of both the colonizer and the colonized⁷².

9. Ambivalence and Mimicry in Colonial Discourse

According to the famous cultural theorist Homi Bhabha (1994) , two features characterize the colonial discourse: Mimicry and Ambivalence. Ambivalence indicates

⁶⁹ Aimé Césaire, *Discourse on Colonialism*, trans. Joan Pinkham (New York and London : Monthly Review Press, 1972), 2

⁷⁰ Ibid, p.5

⁷¹ Graciela Moreira-Slepoy, « The Essentialist Representation of the Colonial Subject in Colonial Discourse ». *Post Scriptum*, [https://post-scriptum.org\(13-07-2020\),para,2](https://post-scriptum.org(13-07-2020),para,2).

⁷² Ibid, para, 3.

the coexistence of two feelings on the part of white writers in Africa. Being affected by the colonial thought, in one hand, and feeling guilty about the colonized' hard situation, on the other hand, white writers have ambivalent attitudes in colonial discourse. Explaining the place of ambivalence in the colonial discourse, Jalal Mostafae(2016) points out :

This identity is featured by ambivalence, which includes a process of fright and tendency. The feeling of megalomania and atonement arises in characters so that colonizers feel that they are superior in affinity with the blacks, while at the same time there also exists the feeling of atonement, which pose a threat to colonizers. Thus, for maintaining their power and dominance, the colonizers stereotype the black as pejorative, immobile and in the state of chaos⁷³.

Mimicry is a strategy used in colonial context to manipulate the colonial domination as it is clearly put by Bhabha (1994) : « ...mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge ». ⁷⁴ In defining mimicry Bhabha (1994)says :

...mimicry represents an ironic compromise ...colonial mimicry is a desire for a reformed, recognizable Other, as a subject of difference, that is always the same, but not quite. Which is to say, that the discourse of mimicry is constructed around ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference...mimicry emerges as the representation of difference that is itself a process of disavowal⁷⁵.

The colonial power of mimicry is achieved through intensifying the gap between the

⁷³ Jalal Mostafae, « Investigating Identity, Ambivalence, Hybridity: A Bhabhaian Reading of J. M. Coetzee's *Foe and Disgrace* », *Advances in Language and Literary Studies* 7, No. 6(2016) :164

⁷⁴ Homi Bhabha , *The Location of Culture* (London and New York : Routledge,1994),p.85

⁷⁵ *Ibid*,p.86.

colonizer and the colonized and this is usually realized through the stereotypical representation of the Black people.

10. The Colonizer-Colonized Relationship in Colonial

Discourse

To understand the colonized-colonizer relationship that is widely exhibited in colonial literature, two concepts are taken into account: Double-Consciousness and the Hegelian master-servant relationship. As to the first concept, the colonized individuals, beings influenced by the stereotypical images and representations, learn to see themselves through the eyes of how the colonizer looks at them. In defining the double-consciousness that is experienced by the colonized people in colonial contexts, we use Dubois's words (2007):

...a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder⁷⁶.

Double consciousness indicates that the colonized people, under the influence of the colonial situation and the colonizer thought, learn to see themselves from a white perspective.

11. Gender Representation, Gender Stereotyping and Gender Bias

Sex and Gender are two terms that offer different ways of viewing social roles of individuals. Sex denotes the biological features and gender points out the social cultural appropriate ways

⁷⁶ W. E. B. Du Bois, *The Souls of Black Folk* (Oxford: Oxford University Press, 2007), p.8.

of behaving. As a biological term, sex « ... refers to the particular chromosomes that are carried in the cells of the body »⁷⁷ . Related to the social etiquette, gender represents « ...the social significance of sex. It refers to the constellation of characteristics and behaviours which come to be associated with and expected of men and women in a particular society, our notions of masculinity and femininity. »⁷⁸ Accordingly, one can say that unlike sex , gender has social cultural connotation. While the terms males and females are employed in speaking about sex , masculine and feminine refer to ascribed gender entities.

In addition to its socially constructed nature, gender is also culturally defined. To state it differently, the gender roles of males and females are defined and affected by both cultural and religious norms. In an article entitled '*Gender in English as a Foreign Language Classroom*', Rowshon Ara (2019) states that:

Gender is a cultural phenomenon. Thus men and women grow up within the culture and tradition of a defined gender role. The “appropriate” behaviors of men and women are the result of roles and responsibilities culturally portrayed in a society... Traditionally, women are considered more “nurturing” which fixate their mother role and men having “leadership” qualities within are thought to be “heads” of the household. Men provide the “home” financially by working outside and women nurture the family by staying home.⁷⁹

The culturally assigned roles attribute general personification about males and females which develop generalization about gender identity. This, accordingly, results in gender stereotyping. In other words, gender stereotypes « ... reflect the differing distributions of women and men into social roles. In other words, the main reason that people think that women and men differ in their personal qualities is that the two sexes tend to be observed in

⁷⁷ Vivien Burr, *Gender and Social Psychology*(London and New York : Routledge,1998),p.11

⁷⁸ Ibid),p.11

⁷⁹ Rowshon Ara, 'Gender in English as a Foreign Language Classroom: A Case Study', *European Journal of English Language and Literature Studies* (2019) p.2-3

different social roles. »⁸⁰

Gender stereotyping remains one of the controversial topics in foreign language classrooms. As foreign language teaching materials works for transferring the cultural heritage of the target culture, they almost always impose a kind of gender inequality in representing males and females' social roles. This kind of over generalized representation of gender distinct features and roles may have harmful effects on learners 'identity, attitudes and thoughts'.⁸¹

The preconceptions hold about 'what woman should do' and 'how man should behave' in accordance with the society norms create a kind of imbalance and inequality and leads to gender inequity. Such unfair representation that might be transferred via the language in literary texts, media, TV, and textbooks may result in implicit ideas and attitudes that favor the man over women. To say it differently, the stereotypical representation of gender roles very often results in gender bias that almost always creates a kind of gender inequality.

Being a by-product of stereotyping, gender bias promotes man's superiority and preference over woman. Sadker and Zittleman (2002) suggest seven forms of gender bias that might be found in EFL teaching materials. The different forms of gender bias are illustrated below:

| Gender Bias Categories | |
|-----------------------------|--|
| Invisibility | Exclusion of a certain group from representation |
| Stereotyping | Attributing Unfair description to a specific group of people |
| Imbalance and Selectivity | Providing an interpretation of an issue from one angle |
| Unreality | Unrealistic portrayal of social issues |
| Fragmentation and Isolation | A physical or visual isolation of a specific group |
| Linguistic Bias | Discrimination through Language |
| Cosmetic Bias | Creating the Illusion of equity |

Figure 3 The Different Forms of Gender Bias

⁸⁰ Alice H.Eagly ,*Gender Stereotypes and Social Roles*(Purdue University,1984),p.3

⁸¹ Meral Seker and Ayca Dincer, *An Analysis of Gender Stereotyping in English Language Course Books*(Turkey : Cukurova University,2014),p.91

Conclusion

The review of literature in this chapter showed that stereotypes in foreign language classes are inevitable as students tend to use generalization to understand the unfamiliar. Students always try to focus on the differences between their own culture and the foreign culture what makes stereotypes as an obstruction to intercultural communication.

Chapter Two
Culture, Culture Shock and
Intercultural Communication in
Foreign Language Classrooms

Introduction

This chapter provides a review of culture shock theory in FLC. It aims at exploring issues of culture within foreign language learning. It also attempts to explain the different barriers to intercultural communication in foreign language teaching. The chapter opens by providing a brief history of culture teaching. It, then, moves to explicating the importance of integrating culture in foreign language teaching. It also surveys the different cultural problems in foreign language classes. In addition, it examines the nature of culture shock in FLC, its causes, its symptoms and its different stages.

1. The History of Culture Teaching

Cultural teaching is integrated in foreign language classrooms because culture and language are two inseparable components. Language cannot be taught in isolation because it is culture bound, i.e., the content of language cannot be understood unless in its cultural context. Karen Risager (2007) offered three phases of the history of language teaching:

1.1. Earlier Culture Pedagogy From 1880

To clarify the place of culture pedagogy in earlier traditions of foreign language teaching, Risager (2007) used the term 'realia'. This term refers to factual or background knowledge. It dates back to the 17th century. The background knowledge is needed in reading texts as well as in developing oral proficiency (foreign travel, polite conversation). Risager (2007) defined travel realia as « ...the practical information about the country as a travel destination: currency, transport, sights and attractions, climate, etc⁸². The concept realia has three dimensions: the historical dimension is related to reading texts, the more locally oriented dimension is relevant to travel

⁸² Karen Risager, *Language and Culture Pedagogy : From a National to a Transnational Paradigm* (Great Britain: MPG Books Ltd, 2007), p.25.

activities and the everyday oriented dimension which is connected to social life and working life at home⁸³.

As a term, realia refers to real objects that can be brought to foreign language classroom to create a kind of authentic learning. It involves using newspapers, media, catalogs, etc to serve different objectives related to real life situations. Realia can be defined as a tool to concretize the learning process. In highlighting the nature of realia in FLC, Jean-Pien-e Berwald (1987) states :

Realia refer to real objects, specimens or artifacts-not copies, models, or representations- from a particular culture. Indeed, authentic materials, such as newspapers, magazines, catalogs, timetables, films, etc are designed for use in real life situations not for use as instructional tools. Although not designed for instructional use, realia and other authentic material including nonprint mass media, provide a wide range of printed and spoken messages that can be used as primary or secondary material in a foreign language classroom. Other examples include telephone books, menus, tickets, and radio and television broadcasts.⁸⁴

The vital role of realia in foreign language classrooms lies in two major dimensions. The first dimension has to deal with fostering the learning of different grammatical forms as well as expanding students' repertoire of vocabulary. Realia in such learning contexts «...may contain neologisms as well as extensive vocabulary for sports, politics, cooking, music and other topical areas»⁸⁵. The second dimension falls within the area of culture teaching. Using mass media, for instance, to represent real life situations helps greatly in dispelling the negative impact of cultural stereotyping. Media representation falsifies the different national stereotypes created by teachers and textbooks. Through dealing with media representation,

⁸³ Ibid,p.25.

⁸⁴ Jean-Pien-e Berwald, *Teaching Foreign Languages with Realia and other Authentic Materials*(Washington D.C : Clearinghouse on Languages and Linguistics, 1987),p.3

⁸⁵ Ibid,p.3

students are enabled to discover the erroneous features of cultural representations in teaching materials.⁸⁶

Using realia as a teaching tool in foreign language classrooms paves the way for teachers as well as learners to recognize the differences in lifestyles, clothing, behaving, and thinking between C1 and C2. Explaining the role of realia in culture teaching, Berwald(1987) argues :

A glance at movie ads, mail-order catalogs, and television commercials, for instance, enables us to see a variety of differences not always apparent in textbooks. This focus on contemporary culture adds an important dimension to language learning and heightens interest. The up-to-date movie schedules, listing films already familiar to students, introduce the use of the 24-hour clock in some countries. Mail-order catalogs present furniture and clothing styles somewhat different from those with which we are familiar. A catalog photo and description of a refrigerator can lead to a discussion of a major difference in eating and shopping habits.⁸⁷

1.2. More Recent Culture Pedagogy From 1960

In the last decades of the nineteenth century, the emphasis of teaching moves from background knowledge to conversational language. With the emergence of audio lingual methodology in the 1960's, many language educationists (Gritner 1990, Chastain 1976, Stern 1983, Long-Fu 2001) tried to integrate cultural elements in language teaching but they failed.⁸⁸

Cultural teaching in foreign language methodology took a new direction with the emergence of the communicative approach in the 1970's. The emphasis of language educationists moves from reading to oral proficiency to oral skills. The use of authentic texts instead of literary

⁸⁶ Ibid,p.3

⁸⁷ Ibid,p.4

⁸⁸ Karen Risager , *Language and Culture Pedagogy : From a National to a TransnationalParadigm* (Great Britain: MPG Books Ltd, 2007),p.25.

texts supports the development of cultural pedagogy. Extracts are taken from nonfiction texts like magazines, newspapers, menus, etc⁸⁹.

Globalization, tourism and immigration that dominate the Western world from the 1960's onwards call upon using language as a tool of communication rather than as a means of reading literary texts. At the end of the 1960's, the audio-visual method gave the way to the cultural pedagogy.⁹⁰

Culture was offered an anthropological understanding in the USA during the 1970's. The interest was on teaching everyday culture. The concept of culture falls into two main categories: big C and small c. Risager (2007) made a distinction between the two concepts of culture: “‘Culture with a big/capital C’ (literature and other forms of artistic production, as well as history and geography) and ‘culture with a little/small c’ (behaviour, norms and values in everyday interaction)”⁹¹. American cultural pedagogy's interest was on little c. It developed many practical methods of teaching culture since the 1960's and especially in the 1970's: *Culture capsule, Culture cluster, Mini-drama, Culture assimilator, Micrologue*.

Including cultural elements in foreign language teaching was not clearly stated in the 1970. However, it became a fact in the 1980's. The video technology enhances the inclusion of visual aspects in foreign language classrooms. Students, during this period, were brought in close contact with different cultural aspects especially the non verbal communication. The period of the 1980's witnessed a shift from communicative perspective of language teaching to an intercultural perspective. That is to say, cultural pedagogy during this period included another paradigm which is referred to as intercultural communication. It is during this period that language teaching got an intercultural understanding. The objective of this new paradigm is to make students aware of the cultural differences⁹².

⁸⁹ Karen Risager , *Language and Culture Pedagogy : From a National to a Transnational Paradigm*(Great Britain: MPG Books Ltd, 2007),p.39.

⁹⁰ Ibid,p.25

⁹¹ Ibid,p.40.

⁹² Ibid,p.74-75.

1.3. Culture Pedagogy in the 1990s: Internationalization and the Intercultural Competence

It was in the 1990's that most foreign language researchers (Claire Kramsh 1998, Michael Byram 1989, Joyce Merrill Valdes 1986) recognize the inseparability of culture and language in foreign language classroom. Thus, cultural teaching asserts its place in foreign language contexts especially due to the new technology that paved the way for numerous cultural contacts and encounters. Culture pedagogy, now, become interested in evaluating the cultural competence of the learners⁹³.

Learning language is culture bound that is to say culture is a necessary component in learning foreign languages. Learning language without reflecting on the target culture entails dealing with meaninglessness. Learning a foreign language is not confined to knowledge about grammar, vocabulary and lexis. It involves, more importantly, integrating cultural content.

Learning a foreign language entails learning its culture. No one can learn a language without acquiring its cultural framework because in doing so individuals learn a language in vacuum and many problems like the culture transfer may hinder the process of learning that language. Michael Byram (1989) explains the danger of teaching one system in separation from the other in the following words:

As soon as semantic interference or transfer arises, however, the interdependence of language learning and culture learning begin to become evident. For the association of an L1 meaning with an FL word is a cultural transfer; the FL word is being used to refer to an L1 cultural phenomenon. In other words, just as teachers expect to cope with syntactic or phonological transfer/interference, they must also beware of cultural transfer/interference and cope with it appropriately. ..The argument thus far can be summarised in the deceptively banal statement that language learning

⁹³ Ibid, 105-106.

is culture learning and consequently that language teaching is culture teaching.⁹⁴

The place of culture in foreign language classrooms was and is still a hotly debatable issue. Examining the place of culture in the eyes of different approaches, one finds that the process of integrating cultural elements moves away from dealing with the material culture, developing oral skills, acquiring communicative competence to an intercultural dimension in dealing with culture.

The first question we, as foreign language teachers, may have in our minds is why do we include culture in our foreign language classrooms? The main reason of integrating cultural aspects along with teaching foreign languages is linguistic one. To achieve language proficiency, for instance, one needs more than pragmatic, strategic, and linguistic and discourse competence. Socio-cultural knowledge is of crucial importance to use language fluently and proficiently.⁹⁵

2. The Integration of Culture in Teaching Foreign Languages

The cultural dimension in foreign language teaching is called culture pedagogy. It has been termed differently in different traditions. In English, they use the term ‘cultural studies’, ‘background studies’ or ‘the teaching of culture’, in French civilisation, culture étrangère or l’interculturel, in German Landeskunde, Kulturkunde, etc. The different terms used reflect the complexity of the concept. The culture pedagogy is developed to be referred to using one common title ‘the intercultural’⁹⁶.

To understand what type of culture we must teach in foreign language classrooms, Risager (2007) offered three cultural dimensions:

- The content dimension: it deals with the thematic content of teaching. It brings the learner in contact with the second culture through different themes and issues about the target

⁹⁴ Michael Byram, *Cultural Studies in Foreign Language Education*(Great Britain ! WBC , 1989),p.42.

⁹⁵ Norbert Pachler, *Teaching Modern Foreign Languages at Advanced Level*(New York : Routledge, 1999),p.78

⁹⁶ Karen Risager , *Language and Culture Pedagogy : From a National to a Transnational Paradigm*(Great Britain: MPG Books Ltd, 2007), p.4.

country. It includes presentation (cultural, social) of the target language countries.

- The context dimension: it includes the socio-cultural competence that helps the learner to use language appropriately in different social situations. Culture, in this dimension, is considered as the context of language use. That is to say, "...the context we find in the countries where the target language is spoken as a first language"⁹⁷.
- The poetic dimension: has to do with the aesthetic and literary uses of language both in the spoken and the written form.

In throwing light on the cultural dimension of foreign language teaching, Byram (1989) states that foreign language learning is based on using written or spoken teaching material that represents a foreign way of life. He adds:

Thus under the term 'Cultural Studies' I refer to any information, knowledge or attitudes about the foreign culture which is evident during foreign language teaching. 'Cultural Studies' is taught and learnt both overtly and implicitly, both consciously and incidentally, in much the same way as other components of the overt and hidden curriculum, and thus merits thorough discussion in curricular terms. It is an important feature of the viewpoint taken here that Cultural Studies should not be considered merely as incidental to the 'real business' of language teaching⁹⁸.

With a view to spot the light on the place of culture in language learning, Claire Kramsh (1993) defines culture as the fifth skill that is added to the four skills of teaching foreign languages (speaking, reading, listening, and writing)⁹⁹. Defined as a 'Social Practice', language is perceived as closely related to culture. Considering the linguistic system as a social construct, Claire Kramsh (1993) suggests different ways of understanding the place of

⁹⁷ Ibid,p.8.

⁹⁸ Ibid,p.42.

⁹⁹ Claire Kramsh, *Context and Culture in Language Teaching*(Oxford: Oxford University Press,1993),p.1

culture teaching in foreign language classrooms:

- **Establishing A ‘Sphere of Interculturality’:** Kramsh (1993) argues that meaning is relational, i.e., one must understand the target culture in relation to the first one. She gives, as an example, the intercultural approach which is based on reflection as well as understanding the target culture in relation to the cultural aspects of the first culture.
- **Teaching Culture as an Interpersonal Process:** She describes teaching fixed linguistic signs as meaningless because meaning is to be constructed in social interaction. Consequently, she advocates for replacing presenting cultural facts by teaching a process of understanding otherness.
- **Teaching Culture as Difference:** Traditional ways of teaching culture is based on national traits, i.e., the characteristics of national cultures: French culture, German culture, etc. Kramsh (1993) , however , indicates that the focus on national traits is not sufficient as within one culture we find cultural , linguistic, and ethnic diversity. Because of the multicultural nature of European nations, we have to investigate further cultural factors: class, age; gender, ethnic background.
- **Crossing Disciplinary Boundaries:** many educators advocate for the teaching of culture to ‘the academically recognized disciplines’ like anthropology, semiology, sociology¹⁰⁰.

Teaching language and culture through a disciplinary approach has key advantages for both learners and teachers. Sociology and anthropology, on one hand, are related to studying the social life and the cultural one in relation to the human action. They explain people’s attitudes, social norms, and social behaviours. Semiotics, on the other hand, can be employed as the tool of analyzing culture to give a better understanding of how people in the target culture communicate. Studying culture in relation to the anthropological perspective, sociological perspective or semiotic perspective offers learners new insights of viewing the

¹⁰⁰ Ibid,p.177-178

world. Through Such disciplinary approach, students understand the complex human relationships across different cultural boundaries. Advocating for the disciplinary approach in teaching culture, Byram (1989) explicates:

...culture teaching needs to draw on the disciplines of the social sciences, especially cultural and social anthropology, in order to determine what shall be taught and why. Similarly, culture teaching needs to have regard to work in social psychology in order to understand and foster the psychological processes which learners may be expected to experience in the course of exposure to a different culture. Thirdly, the peculiar relationship between language and other aspects of culture and the traditions of language teaching itself require particular consideration.¹⁰¹

Byram (1994) sums up the importance of culture integration within foreign language classrooms by identifying a set of educational purposes. He claims that one focal point of teaching culture via the foreign language lies in providing insights about the target culture and civilization. In addition, dealing with culture boosts positive attitudes and sympathy on the part of foreign language students towards the target culture. Moreover, learning the target culture pushes learners to understand their own cultural entity in relation to out-group members. Being exposed to new cultural schemata also helps in understanding the similarities and differences between cultures.¹⁰²

Including culture teaching, as one main element in foreign language teaching methodology, was given prominence with the emergence of the communicative language teaching. Learning language does not mean only speaking in that language but acquiring the required skills and competences to be able to understand the human relationships across cultures. The way how culture must be acquired in second language interaction is elucidated greatly within the

¹⁰¹ Michael Byram , *Cultural Studies in Foreign Language Education Multilingual Matters*(Philadelphia : Multilingual Matters,1989),p.136

¹⁰² Michael Byram and Carol Morgan, *Teaching and Learning Language and Culture*(England, Multilingual Matters,1994),p.15

boundaries of the intercultural dimension through which learners become required to master the skills that enable them to understand and accept people's different cultural entities. So the place of culture learning in the foreign language context shifts from an information-based approach to a methodology that aims at developing the analytical skills to survive being trapped in the unfamiliar.¹⁰³

In teaching literature belonging to a different cultural background, for instance, teachers can enhance the integration of culture teaching via comparative analysis. In doing so, learners can be trained to develop decentering and understanding of other people's cultural schemata. In reading about gender issue in foreign literature, for instance, teachers may ask questions and give activities to boost learners' understanding of the cultural differences related to the role of women in the first and the second culture. Comparative analysis is suggested as one of the most effective methods of culture learning. Byram (2002) provides some strategies to enable teachers in the process of concretizing the comparative analysis:

The methods of doing this can include simulations and role-play which will activate their schemata and background knowledge about other countries and cultures: learners act the role of visitors to their own country and meet with other learners acting as themselves and not as the stereotypes that the visitors are expecting. This kind of experiential learning is powerful in developing self-awareness as well as perceptions of other countries. The teacher can encourage learners to become more observant in terms of various subtleties of cultural behaviour. Learners are sure to emerge out of these experiences much better prepared to communicate with other intercultural speakers, tolerate the differences and handle everyday situations they are likely to encounter in a foreign country.¹⁰⁴

¹⁰³ Michael Byram, Bella Gribkova and Hugh Starkey, *Developing the Intercultural Dimension in Language Teaching :A Practical Introduction for Teachers*(Council of Europe, Strasbourg :2002),p.17.

¹⁰⁴ Ibid,p.14.

In the process of culture learning, many factors may interfere and affect the cross cultural contact. This may include attitudes, feelings and the emotional schemata of students indicating the degree of tolerance, empathy, self confidence, etc.¹⁰⁵ The psychological factor has a great impact on the students' interaction with the target group culture as it is put by Byram (1994) :

'Psychological distance' relates to individual attitudes and experiences (language shock, culture shock, motivation and ego permeability). 'Acculturation' (learning to function within a new culture, while maintaining your own identity) is one of three integration strategies offered by Schumann, the other two being assimilation/total adoption or preservation/total rejection. 'Acculturation' depends on positive factors in terms of social distance and psychological distance and would seem to offer a fruitful possibility for appreciating *cultural* values.¹⁰⁶

Mismatches and misunderstanding in communication are often due to the non shared cultural schemata of interactants. Accordingly, cultural differences remain one of the most controversial topics in the context of language-culture learning. Reading multicultural literary texts, for instance, students are a kind of being surrounded by alien cultural schemata. To get successfully interacted with the different behavioural differences, they need to be directed by the instructor to survive the mismatches and misunderstanding in the intercultural contact.

3. Cultural Problems in Foreign Language Teaching

Teaching culture is a difficult task as many cultural problems may arise in foreign language classrooms. Cultural stereotyping and false perception represent one of the common problems that face teachers in the process of teaching culture. Kramsh (1993) explains the formation of stereotypes by giving the example of 'open and close doors':

¹⁰⁵ Michael Byram and Carol Morgan, *Teaching and Learning Language and Culture* (England, Multilingual Matters, 1994), p.6.

¹⁰⁶ Michael Byram and Carol Morgan, *Teaching and Learning Language and Culture* (England, Multilingual Matters, 1994), p.7.

Since Americans interpret their own custom of leaving the door open as a sign of American friendliness, they will be tempted to view close doors as a 'typical' sign of German discipline or unfriendliness. This perception is not shared by the Germans themselves, who see in closed doors a sign of order and human respect. Conversely, given the orderly perception they have of themselves, Germans might view American open doors as a sign of disorderliness and disrespect that they might find distressing"¹⁰⁷.

With a view to get rid of such false perception, she advocates for creating an intercultural perspective of dealing with cultural behaviours. The intercultural perspective is the only way to offer learners a full understanding of both the first and the target culture through which they would take an insider's and outsider's role in viewing both C1 and C2¹⁰⁸. Cultural teaching is not confined to the transmission of factual information. It deals more importantly with using language in communicating as well as in reflecting upon the target culture. Saying it differently, teaching culture in foreign language context must not be confined neither to acquiring facts about another country nor to 'reading off' from a particular list of values, beliefs and attitudes. Teaching culture must transcend these issues to scaffolding the comprehension of interrelated cultural processes¹⁰⁹.

Despite the fact that culture in language learning must not be dealt with as an adjunct, most foreign language teachers lose sight of the importance of integrating culture while teaching the different elements of language: syntax, grammar, reading, writing, etc. Ignoring the crucial value of integrating culture in FLC leads to a variety of issues for foreign language learners. Communicating cross culturally, students must be aware of the cultural norms of conversation and communication to avoid the formation of misconceptions about the foreign

¹⁰⁷ Claire Kramsh, *Context and Culture in Language Teaching*(Oxford: Oxford University Press,1993),p.209.

¹⁰⁸ Ibid ,p.212.

¹⁰⁹ Celia Roberts, Michael Byram, Ana Barro, Shirley Jordan and Brian Street, *Language Learners as Ethnographers*(Great Britain: the Cromwell Press, 2001),p.22.23.

culture. Also, being unaware of the cultural values in C2 results in developing hostility towards the target community individuals¹¹⁰. So culture must go hand in hand with teaching the different elements of language to overcome the cultural barriers in cross cultural communication.

4. The Cultural Contact and its Impact on Foreign Language Learning

The cross cultural contact entails living a difficult and stressful experience as the basic dimensions of the first culture (values, interests, beliefs, language, and religion) are dissimilar to those of the target culture. Many theoretical principles are employed to explicate the nature of the cross cultural contact. *The similarity-attraction hypothesis*, for instance, supports the premise that individuals are prone to interact, understand and deal with people with whom they share the salient characteristics (language, religion, attitudes, etc). Another theoretical principle that is employed to clarify the nature of the cross cultural encounter is called *the culture-distance hypothesis*. Based on this hypothesis, the cross cultural contact tends to be more stressful and difficult whenever the cultural gap between cultures sounds great¹¹¹.

The cross cultural contact may affect both the group interrelationship as well as the psychological reactions of individuals. Stephen Bochner (1982) establishes a set of principles that are used to categorize the outcomes of the cross cultural contact on the group and on individuals. Both categories of contact outcomes are illustrated below:

¹¹⁰ Somayeh Mohammadi Chahak and Fatemeh Sadat Basirizadeh, « The Study of Culture on Foreign Language Teaching », *International Journal of Social Science and Humanity* 2, No. 6, (2012), p.522.

¹¹¹ Colleen Ward, Stephen Bochner, and Adrian Furnham, *The Psychology of Culture Shock* (Canada : Routledge,2001),p.9

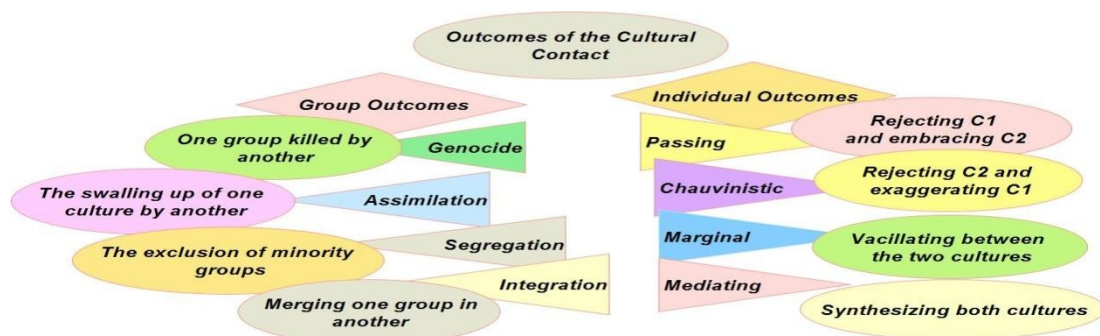


Figure 4: Outcomes of the Cultural Contact

5. Intercultural Communication and the Nature of Culture Shock in Foreign Language Education

Being in a novel culture, individuals experience a change in feelings, attitudes, and perceptions. This change can be due to individual differences, cultural differences or the individual's cross cultural experience. The psychological reactions that result from living in a new cultural context over a specific period of time represent symptoms of a culture shock experience. Culture shock may hinder and block the process of intercultural communication as the individual is not stable to decide what attitudes he/she should take towards the out-group members.

Culture shock represents the emotional reactions of individuals while encountering an unfamiliar cultural environment. This kind of feeling emerges when the individual finds himself /herself unable to understand, control or manage a cross cultural contact. Kalervo Oberg (1960) finds that Culture shock “ ... is precipitated by the anxiety that results from losing all our familiar signs and symbols of social intercourse”¹¹² . In encountering the unfamiliar, the individual feels as being distanced from all the norms, values and customs that he grew up with in his first culture. This reflects the experience of cultural shock as it is put by Oberg (1960):

¹¹² Kalervo Oberg, « Cultural Shock: Adjustment to New Cultural Environments », *Practical Anthropology* 7(1960), p.142.

Now when an individual enters a strange culture, all or most of these familiar cues are removed. He or she is like a fish out of water. No matter how broad-minded or full of good will you may be, a series of props have been knocked from under you, followed by a feeling of frustration and anxiety¹¹³.

6. Symptoms of Culture Shock

Contrasting the belief that culture shock represents a negative phenomenon for the individual, culture shock in intercultural context proves to have a positive impact on intercultural relationships as it trains individuals how to cope with intercultural issues and more importantly how to adapt to a new culture successfully. In that aspect, Elisabeth Marx (1999) asserts that « Culture shock in all its diverse forms is completely normal and is part of a successful process of adaptation »¹¹⁴.

However, culture shock has some aspects that any person must experience in cultural contact. In her book ‘ *Breaking through culture shock*’, Elisabeth Marx (1999) identifies a set of reactions that may result from encountering a new culture. They are summarized through the following chart:

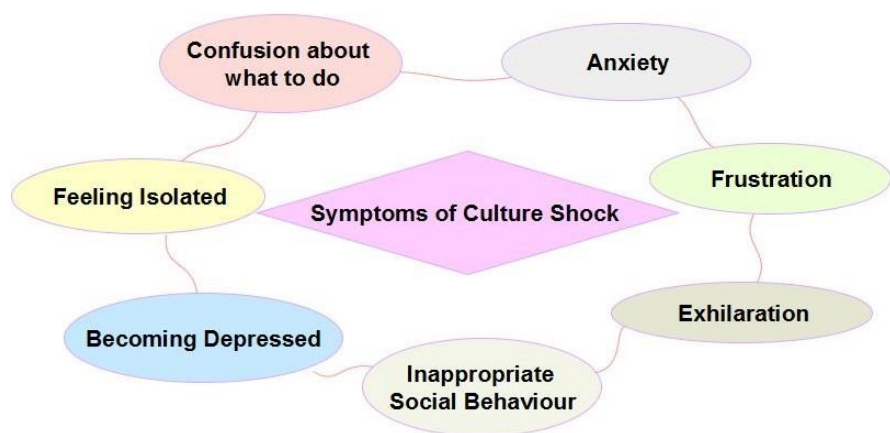


Figure 5: Symptoms of Culture Shock

¹¹³ Ibid,p.142.

¹¹⁴ Elisabeth

Marx, *Breaking Through Culture Shock*(London : BrealeyPublishing,1999),p.5.

Elisabeth Marx (1999) indicates that an effective adaptation to a new cultural setting requires dealing with three levels of culture shock: emotions/ thinking, social skills and identity. These three components forms the culture shock triangle, that is mainly based on developing different ways of coping with cultural incidents: acquiring a way of thinking that is culturally effective and using a variety of social skills to interact effectively with the new culture¹¹⁵ . The following chart illustrates the three main parts of the culture shock triangle:

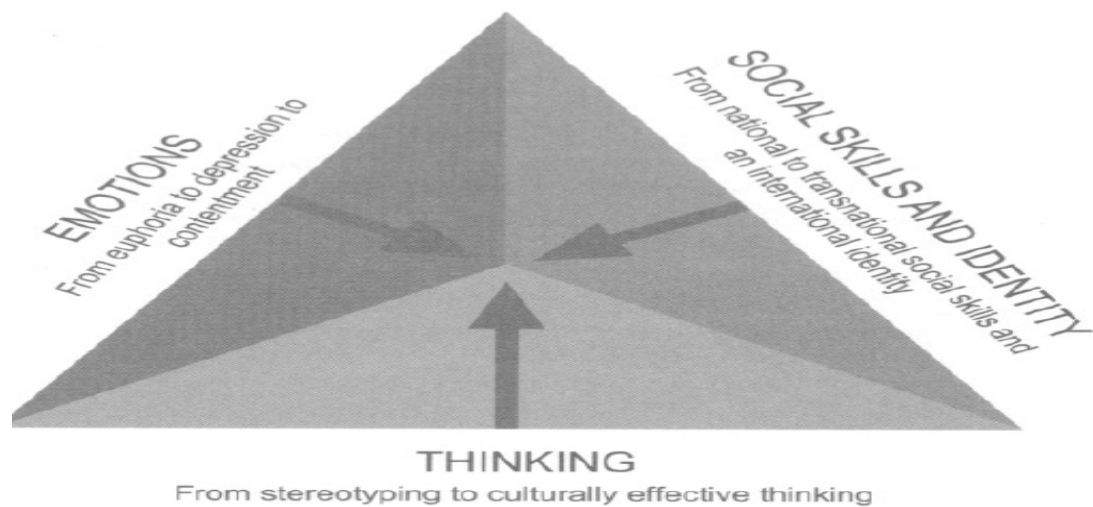


Figure 6 *The main components of the culture shock triangle* Elisabeth Marx (1999)

7. Causes of Culture Shock

In an Article entitled ‘*Analysis of Impact of Culture Shock on Individual Psychology*’, Junzi Xia (2009) identifies three main reasons of culture shock. Being in contact with people across cultures, individuals experience new cultural patterns that include different values, traditions, customs and various ways of thinking. The differences in cultural patterns inevitably cause emotional and psychological reactions on the part of individuals. Living in unfamiliar cultural contexts causes for the individual a difficult process of adaptation. The individual, at this stage, can neither understand the cultural behaviours of the local culture nor how they

¹¹⁵ Ibid,p.12.

themselves should behave in that cultural context¹¹⁶.

8. *The Management of Culture Shock*

Michael Winkelman (2017) shows that cultural shock is a normal phenomenon that can be experienced by any individual in contact with the host culture. Effective dealing with culture shock requires « ...recognition of culture shock occurrences and implementing behaviours to overcome culture shock with stable adaptations»¹¹⁷. Being aware of the occurrences of culture shock forms an important step in enhancing a successful cross cultural communication and an effective adaptation to unfamiliar cultures. Winkelman (2017) postulates that « ...awareness was sufficient for them to normalize their experience, to reappraise their situations, and to respond in a more productive and less stressed manner »¹¹⁸. With a view to manage culture shock effectively, two approaches are suggested. Besides the necessity of understanding the different features of culture shock as well as its causes, the individual must develop a set of attitudes that would be effective in overcoming culture shock¹¹⁹. Michael Kim Zapf (1991) put a set of strategies that might be effective in overcoming culture shock. The following chart sums up these strategies:

¹¹⁶ Junzi Xia, 'Analysis of Impact of Culture Shock on Individual Psychology', *International Journal of Psychological Studies* 1 no 3(2009), p.97-98.

¹¹⁷ Michael Winkelman, *Culture Shock and Adaptation*, *Journal of Counseling and Development* 73 (2017). P.121.

¹¹⁸ Ibid., P.121.

¹¹⁹ Ibid, P.121.

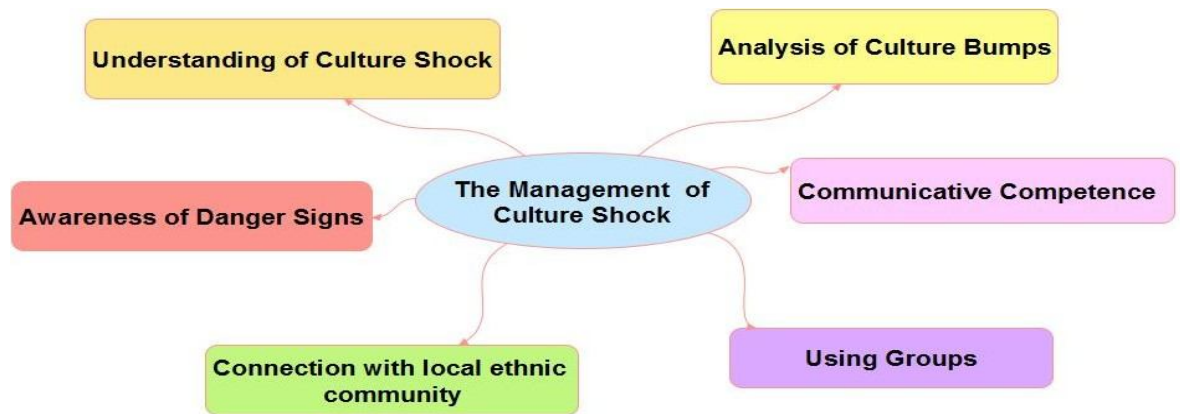


Figure 7: The Management of Culture Shock

Investigating the process of tackling culture shock incidents within an educational context, Margalit Cohen Emerique (1999) advocates for the necessity of recognizing, identifying and processing culture shock. Ignoring instances of culture shock may cause ever lasting effects of misunderstanding and confusion. To manage culture shock effectively, Cohen Emerique(1999) suggests a three step process to overcome culture shock in education: Decentering, discovery of the cultural frame of reference of the other and negotiation.¹²⁰ In decentering, the interactant must be aware of how does he/she feel during the culture conflict? and what causes such interaction? After decentering, participants are required to get awareness about the cultural frame of the other. This phase is based on gaining information and knowledge about the other's cultural norms, values as well as representations. During the last step 'Negotiation', interactants are due to find a way to fill the gap and solve the cultural conflict via developing some communication skills and attitudes that offer respect, understanding and tolerance for both sides.

The theoretical approaches of culture shock are classified relying on three main aspects of culture shock. These aspects are known as the three ABC's of culture shock (Affect,

¹²⁰ Margalit Cohen-Emerique, *Le Choc Culturel. Méthode de Formation et Outil de Recherche*, in AA.VV., *Le Guide de l'Interculturel en Formation*, (Paris, Éditions Retz, 1999), pp. 301-315.

behaviours, cognition)¹²¹. The ABC's of culture shock explains the required social skills for an effective intercultural contact, the emotional aspects of the intercultural contact and the different factors influencing the cultural identity of the individuals. These three aspects are studied under the tenets of the cultural learning approach, the stress and coping approach and the social identification theories respectively. In the light of the cultural learning approach, individuals have to acquire a set of social skills and knowledge in order to be able to adapt successfully to unfamiliar cultural environment. The stress and coping approach focuses on the affective components of the intercultural encounter. It seeks to propose coping strategies that help the individual to get rid of stress during a cross cultural contact. The social identification theories are put with a view to investigate the different cognitive processes involved in cross cultural communication¹²².

Yuefang Zhou, Divya Jindal-Snape, Keith Topping and John Todman (2008) view culture shock as a « ... stimulus for acquisition of culture-specific skills that are required to engage in new social interactions. »¹²³ Based on such definition, culture shock can be described as a learning opportunity if it is managed and manipulated appropriately within a well pedagogical framework.

In an article entitled '*Theoretical models of culture shock and adaptation in international students in higher education*', Zhou, Snape, Topping and Todman (2008) offered an acculturation model of how to manage culture shock in higher education. This model draws on the ABC framework due to its interest on the affective, behavioural and cognitive aspects of the cross cultural contact. It is based on three contemporary theories of intercultural contact as it is illustrated below :

¹²¹ Colleen Ward, Stephen Bochner, and Adrian Furnham, *The Psychology of Culture Shock* (Canada : Routledge, 2001), p.48.

¹²² Ibid, p.50-100.

¹²³ Yuefang Zhou, Divya Jindal-Snape, Keith Topping and John Todman, 'Theoretical models of culture shock and adaptation in international students in higher education', *Studies in Higher Education*(2008),p.65

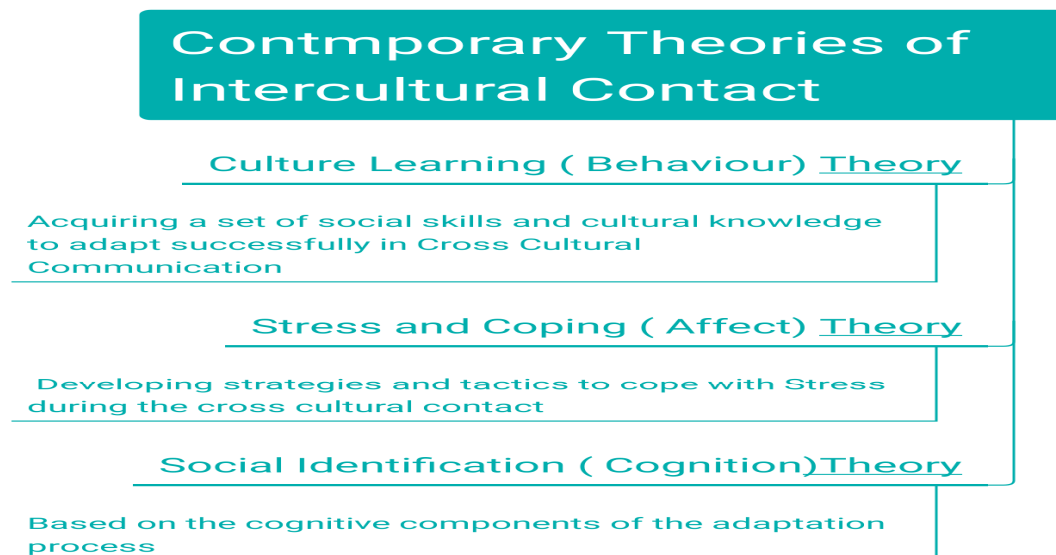


Figure 8: Theories of the Intercultural Contact

Zhou et al (2008) claim that the acculturation model draws on developing both psychological and sociocultural adaptation :

This interactive and dynamic model sees cross-cultural transition as a significant life event that involves adaptive change. The major task facing individuals in cultural transition is the development of stress-coping strategies and culturally relevant social skills. This will involve responses in affect, behaviour and cognition for both stress-management and social skill acquisition, and should result in psychological adjustment and sociocultural adaptation.¹²⁴

9. Stages of Culture Shock

Being culturally shocked entails passing through a four stage cultural experience: the honeymoon or the tourist phase, the crises or cultural shock phase, the adjustment, reorientation and gradual recovery phase and the adaptation, resolution or acculturation phase. The four phases of culture shock are differentiated from one another by the different feelings and emotions experienced by foreign participants. The following chart illustrated the main features of each stage :

¹²⁴ Ibid,p.69

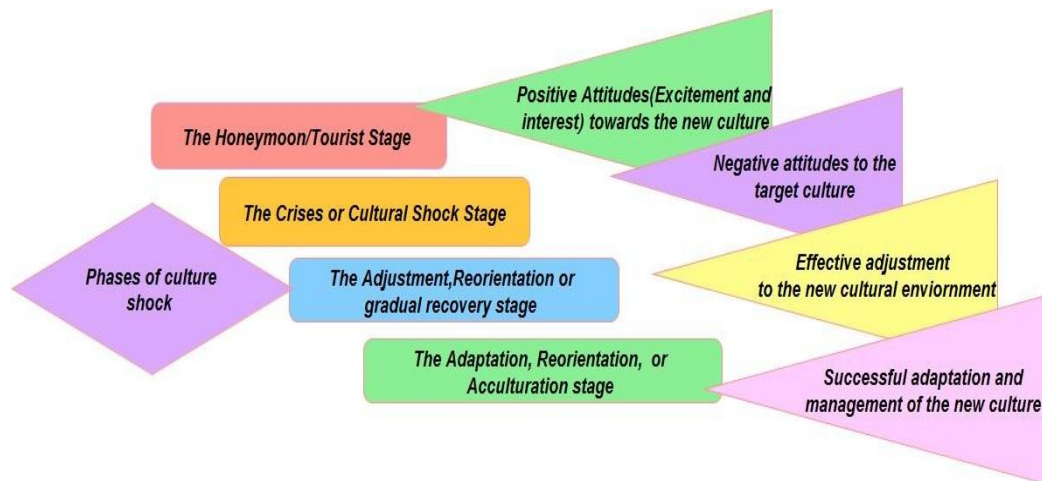


Figure 9 : Phases of Culture Shock

a. The Honeymoon/ Tourist Stage

The tourist stage points out the initial reactions of excitement, interest and fascination by the new culture to the extent that the participant does not perceive cultural differences as presenting any obstacle while communicating with the foreign individuals. During the honeymoon stage, individuals develop positive attitudes towards the new culture ignoring the cultural differences.

b. The Crises Stage

During this stage, participants start experiencing a set of crises that result from cultural differences. Cultural differences that are perceived in the tourist stage as exciting and interesting become more apparent and irritating. Participants, at this stage, develop feelings of confusion, strangeness, and irritation that immediately lead to showing negative attitudes to the host culture.

c. The Adjustment or Reorientation Phase

The negative reactions developed during the crises stage are eliminated by learning how to understand, accept and interact with the new culture. Individuals find ways of how to adjust and adapt to the new culture by understanding how to resolve their cultural shock.

d. The Adaptation, Resolution or Acculturation Stage

A successful adaptation to the new culture requires the ability to integrate new cultural elements into one's previous culture and acquiring a bicultural identity. Culture shock incidents are widely experienced in foreign language classrooms where the unfamiliar dominate the EFL teaching materials. Adaptation, in such cross cultural communication is strongly demanded. To enhance the adaptation process in such cross cultural shock incidents, teachers and instructors must create the atmosphere that lead students to acquire the bicultural identity as well as the cognitive flexibility:

Successful cross cultural adaptation means that one becomes bicultural, integrating one's original identity with a new identity created in the new culture. Personal changes can be achieved by cognitive flexibility (openness to new ideas, beliefs, and experiences and the ability to accept these new conditions).¹²⁵

10. Barriers to Intercultural Communication

In cross cultural encounters, individuals are more vulnerable to frustration, misunderstanding, and disorientation because the cultural norms of their community have no place in the unfamiliar culture. They develop anxious feelings, disoriented behaviours and negative attitudes towards the host culture. For a better cross cultural understanding, a set of intercultural skills must be enhanced with a view to overcome the six barriers of intercultural communication (anxiety, assuming similarity instead of difference, ethnocentrism, stereotypes and prejudice, nonverbal misinterpretations, and language) as they are identified by Laray.M. Barna (1997) in an entitled article '*Stumbling Blocks in Intercultural Communication*':

➤ *Assuming Similarity instead of Difference*

¹²⁵ Michael Winkelman, 'Culture Shock and Adaptation', *Journal of Counseling and Development* (73) 1994, p. 124

Most people in a cross cultural contact misunderstand out-group members because they assume that all cultures are similar. Consequently, when they encounter a cultural difference, they pass through a culture shock experience that is represented through the feelings of disorientation and frustration.

➤ ***Language Differences:***

Dealing with words, idioms and connotation in the new language as having one single meaning causes a serious language problem in communication.

➤ ***Non verbal Misinterpretation***

Individuals in their cultural environment tend to use their cultural framework to interpret the body language. Non verbal gestures differ across cultures as one non verbal behaviour may assume different meanings across cultural boundaries. Consequently, non verbal language may cause a barrier to intercultural communication.

➤ ***Preconception and Stereotypes***

Stereotypes are overgeneralization about individuals in the out-group community. They are used to generalize a specific trait over the whole community. Such generalization leads to false judgment and consequently hinders the process of intercultural understanding.

➤ ***Tendency to Evaluate***

People ,who are inclined to evaluating the different cultural behaviours rather than building a comprehension of the cultural values, thoughts, and points of view , are more vulnerable to develop misunderstanding about the target culture .

➤ ***High anxiety***

The stress and anxiety ,raised in cross cultural encounters, lead to experiencing culture shock. To be interculturally competent means that the individual is able to control his emotional reactions during the cultural contact and to adjust to the new cultural context.

With a view to overcome the different barriers to cross cultural communication, we

suggest a three step sensitive process that may help teachers in dealing with culturally sensitive topics while teaching literature:

A. Decentering through the Critical Incident Strategy

Through teaching multicultural literature, teachers may concretize the experiential learning via the culture shock incidents encountered during reading. The culture shock incidents include thorny and sensitive topics that may push students to live a rollercoaster experience. The teacher in such situation must equip the learners with the necessary skills to survive the confusion, uneasiness and the misunderstanding. Decentering or being able to live and understand the unfamiliar may be one of the skills to cross the intercultural barriers. A prerequisite for decentering is understanding one self's emotions and feelings. By encouraging learners to understand their emotional affective responses to the cultural differences is a preliminary step to develop the intercultural sensitivity skills. Michael Byram, Bella Gribkova and Hugh Starkey (2002) explicates the role of decentering in experiential learning :

So teachers have a responsibility to prepare for this reaction, and to take advantage of the opportunity it gives to help learners to decenter, *to make the strange familiar and the familiar strange...*This is best done through experiential learning, where learners can experience situations which make demands upon their emotions and feelings and then reflect upon that experience and its meaning for them, thus combining the affective and the cognitive. The teacher's role is to structure the learning experience, to ensure that the 'culture shock' is productive and positive, and not overwhelming and negative, and to help learners to analyze and learn from their responses to a new environment.¹²⁶

B. Encouraging the Emotional Response

¹²⁶ Michael Byram, Bella Gribkova and Hugh Starkey, *Developing the Intercultural Dimension in Language Teaching :A Practical Introduction for Teachers*(Council of Europe, Strasbourg :2002),p.19.

Boosting students to share their responses through literature discussions gives them a chance to acquire interpretive responses. Students must be trained to manage their emotional reactions during the literary experience. According to Louis Rosenblatt (1995), the emotional reaction is the preliminary step for critical thinking. Teachers are advised to put some instruction in teaching literary courses to push students to experience reading texts emotionally and affectively. In encountering the unfamiliar cultures, students may be silent in experiencing the feelings of uneasiness and discomfort. The first step in relieving this kind of frustration is to encourage them to share their responses

C. Critical analytical skills to overcome the negative effects of stereotyping

Textbooks, literary texts, movies and media are endorsed with stereotypical images and scenes that may contaminate students' thoughts and mindset. To make stereotypes as a productive learning experience. Byram et al (2002) suggests using critical discourse analysis as a task-based analytical activity to raise students critical awareness with the linguistic and cultural stereotypes might be included in FLT materials:

Learners can acquire the skills of critical analysis of stereotypes and prejudice in texts and images they read or see. Their own prejudices and stereotypes are based on feelings rather than thoughts and need to be challenged, but teachers need to ensure that the ideas are challenged not the person, if the effect is to be positive.¹²⁷

11. Adaptation and Intercultural Adjustment in Foreign Language Classroom

In the field of cross cultural adaptation, different frameworks are proposed to find a way of how to adapt to cultural differences. A salient framework that contributes largely to research in FLC is Milton Bennet's '*Developmental Model of Intercultural Sensitivity*'. Bennet

¹²⁷ Michael Byram, Bella Gribkova and Hugh Starkey, *Developing the Intercultural Dimension in Language Teaching :A Practical Introduction for Teachers*(Council of Europe, Strasbourg :2002),p.28.

(1993) summarized the different stages of cross cultural adaptation in two main categories: ethnocentrism and ethnorelativism. The DMIS stages are constructed in relation to the cultural issues of otherness as well as cultural difference. In describing the different stages of the model, Bennet (2017) argues:

The first three stages of *Denial*, *Defense*, and *Minimization* are *Ethnocentric*; they refer to issues that are associated with experiencing one’s own culture as more “central to reality.” The last three stages of *Acceptance*, *Adaptation*, and *Integration* are *Ethnorelative*; they refer to issues associated with experiencing all cultures as alternative ways of organizing reality¹²⁸.

While ethnocentrism entails viewing the world from one cultural perspective, ethno-relativism indicates that the world can be interpreted and viewed from different cultural lens and that is due to cultural differences between people. The different subcategories of the DMIS model are illustrated through the following chart:

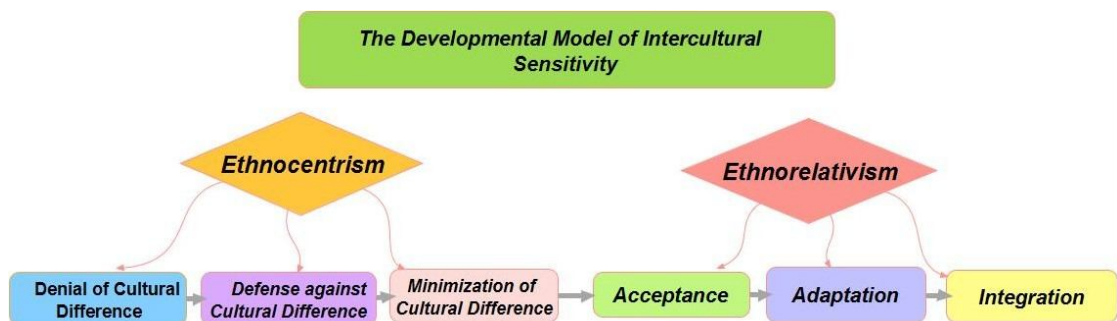


Figure 10 : The Developmental Stages of Intercultural Sensitivity

1. **Denial** : When individuals fail to recognize the cultural differences between the in-group members and the out-group members, they will tend to avoid being in contact with the out-group community.

¹²⁸ Milton Bennet, ‘ Development model of intercultural sensitivity’, *International encyclopedia of intercultural communication* (2017) ,p.4

2. **Defense** : Although cultural differences are recognized , they are perceived as threatening . Bennet (1986) identifies different defense strategies that emerge at the level of this stage: Denigration of difference, Assumption of cultural superiority and Reversal¹²⁹. Denigration of difference is also known as ‘negative stereotyping’ that refers to the process of attributing inferior traits to out-group members. The denigration process may involve differences that are related to race, religion, gender or age. Other strategies of defense involve attributing a superior status to one’s own culture and inferior status to other cultural individuals. Sometimes, individuals tend to denigrate their own culture and assume cultural superiority for the host culture and this defense strategy is known as ‘Reversal’.
3. **Minimization** : Minimization represents a stage of development of the model. It involves underestimating and minimizing the value of cultural differences. Instead, individuals at this stage over generalize the similarities between cultures with a view to make differences between the self and other trivial and harmless. Bennet (1986) identifies two forms of minimization: "physical universalism" or ‘Human Similarity’ and "transcendent universalism’ or Universal Values.
4. **Acceptance**: At the level of this stage, the individual changes his attitudes from being ethnocentric to ethno-relative. This stage is characterized by respecting and accepting the differences between cultures.
5. **Adaptation** : At this stage, individuals learn to behave in accordance with the other culture’s values and norms. The adaptation process does not entail assimilating the other culture by giving up one’s values and beliefs but rather incorporating other ways of perceiving the world and communicating across culturally.
6. **Integration**: *The* integration phase involves incorporating the values of the foreign

¹²⁹ Ibid, p.183

culture in an appropriate and acceptable way that leads to cultural understanding.

12.The Cross Cultural Contact and Interculturality in English Language Teaching

12.1. Cultural Differences and the Intercultural Contact

Differences in beliefs and behaviours always lead to cultural clashes in intercultural contacts. In an entitled book ‘*The Art of Crossing Cultures*’, Craig Storti (1990) states that “ ...succeeding abroad means being able to work effectively across cultures. And there’s the rub: because of cultural *differences*—different, deeply held beliefs and instincts about what is natural, normal, right, and good—*cross-cultural* interactions are subject to all manner of confusion, misunderstanding, and misinterpretation.”¹³⁰

Cultural differences are very often a source of culture shock. In an illustrative model of crossing cultures, Storti (2001) explicates that once an individual experiences culture shock due to divergences in norms or behaviours , he may have feelings of anger and worry that propel the individual to avoid interacting with participants from the target culture¹³¹.

Joseph Shaules (2015) claims that the intercultural experience may have positive impact on the individual as it may have negative ones. Although the intercultural contact may lead individuals to experience feelings of confusion, stress and uneasiness in unfamiliar cultural situations, it can also lead to a certain growth in the cultural identity or a change in perceptions and attitudes¹³². Describing the role of difference in a cross cultural contact, Shaules (2015) adds:

It’s difference that makes things feel exotic; it’s difference that causes culture shock; it’s difference that creates cross-cultural misunderstanding; it’s difference that challenges us to see the world in new ways. In a broad sense, dealing with difference is the essential driving factor of cultural

¹³⁰ Craig Storti, *The Art of Crossing Cultures* (London, the Intercultural Press, 2001),p.25

¹³¹ Ibid,61

¹³² Joseph Shaules, *The Intercultural Mind: Connecting culture , Cognition and Global Living*(London :Intercultural Press, 2015),p.29

learning.¹³³

Although cultural differences may interrupt the intercultural communication process, it can be also a good stimulator to learn about a new culture, to discover different cultural frameworks and to learn more about the host culture.

12.2. *The Communicative Language Teaching*

With the development of communicative language teaching in the 1970s , the focus of teaching foreign languages shifts from teaching the skills of acquiring a block of knowledge to form correct grammatical sentences to acquiring the necessary competences that enable students to use the target language to fulfill communicative needs. Traditional approaches that advocate for the mastery of grammatical competence fell out of fashion as the speaker needs to use the grammatical competence in addition to other aspects of language to be able to use that language in different social situations: making requests, invitation, advice .¹³⁴

Communicative language teaching calls for many changes at the level of the teaching methodology. Instructors, teachers and syllabus designers make a step ahead to endorse the inclusion of the CLT in teaching via including a different set of activities that are communication-based and a different classroom methodology that is learner-centered. The principles of the CLT that are framed by Jack Richards (2006) are summarized via this chart :

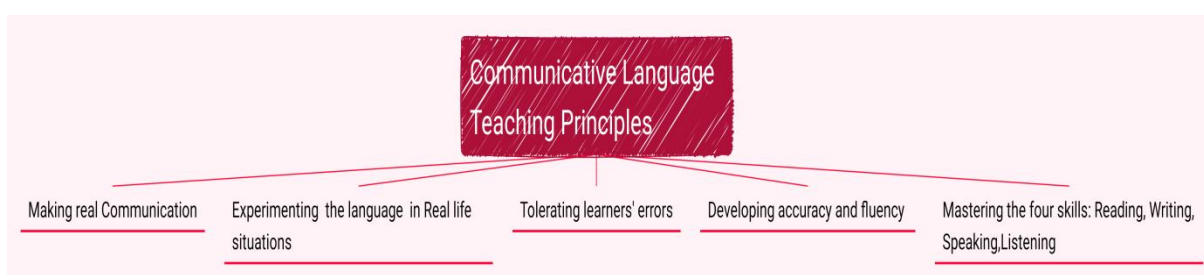


Figure 11: Communicative Language Teaching Principles

¹³³ Ibid,p.49

¹³⁴ Jack C. Richards, *Communicative Language Teaching Today* (Cambridge : Cambridge University Press,2006),P.9

Being able to communicate spontaneously across different social contexts is the utmost goal of teaching language communicatively. Syllabus designers and, in a particular way, teachers are more required to opt for real life communicative situations via designing activities that encourage spontaneous communication. Sandra Savington (1976) argues that the use of game activities, role playing and discussion topics enhance students' emotional involvement while communicating. Communicative language teaching, in this sense, gives students a chance to experiment with the language realizing different communicative needs.

One feature that is recurring in the learning process is making errors. While the formal structural approaches make the ideal speaker performance as sacred, researchers in CLT advocate for tolerating learners' errors. To make errors while communicating in the target language means « ...not only a tolerance but encouragement of risk-taking in saying what you mean. This implies acceptance of "error" as a natural and desirable feature of language learning. »¹³⁵

12.2.1. Communicative Competence

To give a better view of what does a communicative competence mean, researchers usually put it in a comparison scale with the grammatical competence. The latter indicates the ability of producing a variety of sentences respecting the grammatical structures of the acquired language. Despite its utmost importance in learning a foreign language, grammatical competence is not sufficient to equip the learner with the necessary stuff to use that language in real communicative situations. Such need necessitates mastering the communicative competence. Bringing the importance of the communicative competence in foreign language teaching into light, Jack C. Richards (2006) states:

While grammatical competence is an important dimension of language learning, it is clearly not all that is involved in learning a language since one

¹³⁵ Sandra J. Savignon, *Communicative Competence: Theory and Classroom Practice* (Michigan, 1976), p.9.

can master the rules of sentence formation in a language and still not be very successful at being able to use the language for meaningful communication. It is the latter capacity which is understood by the term communicative competence.¹³⁶

Michael Canale and Merrell Swain (1980) define the term CC by identifying the way it is distinct from the linguistic competence. They claim that the term grammatical or linguistic competence, on one hand, is used exclusively for pointing out the knowledge of grammar rules. Communicative competence, on the other hand, refers to the use of grammar rules¹³⁷. The term CC comes as a reaction to Chomsky's concept linguistic competence. For Chomsky, the overall aim of language learning is to acquire an ability to produce grammatically correct sentences. Many applied linguistic researchers consider the linguistic competence as insufficient in learning languages. They advocate for a competence that equip the learner with the skills to understand and interpret meaning in different social cultural contexts . Davin Tarvin(2014) explains that being able to interact and produce meanings that serve different cultural contexts is the real objective of communicative competence :

L2 speakers must be able to process and interact with the language they experience in order to succeed in the socio-cultural contexts in which they find themselves. Whether in the classroom, the grocery store, or the workplace, if L2 speakers do not have access to this language, they have less opportunity and less power to interact as equal members of social interactions. CC as a goal, through various Communicative Language Teaching (CLT) methodologies, allows L2 speakers the cultural and linguistic knowledge needed to handle the interactional challenges presented

¹³⁶ Jack C. Richards, *Communicative Language Teaching Today* (Cambridge : CAMBRIDGE UNIVERSITY PRESS,2006),p.3

¹³⁷ Michael Canale and Merrell Swain ,*Theoretical Bases of Communicative Approaches to Second Language Teaching and Testing*(Oxford University Press,1980),p.5.

to them.¹³⁸

Three key words are important in defining the term communicative competence : communication, culture, fluency. Communicative competence , accordingly, can be defined as the mastery of the four language skills to communicate fluently a variety of meanings in different cultural social contexts. Lynn David (2014) defines the communicative competence as « ...the ability to use language, or to communicate, in a culturally-appropriate manner in order to make meaning and accomplish social tasks with efficacy and fluency through extended interactions. »¹³⁹ Sandra J. Savignon (1976) describes the communicative competence as a method reflecting the ability of the speaker to use the linguistic knoweldge in an effective spontaneous interaction. Such interaction involves the speaker , other social interactants as well as the non-verbal language that goes hand in hand with the verbal language to fulfill different purposes in the cross cultural context.¹⁴⁰ The different aspects of the communicative competence are visualized via this chart :

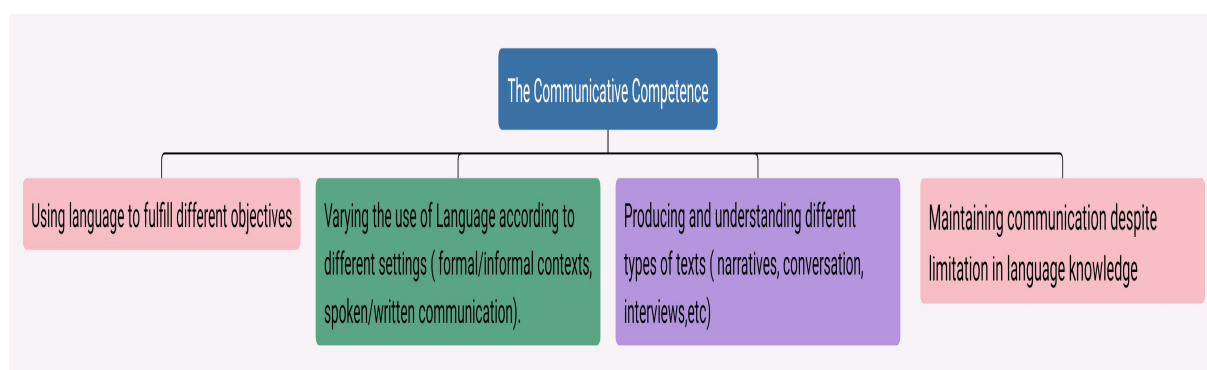


Figure 12 : The Communicative Competence' Main Components

Being communicatively competent, as Richards (2006) states, requires the ability to fullfill different objectives and purposes via the use of language. A communicatively competent interactant is capable of using different forms of language that fit different

¹³⁸ Lynn David Tarvin, *Running head: Communicative Competence*(University of Missouri,2014),p.3

¹³⁹ Ibid,p.2

¹⁴⁰ Sandra J. Savignon, *Communicative Competence: Theory and Classroom Practice* (Michigan,1976),p.4.

communicative situations. Another aspect of the communicative competence is related to the capacity of the interactant to produce and understand a variety of texts in the target language including authentic texts , oral materials, or fictional works. Being able to maintain communication across different social situation is another feature of the communicative competence.¹⁴¹

12.3. The Intercultural Approach

Teaching foreign languages, nowadays, is not restricted to the linguistic aspect (grammar, vocabulary, phonology, phonetics, etc) , rather its aim moves to providing learners with intercultural lenses of viewing the world. Learners are supposed to develop the skills for an effective communication and attitudes for being culturally aware about the other. Underpinning this view, Maria Lorena Irimia (2012) postulates:

Communication that does not have appropriate cultural content often results in humorous incidents due to miscommunication and misunderstanding. Besides grammatical competence, a culturally competent learner must possess sociolinguistic competence, pragmatic competence, socio-cultural knowledge, and intercultural awareness.¹⁴²

The intercultural dimension in foreign language teaching occupies a vital role as it tends to develop cultural awareness on the part of foreign language learners with regard to avoid stereotyping and prejudices towards the second culture. Accordingly, it is advocated for promoting the intercultural dialogue in classrooms and teaching learners how to behave in a culturally appropriate ways¹⁴³. Taking these premises into account, many syllabus designers put the intercultural dimension as an integral property in English language teaching. In

¹⁴¹ Jack C. Richards, *Communicative Language Teaching Today* (Cambridge : Cambridge University Press,2006),p.3

¹⁴² Maria Lorena Irimia, ‘Developing the Intercultural Dimension in Language Teaching’, *International Journal of Communication Research 2 no 4* (2012),p.326.

¹⁴³ Ana Ponce de Leão, ‘Interculturality in English Language Teaching :A Small Study with Portuguese Teachers’, *An e-journal of Teacher Education and Applied Language Studies* 8(2017),p.108.

sustaining the integration of the intercultural aspect in foreign language teaching, Maria Lorena Irimia (2012) adds :

EFL students will benefit by gaining solid knowledge of the different world cultures, and they must also develop the ability to compare their native culture to other cultures, to evaluate critically and interpret the results of such comparisons, and to apply this knowledge successfully in both verbal and non-verbal communication, for both transactional and interactional purposes¹⁴⁴.

Because the intercultural competence in education is defined as the ability to interact effectively with members from a different culture, teachers should underpin the intercultural aspect in foreign language teaching through enabling students to negotiate and produce meaning as well as to develop skills and attitudes that pave the way for recognizing the similarities and differences between their own culture and the other culture. In other words, teachers must give focus to skills and attitudes that guide learners to be intercultural navigators between the two cultures. Spotting the role of the teacher in the intercultural education , Maria Lorena Irimia (2012) explicates :

As a consequence the ‘best’ teacher is neither the native nor the non-native speaker, but the person who can help learners see relationships between their own and other cultures, can help them acquire interest in and curiosity about ‘otherness’, and an awareness of themselves and their own cultures seen from other people’s perspectives¹⁴⁵.

The “Common European Framework of Reference” introduces the intercultural dimension as one of the aims of language teaching. Teaching a language within an intercultural perspective involves developing the intercultural as well as the linguistic aspect, preparing students for an

¹⁴⁴ Maria Lorena Irimia, ‘Developing the Intercultural Dimension in Language Teaching’, *International Journal of Communication Research 2 no 4* (2012),p.326.

¹⁴⁵ Ibid,p.326.

effective communication across cultures, enabling them to understand and accept other individuals as belonging to a different cultural context, and helping them to see that kind of interaction as an enriching experience¹⁴⁶.

Being interculturally competent entails the fact of being able to cross cultural borders as well as being capable of mediating between cultures. However, the intercultural experience is not an easy one because it brings the learner to go throughout a long journey through which he may experience different feelings and a variety of emotions. Lies Sercu (2005) describes the intercultural experience as :

An uncomfortable one, requiring the revision of beliefs, concepts and attitudes that one has hitherto taken for granted... It requires people to revise their social identity, to reconsider their ideas they have held about out-groups, and to reconsider their position towards these out-groups since they have now themselves become members of the out-group. The range of feelings experienced varies from anger and anxiety to excitement and relief. The emotions come from many sources: fear of encountering something new, excitement at the discovery of new and different ways of thinking, relief through self-expression, anger that a deeply held belief may have been challenged.¹⁴⁷

The communicative competence is not an isolated component rather it is a part of the intercultural communicative competence (Sercu 2005, Byram 1997, Byram and Zarate 2008). Elucidating the role of the communicative competence in an intercultural setting , Sercu (2005) says :

Intercultural communicative competence, then, builds on communicative competence and enlarges it to incorporate intercultural competence... These

¹⁴⁶ Ibid, p.326.

¹⁴⁷ Lies Sercu,

Foreign Language Teachers and Intercultural Competence(London :Multilingual Matters Ltd,2005),p.2

five savoirs should not be considered as isolated components, but rather as components that are integrated and intertwined with the various dimensions of communicative competence. Communicative competence itself can in fact be considered a sixth savoir namely savoir communiquer¹⁴⁸.

The five savoirs as they are outlined by Byram (1997) are explained below:



Figure 13: Components of the intercultural competence

Being an intercultural speaker required being open (savoir être) to the new cultural frameworks in the sense that the intercultural speaker understands the other cultural behaviours and norms in relation to his own rather than assuming perfectness and superiority. To fully understand the theme of mother fixation in Lawrence's famous novel, for instance, students need to have the attitudes of openness and curiosity to avoid the confusion, and stress that might result from the shocking cultural issues. Knowledge (savoirs) is another component of the intercultural competence. Succeeding in an intercultural contact necessitates being well knowledgeable about the values, norms and behaviours of the C1 as well as the cultural framework of C2. Getting knowledge about the social practices of the flapper as a cultural phenomenon that dominated the American society during the golden age may pave the way for students to get awareness and cultural understanding. To be able to resolve the misunderstanding that might arise during the cross cultural contact, teachers must

¹⁴⁸ Ibid ,p.3.4

enhance the students to understand different cultures by relating and comparing (savoir comprendre), acquiring new knowledge to function appropriately in different cultural contexts (savoir apprendre/faire), and learning how to evaluate critically the different cultural aspects in other countries (savoir s'engager). Being able to relate and compare between cultures as well as evaluate critically different critical incidents is a prerequisite for controlling one's emotional reactions during the culture shock experience. Acquiring the aforementioned skills, learners maynot be trapped by the stereotypical representation and prejudices included in literary texts such as Conrad's Heart of Darkness.

Conclusion

Most researchers advocate for the integration of culture within foreign language teaching because language cannot be taught in dissociation from its cultural content. However, culture teaching remains a difficult task as many barriers may interfere within the process of cultural understanding. Culture shock, for instance, is one common issue that is widely witnessed by individuals who live or interact with a novel, unfamiliar and foreign culture. Being exposed to unfamiliar cultural behaviours, traditions or customs, individuals may develop different emotional and psychological reactions that might be a sign of culture shock experience.

Chapter Three

*The Reader Response Theory and
Teaching Literature in Foreign
Language Classrooms*

Introduction

This chapter reviews the main notions of the reader response theory that defines the role of the reader in relation to the text. It opens with an overview of the role of literature in foreign language teaching. It, then, moves to examining the five theoretical perspectives of the reader response theory. It also highlights the process of responding to literature in foreign language classrooms. At the end, it gives examples of response categories that may be developed while responding to reading literature.

1. The Role of Literature in Curriculum

Literature, in the view of Louise Rosenblatt (1995) , is not a merely a written document that carries moral values. It is a path to what we call a literary experience that is a component of both cognitive understanding and emotional reactions : « Whatever the form—poem, novel, drama, biography, essay—literature makes comprehensible the myriad ways in which human beings meet the infinite possibilities that life offers. And always we seek some close contact with a mind uttering its sense of life »¹⁴⁹.

Interacting with literary texts, the reader considers the language and the structure of the text as only a small segment of the literary experience. What interests the reader more is “ to participate in another’s vision—to reap knowledge of the world, to fathom the resources of the human spirit, to gain insights that will make his own life more comprehensible”.¹⁵⁰

Meaning in literary texts does not exist in the words or the language; it lies in the process of transacting with the literary product. Rosenblatt (1995) insisted on the primacy of teachers in enhancing such interaction:

Teaching becomes a matter of improving the individual’s capacity to

¹⁴⁹ Louise Rosenblatt, *Literature as exploration.*(The Modern Language Association of America New York 1995)p.18

¹⁵⁰ Ibid, p.19.

evoke meaning from the text by leading him to reflect self-critically on this process. The starting point for growth must be each individual's efforts to marshal his resources in relation to the printed page. The teacher's task is to foster fruitful interactions—or, more precisely, transactions—between individual readers and individual literary texts¹⁵¹.

Many factors may interfere and determine students' reactions to literary texts. The individual's past experience, present interests and personal issues as well can lead an individual to interact with an individual literary text in a particular way. Also, the conventional and sentimental associations of words in literary products can affect students' reactions to the general theme of the text as it is illustrated by Rosenblatt (1995):

A personal preoccupation or an automatic association with a minor phrase or an attitude toward the general theme will lead to a strong reaction that has very little to do with the work. A word such as *home* or *mother* or a phrase such as *my country*, with its many conventional, sentimental associations, may set off a reaction that tends to blind the reader to the context of these words. The same thing happens on perhaps an even larger scale in connection with fiction and drama. A young college graduate, for example, expressed herself most forcibly concerning *Anna Karenina*. She had no sympathy, she said, for Anna, who was so preoccupied with her own affairs and who did not appreciate her husband; he was undoubtedly the kind of man who loves deeply but is unable to communicate his feeling to others. When asked to point out in the text itself the basis for her interpretation, she

¹⁵¹ Ibid,p.32.

replied, But there are people like that, with very warm hearts and intense affections, who are unable to let others know it. Why, my own father is like that!¹⁵²

Literature in classrooms is viewed as a valuable teaching material as it offers students a chance to go through different literary experiences. In reading literature, readers tend to develop what is known as 'social sensitivity'. Sharing the feelings and emotions of different characters in different literary texts, learners may be molded by their experiences. More importantly, through imagining themselves in the place of various characters, they may evolve the ability to reflect on their behaviours and actions and this reflects the didactic function of literary products. Rosenblatt (1995) goes further in clarifying the role of literature in molding the personality of the individual:

Any insight or clarification the youth derives from the literary work will grow out of its relevance to certain facets of his emotional or intellectual nature. The whole personality tends to become involved in the literary experience. That a literary work may bring into play and be related to profoundly personal needs and preoccupations makes it a powerful potential educational force. For it is out of these basic needs and attitudes that behavior springs. Hence, literature can foster the linkage between Intellectual perception and emotional drive that is essential to any vital learning process¹⁵³.

Besides social sensitivity that might be built up through constant readings of books, literary products can be also a good source for assimilating cultural patterns:

Just as the young child and the adolescent acquire images of behavior and ways of thinking and feeling from the actions and lives of the

¹⁵² Ibid, p.68.

¹⁵³ Ibid, p.137

people about them, so they may assimilate such images from the experience offered by books—from sharing the emotions and ideas of the poet, from participating in the lives of the people created by the novelist, the dramatist, or the biographer...Similarly, they may absorb from their reading ideas concerning the kinds of behavior or types of achievement to be valued, and they may acquire the moral standards to be followed under various circumstances¹⁵⁴ .

More importantly, literature can work to inculcate a set of images, behaviours, and emotional attitudes on the part of the reader. Literature can have a social effect on the emotional side of the individual exactly as people influence them in real life situations and experiences¹⁵⁵. One can say that reading specific type of literary products can build up specific kind of emotional reactions on the part of the individual.

The social sensitivity developed from literary experience may result in reflective thinking. Out of emotional conflicts; the students learn to reflect on their own attitudes:

That kind of rationality may be fostered by literature. The literary experience may provide the emotional tension and conflicting attitudes out of which spring the kind of thinking that can later be assimilated into actual behavior. The emotional character of the student's response to literature offers an opportunity to develop the ability *to think rationally within an emotionally colored context*. Furthermore, the teaching situation in which a group of students and a teacher exchange views and stimulate one another toward clearer understanding can contribute greatly to the growth of such habits of reflection¹⁵⁶ .

¹⁵⁴ Ibid, p.141

¹⁵⁵ Ibid, p.143-144.

¹⁵⁶ Ibid ,p.160.

Taking the aforementioned words into consideration, one can say that the emotional reactions of students during the literary experience lead them to develop rational understanding of the text. Rosenblatt (1995) gives an example of students 'emotional reactions and conflicts while reading Ibsen's A Doll House. Each student reacts in a different way from the other but the common point is that most of them react emotionally to the woman's behaviours as if they are experiencing a real life situation. Such literary experience develops emotional conflicts on the inner part of the individual. The teacher's role, in such teaching situations is to « ... help them maintain that personal sense of the work and yet react to it in rational terms»¹⁵⁷.

To develop rational understanding, critical objectivity and aesthetic attitude, students must be trained to understand the drives and motives of actions and behaviours before making judgments. To explain, understanding the motives of behaviours must be a prelude to making judgments as it is put by Rosenblatt (1995):

Instead of simply approving or condemning, one might seek to understand. Instead of being based on fixed rules of conduct unconditionally applied to all under all circumstances, judgment should be passed only after the motives of the behavior and the particular circumstances had been understood. One might condemn the act and yet wish to understand what produced it. Moral judgment itself would thus become more human¹⁵⁸.

2. The Reader Response Theory

In the traditional approaches, the text and the author were given prominence at the expense of the reader's role. The reader in the light of this perspective was viewed as an 'invisible reader' as it is described by Louise Rosenblatt (1978) in her famous work '

¹⁵⁷ Ibid,p.170

¹⁵⁸ Ibid,p.172

The reader, the text and the poem : “ Throughout the centuries, it becomes apparent , usually either the book or the author has received major illumination. The reader has tended to remain in shadow, taken for granted, to all intents and purposes invisible”¹⁵⁹.

In a study that lasted twenty five years, Rosenblatt (1978) made an attempt to investigate the active relationship between the text and the reader. Based on the notes she gained from participants during the process of reading, she deduced that:

First of all, each of the readers was active, not a blank tape registering a ready-made message. He was actively involved in building up a poem for himself out of his responses to the text. He had to draw on his past experiences with the verbal symbols. He had to select from the various alternative referents that occurred to him. To do this, he had to find some context within which these referents could be related...There was a kind of shuttling back and forth as one or another synthesizing element – a context, a persona, a level of meaning – suggested himself to him¹⁶⁰.

On the basis of this perspective, a theory that focuses on the primacy of the reader’s role in interpreting literary texts emerged to revise the old sight of reader-text interaction. As it aims at spotting and scaffolding the role of readers while interacting with literary products, the newly emerged theory is known as ‘*The Reader-Response Theory*’.

The reader response theory appears as a reaction against approaches that underestimate the role of the reader in interpreting literary texts and give prominence to the author and the text as well. In Alan Hirvela’s words (1996), the reader response theory «... challenges traditional emphasis on authorial intention in a text, and the text itself, in

¹⁵⁹ Louise M. Rosenblatt, *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work* (Southern Illinois university : The board of Trustees,1978),p.1

¹⁶⁰ Ibid,p.10

assigning supremacy to the interpretation of texts, asserting instead that the reader plays at least an equal role in the interpretative process¹⁶¹ ».

Advocates of the reader response theory see the reader as having an active role in interpreting literary texts and the text remains meaningless unless the reader interacts and interprets it. The reader response theorists argue for « ...the need to consider the responses of actual readers creating their own unique meaning »¹⁶². To spot the light on the role of the reader in interpreting literary texts, Alan Hirvela (1996) adds :

...reader-response theory focuses on championing the reader's role as an active participant in the creation of meaning while reading a text, and describing the intricacies of the reader's involvement with the text. Depending on the degree to which the reader is seen in relation to the text, these descriptions will vary¹⁶³.

In explaining the literary experience, Rosenblatt (1995) claims that any literary work remains just as an ink on paper until the reader transacts with the text. In Rosenblatt's words:

A novel or poem or play remains merely inkspots on paper until a reader transforms them into a set of meaningful symbols. The literary work exists in the live circuit set up between reader and text: the reader infuses intellectual and emotional meanings into the pattern of verbal symbols, and those symbols channel his thoughts and feelings. Out of this complex process emerges a more or less organized imaginative experience¹⁶⁴.

Taking clues from M.H. Abrams 'triangle that highlights the relationship between

¹⁶¹ Alan Hirvela, « Reader-response theory and ELT », *ELT Journal* 50, no.2 (1996) :128.

¹⁶² Beach Richard, Introduction, *A Teacher's Introduction to Reader-Response Theories* (Illinois : National Council of Teachers of English, 1995), p.16.

¹⁶³ Ibid, p.128.

¹⁶⁴ Louise. Rosenblatt , *Literature as Exploration* (New York : The Modern Language Association of America ,1995)P.31

reader, author, and text , Terry Eagleton explains that the modern literary theory develops over three main stages : firstly , during Romanticism , the central concern of critics is to relate literary interpretation to author’s life and intentions. Secondly, the formalist approach, New Criticism, focuses exclusively on the text, i.e. new critics see that the meaning of the literary text resides within the text itself and not dependent on its relation to the author ‘s life .They claim that a literary text is an independent object of its author, its readers and the historical period in which it is written. Finally, as a reaction to New Criticism, which underestimates the role of the reader in literary interpretation, reader response criticism comes into existence. Reader response critics, thus, relegates the role of the reader¹⁶⁵.

The different views of the reader response theorists result in five perspectives that explain differently the reader- text –context transaction. Each provides a different description of how the reader transacts with the text and the historical cultural context.

The following chart provides an illustration of the focus of each perspective:

¹⁶⁵ BeachRichard, Introduction. A Teacher's
Introduction to Reader-Response
Theories(Illinois :National Council of Teachers of English,1995),p.1.

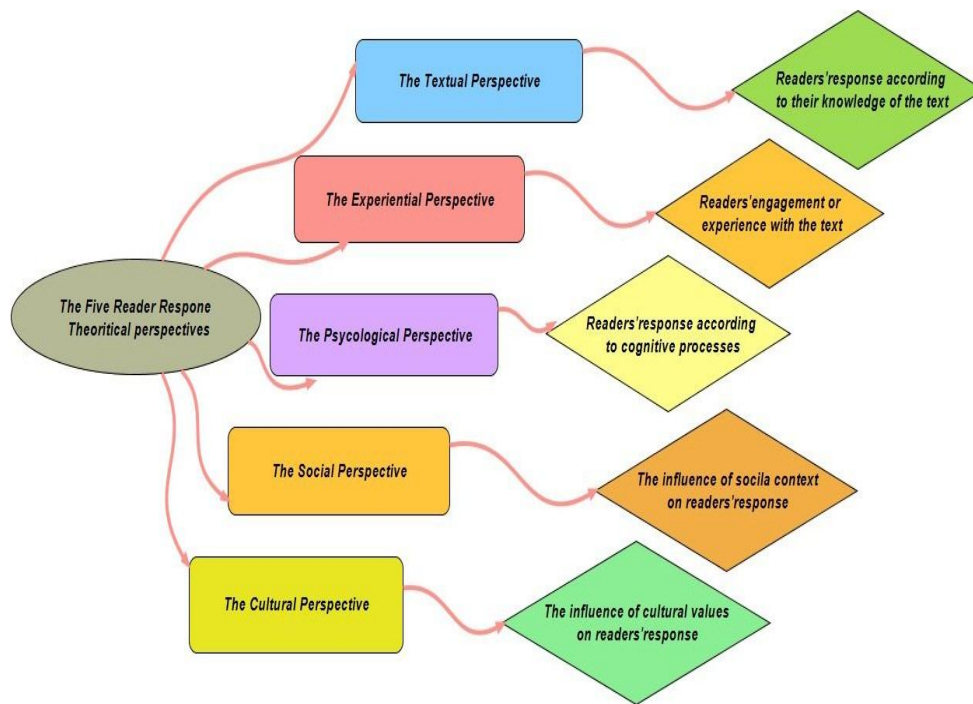


Figure 14: The Five Reader Response Theoretical Perspectives

While textual theories of response investigate how readers use their knowledge of genre conventions to respond to a specific text, experiential theorists' interest is on how readers engage in reading literary texts personally. Richard Beach (1995) refers to Emily Dickson's words to summarize what experiential theories refer to: "If I read a book and it makes my whole body so cold no fire can ever warm me, I know that it is poetry. If I feel physically as if the top of my head were taken off, I know that it is poetry"¹⁶⁶. Central to experiential theories of response is *Louise Rosenblatt* whose famous book is *Literature as Exploration* (1938). Social theorists aim at investigating how social context shapes literary interpretation. Psychological theories study the cognitive processes that are involved during the process of interpretation. Cultural theories stress the importance of reading formations and subject positions in interpreting literary texts.

¹⁶⁶ Quoted in Beach Richard, *A Teacher's Introduction to Reader-Response Theories*(Illinois :National Councilof Teachers of English,1995).p.49

Although reader response theorists may differ in their perspectives towards text/reader interaction, they agree on the fact that the reader is a necessary component in literary interpretation as well as they claim that readers participate actively in producing meaning, presented by literary texts, rather than consuming it passively. The literary text, in view of reader response theorists, is not a physical object but an event that occurs within the reader.

3. Theoretical Perspectives of Response

3.1. Textual Theories of Response

The textual perspective defenders put focus on how readers' knowledge of the text and language may affect their reading experience. Theorists of the textual perspective claim that "... the meaning was now perceived to be constituted by the transaction between the knowledgeable reader and the text"¹⁶⁷. According to the textual perspective, readers use their knowledge of the text to infer the meaning behind the literal level of words. Using Beach's words, « Readers acquire a tacit, "knowing-how" knowledge of these conventions from years of reading certain types of texts. Having read hundreds of mystery stories, they intuitively know, along with the detective hero, how to sort out clues and spot red herrings»¹⁶⁸.

3.2. Experiential Theories of Response

To summarize the main tenets of the experiential perspective, we can use Louise Rosenblatt's words as a reference:

The special meanings and, more particularly, the submerged associations that these words and images have for the individual reader will largely determine what the work communicates to him. The reader brings to the work personality traits, memories of past events, present needs and preoccupations, a particular mood of the moment, and a particular physical

¹⁶⁷ Beach Richard, A Teacher's Introduction to Reader-Response Theories(Illinois :National Council of Teachers of English,1995.p.17.

¹⁶⁸ Ibid, p.20-21.

condition. These and many other elements in a never-to-be-duplicated combination¹⁶⁹.

Taking the aforementioned words into account, one can say that defenders of this perspective attribute readers' reactions and responses to their own experience. Different aspects from the personality of the reader may affect and identify his/her response. In her book *'The Reader the Text, the Poem'*, Rosenblatt (1978) draws a distinction between two modes of responding: The efferent mode and the aesthetic mode. Reading a given text in an efferent way means that readers « ...are driven by specific pragmatic needs to acquire information; they simply want to comprehend what the text is saying »¹⁷⁰. An aesthetic mode of reading, on the other hand, means that readers « ... respond according to their own unique lived-through experience or engagement with a text »¹⁷¹. Using Rosenblatt's words:

...reading activity occupies a continuum between aesthetic and efferent stances. At the extreme efferent end of the continuum, the reader is disengaged from personal and qualitative response; the reader focuses on retaining information and concepts after the experience of reading. On the aesthetic end of the continuum, the reader's attention is focused on the reading event itself, invoking primarily personal and qualitative response¹⁷².

Teachers' activities and instructions of teaching lead students to focus their attention on efferent mode of experiencing literary texts. Teachers often use short answer, multiple choice questions or activities about mere recall of information. Consequently, readers are enhanced to read just to acquire information and get facts neglecting the other aspects of literary texts¹⁷³.

¹⁶⁹ Quoted in, Beach Richard, *A Teacher's Introduction to Reader-Response Theories* (Illinois : National Council of Teachers of English, 1995).p.50

¹⁷⁰ Beach Richard, *A Teacher's Introduction to Reader-Response Theories* (Illinois : National Council of Teachers of English, 1995).p.50

¹⁷¹ *Ibid*,p.50

¹⁷² Cited in, Philip M. Anderson and Gregory Rubano , *Enhancing Aesthetic Reading and Response*. Urbana : National Council of Teachers of English, 1991.p.14.

¹⁷³ Beach Richard, *A Teacher's Introduction to Reader-Response Theories* (Illinois:National Council of Teachers of English, 1995).p.50-51

3.2.1. The Different Response Processes

Based on Rosenblatt's transactional theory, theorists identify a set of response processes.

The following diagram delineates the tenets of each process:

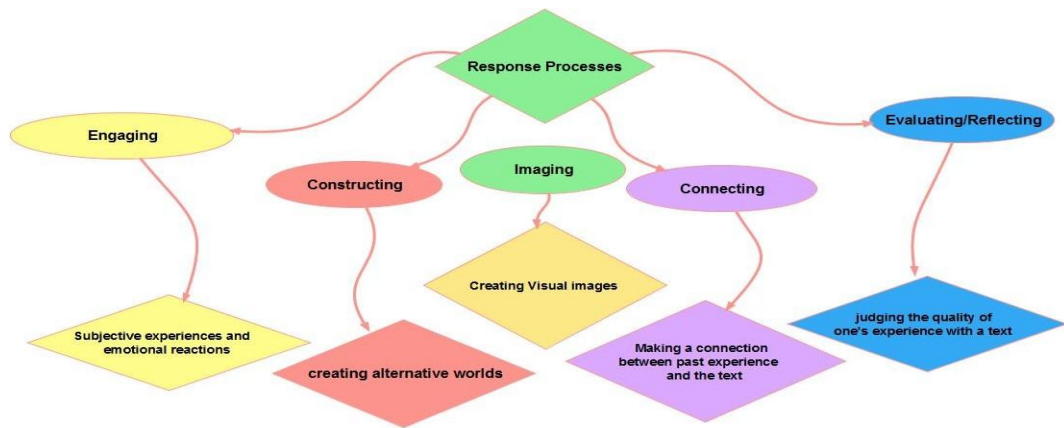


Figure 15: Response Processes

- **Engaging:** The process of engaging indicates that readers respond according to their emotional engagement and involvement in the story. Central to this perspective is David Bleich who defends the concept of ‘subjective criticism’. Bleich’s subjective criticism comes as a reaction to the new critical orientation that describes the text-reader transaction as objective screening out emotional reactions of readers. Rejecting the claim of ‘affective fallacy’ , Bleich argues that emotional response develops cognitive understanding¹⁷⁴. To describe the emotional response of students in classrooms , Bleich offers ‘the subjective paradigm’ . Beach describes that paradigm as an inner dialogue through which students share their private experience with others :

Readers enter into an inner dialogue between their experience with the text and their own conceptual framework, creating a dialectical tension between private experiences and shared public knowledge which leads to a change in perceptions. This dialectical negotiation occurs best with others. Students

¹⁷⁴ Ibid.p.52-53

proffer response statements, thereby trans-forming private experience into shared, collectively negotiated knowl-edge¹⁷⁵.

Teaching literary courses for first year students for three years at the university Abbes Laghrour Khenchela , we witness that students show more understanding of the themes of literary texts and motivation to understand the details of the story when we encourage them to share their private experience with the text and express their emotional involvement. This experience suits Beach's description of Bleich's stance:

... Bleich's argument for the value of publicly sharing emotional responses is much needed in classrooms in which students rarely discuss their subjective experiences (...) Bleich's argument implies the need to attend to the unique here-and-now students' classroom responses rather than the teacher's interpretive agenda. It implies slowing down the pace of the classroom to give students time to express their responses and to savor students' mo-mentary, spontaneous responses¹⁷⁶.

- ***Constructing***

In reading literary texts, readers tend to create or construct an imagined world of the text. Judith Langer (1990) refers to this process using the concept 'The process of Envisionment'. In his article 'Understanding Literature', Langer (1990) describes the main steps involved in the process of envisionment.

- ***Visualizing***

Another process that can be involved in literary experience is visualizing or creating images of characters in the text.

- ***Connecting***

This response process simply refers to the way of « ... connecting past autobiographical

¹⁷⁵ Ibid,p.53

¹⁷⁶ Ibid,p.53

experiences or previous reading to a current text »¹⁷⁷. In taking past events or experiences into account, students may find different ways to interpret the text . Beach (1995) explains « In elaborating on the details of actions or events in their experiences, they begin to explore their own attitudes about those experiences, often in terms of the character's perspective. They then use their recalled attitudes to reflect on the text»¹⁷⁸.

3.3. Cultural Theories of Response

Readers, in the view of this perspective, respond according to ‘the subject positions’¹⁷⁹ acquired from cultural socialization. Saying it in different words, each individual has a set of values, attitudes, norms that determine his /her cultural identity. This set of cultural norms identifies the way he/she reacts to reading literary texts which are culturally identified. To support this way of thinking, Beach (1995) adds « readers' cultural practices of identifying with a character reflect their cultural attitudes and values of certain groups»¹⁸⁰.

Reading formations are defined as « ...those acquired ideological stances that constitute certain subject positions or desired ways of responding »¹⁸¹. That is to say, these acquired formations or subject positions position the reader within his social, cultural or historical community. Readers respond according to the prior knowledge acquired from the different communities mentioned before.

Despite the fact that individuals are socialized into their cultural communities, that does not mean that they are totally dependent on these reading formations. In contrast, within such subject positions, they acquire also some ‘resisting norms’ that enable them to have a negative or positive attitude towards a certain ideology. Beach (1995) argues « At the same time, readers are not simply cultural dupes who passively acquire reading

¹⁷⁷ Ibid,p.64.

¹⁷⁸ Ibid,p.64.

¹⁷⁹ Ibid, p.125.

¹⁸⁰ Ibid, p.126

¹⁸¹ Ibid,p.129.

formations. As members of cultures constituted by inner contradictions, they ultimately acquire the cultural practice of resisting norms. From experiencing gender or class perspectives, students learn to resist traditional beliefs through exploring new and alternative sensibilities»¹⁸².

Responding is defined as an act of resisting old subjectivities and trying to redefine traditional roles to create new sensibilities. Also, the way readers respond is shaped by the cultural membership. Using Beach's words : « ... students' responses reflect and display their negotiated membership in a number of different social groups... Readers act out these cultural practices through their responses in ways that define their cultural identity¹⁸³ ».

Literary critics and teachers may have an influence on students' responses. Beach (1995) explicates that « Teachers often provided various response strategies that served to encourage positive response to "good" literature and discouraged involvement with texts viewed as corrupting»¹⁸⁴. Also, the way critics review texts may determine readers' act of responding: « Readers' responses are also influenced by their perceptions of the literary reputation of texts, which, in turn, are shaped by the critics' prevailing attitudes during certain periods »¹⁸⁵.

Being aware of the historical and cultural context of the text may interfere in shaping students' readings formations: « Students may better understand the ways in which their own reading formations shape their responses in contemporary forums or cultures by examining the historical reading formations operating for the particular text they are studying »¹⁸⁶. Consequently, students need to be aware of the cultural perspectives

¹⁸² Ibid,p.132.

¹⁸³ Ibid,p.133

¹⁸⁴ Ibid,p.137-138.

¹⁸⁵ Ibid,p.137

¹⁸⁶ Ibid,p.136

dominating the period of the narrative.

3.3. Psychological Perspective

Psychological theoretical perspective of response is very helpful for teachers as they provide them with different lenses to interpret and understand readers' responses. Beach (1995) explains: « Developmental psychological theories can help teachers appreciate the profound differences between their own cognitive, social, and moral development level and that of their students. For example, a teacher may expect a sixth-grade student to respond in an interpretive mode, when in fact, the student at that grade level typically prefers to respond primarily with engagement or descriptive responses¹⁸⁷.

Identifying a model for the development of responses, Appleyard outlines five roles of readers as they are illustrated in the following chart :

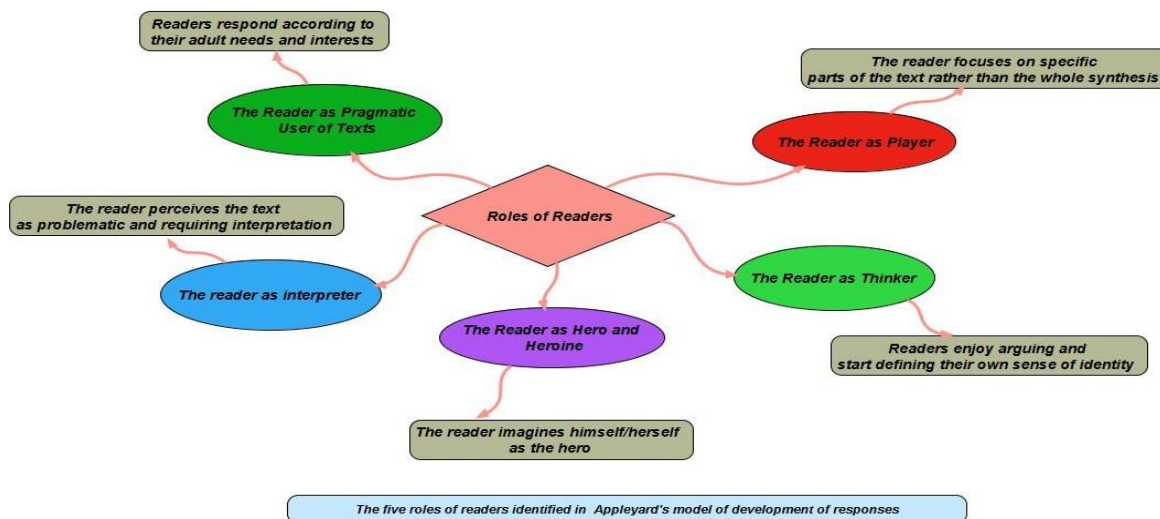


Figure 16: Readers' Roles

Based on the psychological perspective of response, readers' reactions differ according to their cognitive development « ... While fourth and sixth graders respond at a more literal level, eighth graders respond at a more interpretive level. »¹⁸⁸ Also, students' reactions are shaped by their level of moral reasoning. Lawrence Kohlberg identifies three levels of moral

¹⁸⁷ Ibid, p.71.

¹⁸⁸ Ibid, p.76.

reasoning as they are displayed in the following diagram :

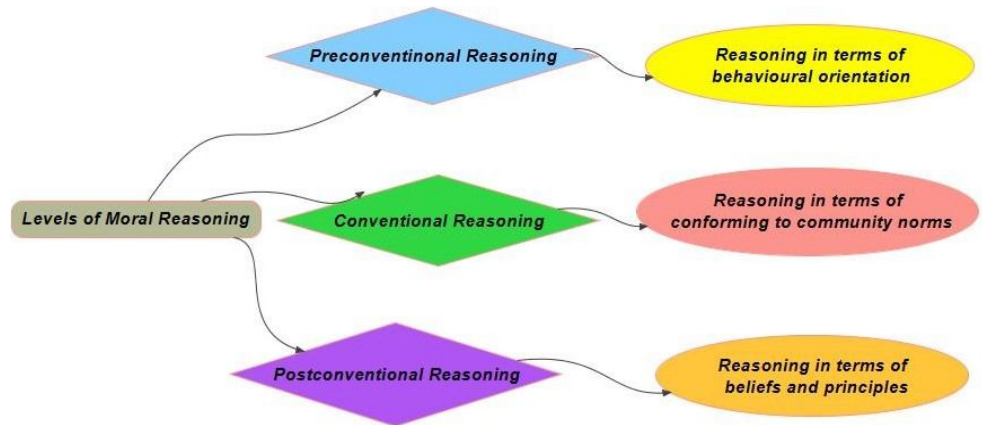


Figure 17: Moral Reasoning

In addition to cognitive development and moral reasoning, students ‘reactions to texts may differ in terms of intellectual development. This can be supported using Beach’s words « Students' willingness to express their ideas and opinions about texts reflects their level of intellectual development- their attitudes toward knowledge and truth »¹⁸⁹. William Perry identifies many positions of intellectual development. He explains that each student reacts differently to texts because each one has a different level of intellectual development. He identifies three positions of intellectual development as they are shown in the following c

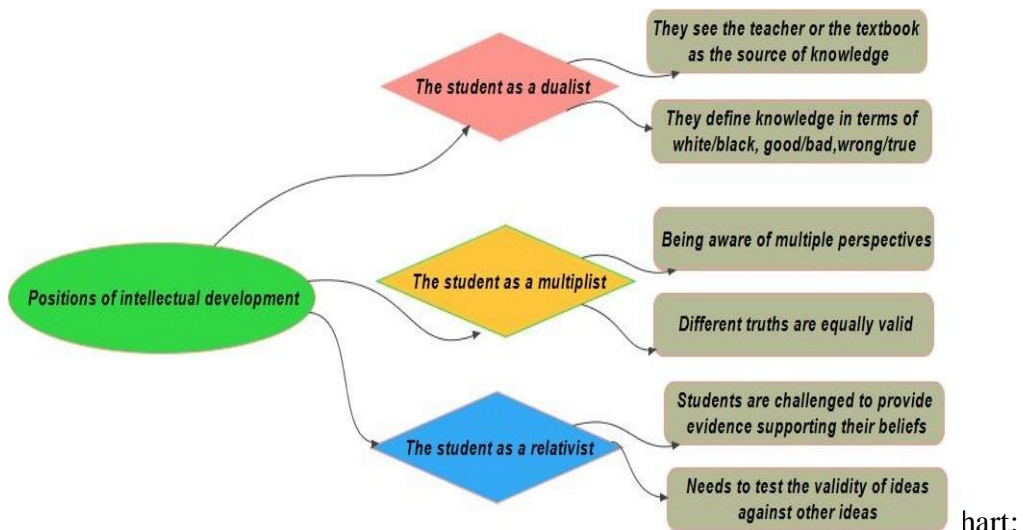


Figure 18: Intellectual development

¹⁸⁹ Ibid , p.80.

3.4. The Social Perspective of Response

This theoretical perspective supports the claim that readers' responses may be affected by social roles and conventions. This means that the social context shapes reader/text transaction. Central to the social perspective of response is the Dialogical Theory. The dialogic theorist, Mikhail Bakhtin claims that each utterance has two levels of dialogue an internal level and an external one:

At an internal level, a person constructs an intrapersonal dialogue that takes into account the potential external dialogue. The meaning of this internal dialogue is intimately related to the social and ideological meanings of the external social context. In responding to writers' utterances, readers create their own internal dialogue by incorporating the writers' utterances with their own. These internal dialogues: then surface in the reader's own external¹⁹⁰ .

The dialogical theory makes a distinction between two perspectives of responding to literature: a monologic perspective and dialogic perspective. Taking a monologic perspective of reading means that readers have just one fixed meaning of what they read. In contrast, the dialogic perspective indicates multiple conflicting perspectives of meanings. After conducting a study to examine students' responses, Beach (1995) deduced that students who adopt a dialogic perspective « ...consistently examined tensions and contradictions in both their story writing and responses. They frequently challenged institutional norms, entertaining optional explanations or interpretations »¹⁹¹

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¹⁹⁰ Ibid,p.111.

¹⁹¹ Ibid,p.113.

4. The Reader/Text Transaction and the Literary Experience According to Louise. Rosenblatt

The transactional theory of Louise Rosenblatt is one of the most famous theories that defend the active role of the reader in interacting with the text. In her well known book '*Literature as Exploration*' (1995), she explains that many factors may interfere in the process of reader/text transaction. One of these different factors that may influence the literary experience is past experience as it is clarified in Rosenblatt's words : « It is easy to observe how the beginning reader draws on past experience of life and language to elicit meaning from the printed words, and it is possible to see how through these words he reorganizes past experience to attain new understanding»¹⁹².

Rosenblatt (1995) makes a distinction between reading in the past and reading nowadays. According to her:

In the past, reading has too often been thought of as an interaction, the printed page impressing its meaning on the reader's mind or the reader extracting the meaning embedded in the text. Actually, reading is a constructive, selective process over time in a particular context. The relation between reader and signs on the page proceeds in a to-and-fro spiral, in which each is continually being affected by what the other has contributed.¹⁹³

In reading literary texts, the reader cannot ignore the role of aesthetic and social factors in ensuring full understanding of the various layers of meanings embedded in literary products. If we try to make the student ignore the crucial value of such factors, we « ... cripple him for a fruitful understanding of what literature offers... »¹⁹⁴

¹⁹² Louise. Rosenblatt, *Literature as Exploration* (New York : the Modern Language Association of America, 1995).P.32

¹⁹³ Ibid, P.32

¹⁹⁴ Ibid,P.35

In transacting with literary texts, the individual reader involves into such interaction many elements as they are identified by Rosenblatt (1995) :

What, then, happens in the reading of a literary work? The reader, drawing on past linguistic and life experience, links the signs on the page with certain words, certain concepts, certain sensuous experiences, certain images of things, people, actions, and scenes. The special meanings and, more particularly, the submerged associations that these words and images have for the individual reader will largely determine what the work communicates to *him*. The reader brings to the work personality traits, memories of past events, present needs and preoccupations, a particular mood of the moment, and a particular physical condition. These and many other elements in a never-to-be-duplicated combination determine his interfusion with the peculiar contribution of the text¹⁹⁵.

Literature is not necessary a task of acquiring knowledge, it is more importantly an activity of getting life experience. Through experiencing characters' lives and problems, the reader may find himself/herself fulfilling some satisfactions that are derived from his/her own needs. So, readers' responses are related to their emotional needs, personality traits and past events as it is explained in Rosenblatt's words:

An intense response to a work will have its roots in capacities and experiences already present in the personality and mind of the reader. This principle is an important one to remember in the selection of literary materials to be presented to students. It is not enough merely to think of what the student *ought* to read. Choices must reflect a sense of the possible links between these materials and the student's past

¹⁹⁵ Ibid,P.35

experience and present level of emotional maturity¹⁹⁶.

Rosenblatt (1995) rejects the idea of reader's passivity. She strongly agrees that the reader has an active role in responding to literary texts :

The reader's role, we recall, is an active, not a passive, one. The artist using the medium of words must, like other artists, make his appeal primarily to the senses if his desire is to reach the secret spring of responsive emotions. Unable to tangibly represent objects, the writer must select significant images that will stimulate his reader to undertake the process of sensuous and intellectual re-creation. The greater the reader's ability to respond to the stimulus of the word and the greater his capacity to savor all that words can signify of rhythm, sound, and image, the more fully will he be emotionally and intellectually able to participate in the literary work as a whole. In return, literature will help the reader sharpen further his alertness to the sensuous quality of experience. Such training is extremely necessary in our society, geared as it is toward a neglect of the quality of the means in an obsession with practical ends¹⁹⁷.

5. Responding to Literature and Reflective Thinking

Rosenblatt (1995) argues for the close link between emotional response and reflective thinking. She claims that the literary experience entails emotional reactions which by itself push the reader to reflect on issues and problems in the literary product. Because of the fact that emotion and reason are interrelated, students must be encouraged to manage their emotions during the literary experience rather than working to repress them. Using Rosenblatt's words :

¹⁹⁶ Ibid, P.43

¹⁹⁷ Ibid, P.48

The literary experience may provide the emotional tension and conflicting attitudes out of which spring the kind of thinking that can later be assimilated into actual behavior. The emotional character of the student's response to literature offers an opportunity to develop the ability *to think rationally within an emotionally colored context* . Furthermore, the teaching situation in which a group of students and a teacher exchange views and stimulate one another toward clearer understanding can contribute greatly to the growth of such habits of reflection¹⁹⁸ .

The teaching process is restricted to providing students with cultural knowledge and social traditions neglecting the role of literature in developing critical thinking and reflective reasoning:

The teaching of literature is often misunderstood. Too often it is considered a way to indoctrinate students into the cultural knowledge, good taste, and elitist traditions of our society, neglecting the role of literature in the development of the sharp and critical mind¹⁹⁹ .

Judith A. Langer (1990) attempts to develop a reader based theory with a view to know how literature can help in understanding and in developing sharp critical minds. In doing so, he suggests that reading follows the process of 'envisionment-building'. This means that reading is not fixed, rather reading can be changed over time and through discussion²⁰⁰ . The process of envisionment is viewed as:

...the understanding a reader has about a text- what the reader understands at a particular point in time, the questions she has, as well as her hunches about how the piece will unfold. Envisionments

¹⁹⁸ Ibid, P.168

¹⁹⁹ Judith A. Langer, « Understanding Literature », *Language Arts* 67, No. 8 (1990),p. 812.

²⁰⁰ Ibid,p.812.

develop as the reading progresses. Some information is no longer important, some is added, and some is changed. What readers come away with at the end of the reading, I call the final envisionment. This includes what they understand, what they don't, and the questions they still have. The final envisionment is also subject to change with time, as the result of conversations with others, the reading of other works, or pondering and reflection²⁰¹.

In many studies, Langer (1990) tries to examine the process of meaning-making while reading literary products. In doing so, he wants to examine how students think during the reading process. He describes the meaning-making process as involving four stances. These stances outline the different points of interaction between the reader and the text. The following chart illustrates the four stances of interpretation suggested by Langer :

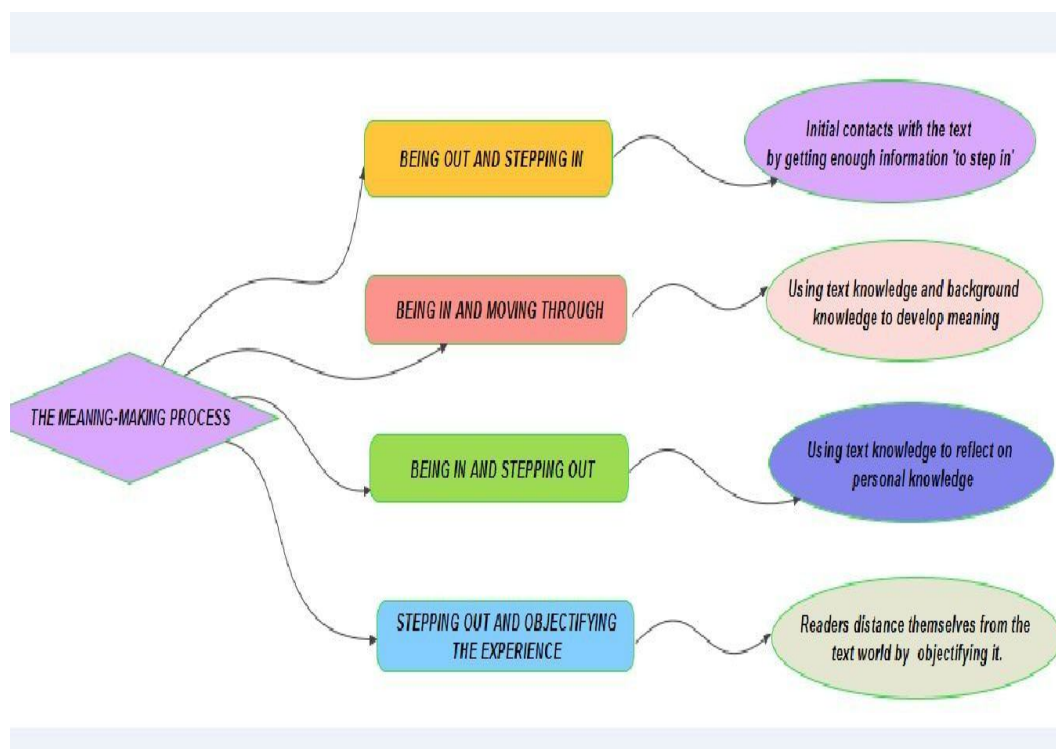


Figure 19: The meaning-making process

The meaning making process, according to Langer, involves ‘stepping in’ which means

²⁰¹ Ibid,p.812.

that the reader uses prior knowledge and other features about the text to make initial contact with the text. Then, he uses the knowledge acquired about the text and background information to start developing meaning. After that, he uses the text world to reflect on personal life. Finally, he starts reflecting about the experience by relating the text to other texts²⁰².

Langer (1990) displays the crucial value of the environment building in raising critical thinking on the part of students. He says :

They are meant to remind us that beginning a discussion with an open-ended question that taps powerful way to invite students to be thinkers. If received interpretations and critical analyses are discussed at all, it is best to hold them until the students have had ample time to ponder their own interpretations - using their own to consider the new²⁰³.

Recent studies, according to Langer, demonstrate that most teachers in teaching contexts downplay the importance of the four stances of interpretations to develop critical readers. Literature is taught in an informative manner through which teachers build their interest around one point that is the correct answer that is restricted to one possibility of interpretation depriving learners from extending their horizon of understanding²⁰⁴.

With a group of teachers, Langer makes a research through which he tests the validity of using open ended questions as 'thought tapers' to push students to develop many possibilities of understanding and critical evaluation about literary texts. The fruit of such research are a set of guidelines that tend to lead students to go beyond initial understanding²⁰⁵. Possibilities of instructions suggested by the researchers are

²⁰² Ibid,813

²⁰³ Ibid, p.816

²⁰⁴ Ibid, p.815

²⁰⁵ Ibid, p.815

exemplified through this chart :

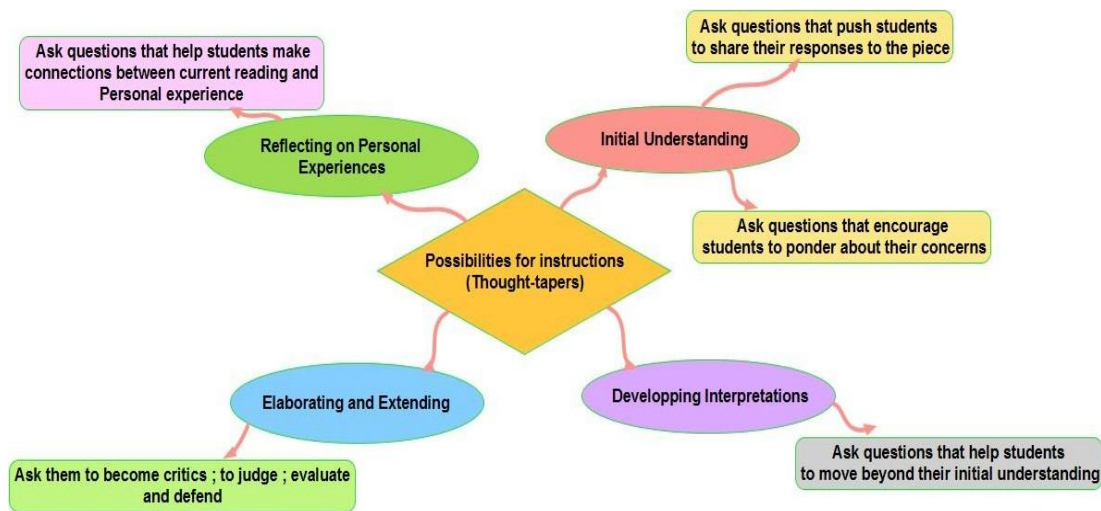


Figure 20: Enhancing Critical evaluation through classroom instructions

6. The Relationship Between the Reader and the Text

In an attempt to explain the kind of relationship between the reader and the text , Langer claims that :

...the text cannot be ignored in its contribution to the reader's meaning; although the reader's purpose plays a major role in how the meaning is orchestrated, the text itself influences the reading. Texts function semiotically, providing an array of signs and guideposts to evoke ideas and images which are helpful in signaling and underscoring particular ideas that are important to the reader's construal of a particular piece - texts follow conventions that are helpful in arousing readers' thoughts in ways that go beyond what words alone can do²⁰⁶.

That is to say, although the reader occupies the first position in the meaning-making process, the text also contributes by providing the reader with certain signs and images

²⁰⁶ Ibid,p.232.

that tend to evoke some ideas and thoughts on the reader. To explain more this relationship, Langer (1990) refers to two types of reading; 'reading for literary vs. non-literary purposes'.

The reader and the text are interrelated socially because the reader's perception of the text shapes his orientation towards reading and understanding. To explain, the way the reader interacts with the text depends on his perception of that text. If readers orient themselves to read the text for literary purposes, « ...they are drawn into the text, leaving the everyday world behind. They seek to identify the genre from the moment reading begins, and these early hypotheses, although subject to change, help shape how they read and the meanings they create».²⁰⁷

The stances of interpretation, also, play a role in determining the reader/text relationship:

...as the readers developed their meanings across time, their stances (the ways in which they related to the text) changed, with each stance adding a somewhat different dimension to the readers' understanding of the entire piece. These stances were recursive rather than linear (they had the potential to recur at any point in the reading) and were a function of varying reader/text relationships²⁰⁸.

In the first stance 'being out and stepping in « ...readers sometimes also noted the genre, the form, or the style of the piece - any feature of the text that might help them re-late the text to what they already knew».²⁰⁹ This stance of the meaning-making process represents the relationship between the reader and the text as a distant one. The reader, at this level, doesn't immerse himself within the text yet. He tries to get enough information about text knowledge to be able to step in and create a context of his understanding of what is narrated in the text. The second step 'being in and moving

²⁰⁷ Ibid,p.232.

²⁰⁸ Ibid,p.237

²⁰⁹ Ibid,p.239

through an envisionment', the reader related text- knowledge to his personal knowledge to evolve understanding. In the third stance 'Stepping Back and Rethinking What One Knows', readers « ...encounter many situations in which the world of the text causes them to rethink their prior knowledge and experiences ». ²¹⁰So , the text also affects the production of meaning by providing readers with signs and clues that push them to reflect upon their personal lives .This is an example that illustrates how text knowledge causes the reader to rethink his past experience. This example is taken from a study conducted by Langer to elicit participants 'reactions towards reading literary VS informative texts:

Mr. Ramirez saw the long table, laid with clean white linen, and set with a platter, cool shining glasses, a water pitcher with ice cubes float- ing inside it, and a bowl of fresh potato salad, and one of bananas and oranges, cubed and sugared. / don't think I've ever had bananas and oranges cubed. And I don't think I would like sugar on them, but maybe I would. It might be interesting to try²¹¹.

In the fourth stance 'Stepping out and objectifying the experience', readers distance themselves from the text by moving their efforts to evaluating and judging their reading experience. The four stances of the meaning-making process help in clarifying the reader/text relationship.

7. Responding to Literature in FLC

²¹⁰ Ibid,p.244

²¹¹ Ibid,p.244

The genre and the content of literary products may interfere in determining students' responses in reading. June Downey (1929) in her work 'Creative Imagination: Studies in the psychology of literature' identifies three types of responders: The ecstatic, the participator, and the spectator²¹². The differences between the three types of responders are illustrated below:

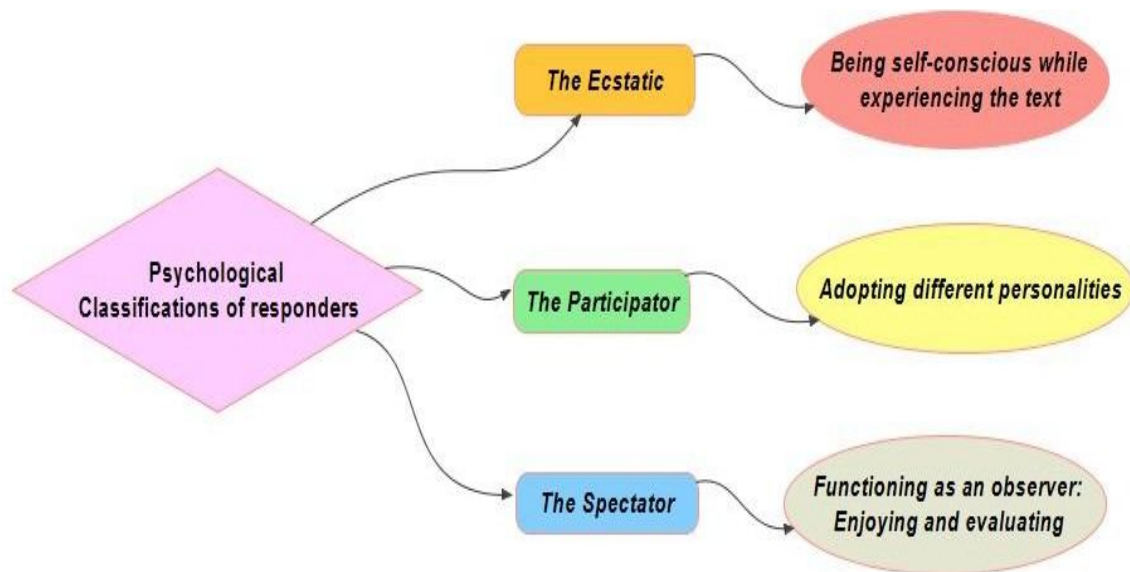


Figure 21: Classification of responders

Most teaching materials in schools, questions and activities tend to promote the efferent reading or reading for gaining information at the expense of enhancing aesthetic response. The literature curriculum lacks questions that evoke creative response and enhance aesthetic experience²¹³. Philip M. Anderson and Gregory Rubano reject the premise that efferent reading is a prerequisite of aesthetic reading. To support their attitude, they give an example from previous studies that prove that children at a younger age respond aesthetically to reading literature.

²¹² Quoted in, James R. Squire, *The Responses of Adolescents While Reading Four Short Stories*(Illinois :National council of Teachers Of English, 1964),p.3

²¹³ Philip M. Anderson and Gregory Rubano , *Enhancing Aesthetic Reading and Response*(Urbana : National Council of Teachers of English, 1991).p.9

Aesthetic stance of reading does not involve readers emotionally only but also cognitively. That is to say, the aesthetic experience helps readers to achieve cognitive understanding :

Actually, most theory and research in creative and aesthetic development emphasize aesthetic rationality or aesthetic cognition. On the other hand, one of the defining factors of this type of cognitive research is that it implicitly accounts for affective response. In other words, the cognitive dimension is studied in the context of the affective²¹⁴.

Reader can approach the literary text either aesthetically or efferently. Rosenblatt(1978) claims that the social physical setting is the main factor that determines the stance of reading,i.e, the school environment, teachers' instructions and activities , and the reading situations identify the way the reader interacts with the text. Consequently, creating a suitable context for enhancing aesthetic response depends on the teacher's responsibility. Educational contexts need to provide suitable environment for enhancing aesthetic reading on the part of students. This can be done through methodological frames and instructions. Teachers are advised to put some instruction in teaching literary courses to push students experience reading texts emotionally and affectively²¹⁵.

Rosenblatt (1978) went further in explaining the role of the teacher in eliminating the efferent stance of reading and asking questions that tend to push students to read aesthetically. Philip M. Anderson and Gregory Rubano (1991) give examples of questions that tend to support the differentstances of reading:

Asking students questions that focus on literal comprehension of a text

²¹⁴ Ibid, p.11

²¹⁵ Ibid, p.12

promotes an efferent stance toward the reading situation. Asking, «What is this type of poem called?" about a Shakespearean sonnet, or "What is the name of the King of Scotland?" does not promote aesthetic reading. But, "Which character in Hamlet did you like to hear speak?" or "What did you see when Ophelia committed suicide?" can promote an aesthetic reading stance. The instructional situation created by the teacher can limit, or even eliminate, the aesthetic transaction. Literature lessons therefore must be framed by the appropriate questions and activities, those that establish an aesthetic stance to the text²¹⁶.

Philip M. Anderson and Gregory Rubano (1991) classifies research on reading and responding to literature into two main categories:

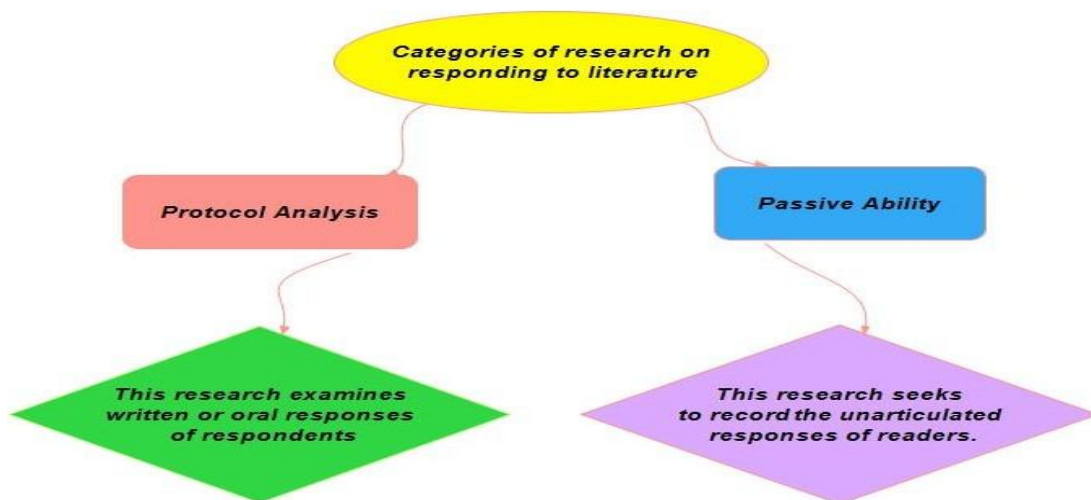


Figure 22 : Categories of Research

Protocol analysis is about researching articulated response of participants through oral or written responses with a view to examine the features of participants ‘reactions towards specific fragments of a text. This type of research started with A .Richards’

²¹⁶ Ibid,p.15

work ‘practical criticism’²¹⁷. Many researchers use protocol analysis in different ways. Some of them consider protocol analysis as a way to investigate, « ...the inner cognitive affective, or psychoanalytic workings of the reader’s mind »²¹⁸. ‘Passive ability’, on the other hand, « ...seeks to evaluate response before it is articulated»²¹⁹.

8. Categories of Students’ response

James R. Squire (1964) defines response as “ ... as the smallest combination of words which conveyed the sense of a single thought”²²⁰. He states that the process of responding develops over the period of reading :

What happens to readers while they read and respond to a short story?
What do they think, feel, or react to at any moment? Studies of response to literature have dealt with reactions obtained at the end of reading after a story or poem is completed. But reader re-actions obtained after a selection instead may conceal as much as they reveal. Final reactions can indicate what students think and feel about a literary selection, but not always how the students came to think and feel in a particular way. And unless teachers develop a greater understanding about how literary interpretations develop, they will continue to be handicapped in trying to help students refine their skills of literary analysis. For the teacher of English, the study of literature must involve not only consideration of the literary work itself but also concern for the way in which students respond to a literary work²²¹.

²¹⁷ Ibid,p.17.

²¹⁸ Ibid,p.18.

²¹⁹ Ibid,p.25

²²⁰ James R. Squire, James R. Squire, *The Responses of Adolescents While Reading Four Short Stories*(Illinois :National council of Teachers of English, 1964)).P.17

²²¹ Ibid, p.1.

In his study *'The Responses of adolescents while Reading Four Short Stories'* that aims to investigate students 'responses while reading four selected short stories, Squire (1964) identifies different categories of responses as they are illustrated below :

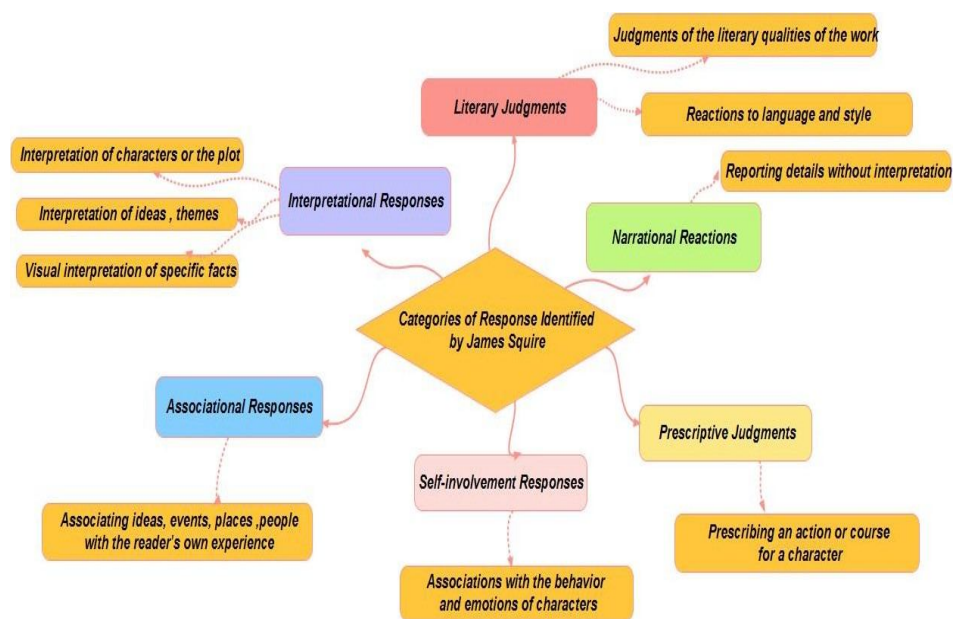


Figure 23: The classification of response categories

In their work *'Elements of Writing About a Literary Work: a Study of Response to Literature'*, Alan C. Purves and Victoria Rippere (1968) identifies another classification of students' responses . This classification is of a significant role to researchers because it provides the methodological frame of content analysis to written responses as Philip M. Anderson and Gregory Rubano claim : « The usefulness of the Purves and Rippere categories is that they provide a frame for content analysis of written protocols »²²² . The elements are applied to the description of written responses of participants over many countries. Using Purves and Rippere's words: « We have found the elements capable of describing the statements, paragraphs, and essays of students, teachers, and critics in the United States, Great Britain, Germany, and Belgium».²²³ Those elements fall under four categories which are clearly illustrated and exemplified below.

²²² Philip M. Anderson and Gregory Rubano , *Enhancing Aesthetic Reading and Response*(Urbana : National Council of Teachers of English, 1991).p.19.

²²³ Alan C. Purves And Victoria Rippere , *Elements of Writing About a Literary Work- -A Study of Response To Literature*(Illinois : National Council of Teachers of English,1968),p.4.

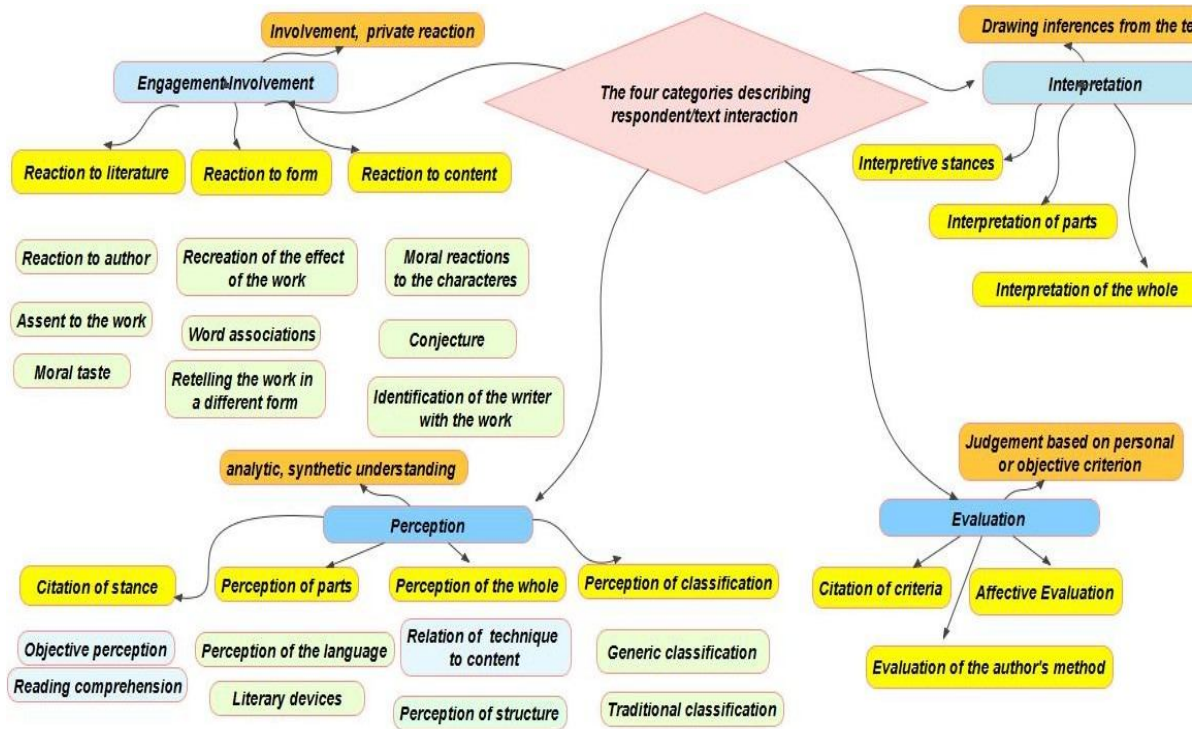


Figure 24 : Response categories

The categories tend to describe the relationship between the respondent and the text:

If one considers the writer or audience and his relationship to the other three traditional "elements" of aesthetic theory the work, the universes of which the work treats, and the artist (including the literary and historical context in which he operates) one can see emerging four general relationships: the direct interacting of writer and work (including much of what hampers that interaction), the writer's viewing of the work and its author as objects, the writer's relating of the universe portrayed in the work to the universe as the writer conceives it to be, and the writer's judging of the work in relation to the artist, the universe, or the writer himself. These four relationships define the categories into which the elements fall²²⁴

²²⁴ Ibid, p.5.6.

Conclusion

Reader response theory provides a new perspective of how to view the reader-text interaction.

The advocates of this theory give primacy to the role of the reader in interpreting literary texts. The reader response theory appears as a reaction against those approaches that underestimate the role of the reader in interpreting literary texts and give prominence to the author and the text as well. Advocates of the reader response theory see the reader as having an active role in interpreting literary texts and the text remains meaningless unless the reader interacts and interprets it.

Chapter Four

The Methodological Framework

Introduction

This chapter provides the methodological framework of the study. It describes the four research techniques employed to collect the required data to answer the research questions. It consists of four main sections which deal respectively with the research design, the instruments of data collection, and the procedures of data collection and methods of data analysis. The first section starts by identifying the research methodology applied in the current study and describing the participants and the setting. The second section describes the data collection tools including: the questionnaire, the interview, the focus group discussion and the response prompt. The third section is devoted to the explanation of the procedures of data collection. The last section explicates the methods of data analysis.

1. Research Design

The current study makes use of the mixed method paradigm to collect and analyze data. We opted for the mixed method research that is viewed as a mixture of both qualitative and quantitative data, with a view to provide a full understanding of the research problem and answer for the research questions. The main instruments of data collection includes a survey answered by participants, response prompt, focus group discussion as well as data collected from interviewing a sample of teachers of literary courses. To gain a deep understanding of students' reactions towards the cultural issues in narratives , we chose the quantitative method to analyze data collected from the survey and the qualitative document analysis to analyze students' written responses, students' oral reactions and teachers 'interviews.

The mixed method research is known as a process that involves mixing or combining quantitative and qualitative data in a single multi-phased study. The crucial value of using this research paradigm lies in building on the strengths of both methods. The mixing process may occur at different steps of research. This may include the methodology of research, the procedures of data collection or the procedures of data analysis. Burke Jhonson and Larry

Christensesn (2014) define the mixed research methodology as:

...a paradigm that systematically combines or mixes ideas from both quantitative and qualitative research ...various authors refer to mixed research as mixed methods research, mixed method research, mixed methodology, multimethod research, methodological pluralism, multiplism.²²⁵

2. Participants and Setting

Our questionnaire is handed to third year students from the department of English at the university Abbes Laghrour Khenchela. Most of students live in Khenchela. All participants are Muslims who speak English as a second language. They speak Arabic as a first language and they have studied English for at least three years as a part of their study. All participants are between the ages of twenty-one to twenty-three and they are both males and females. Third year students represent our study population as they are concerned with reading multicultural literature including This Side of Paradise by S. Fitzgerald , Heart of Darkness by Joseph Conrad, A Farewell to Arms by E. Hemingway and Sons and Lovers by D. H .Lawrence.

3. Instruments of Data Collection

3.1. Questionnaire Design

A questionnaire is defined as "... a written list of questions, the answers to which are recorded by respondents. In a questionnaire respondents read the questions, interpret what is expected and then write down the answers ».²²⁶ The questionnaire represents one of the most reliable tools of collecting and eliciting data from respondents. It provides three types of data: factual,

²²⁵ Burke Jhonson and Larry Christensesn, *Educational Research: Quantitative, Qualitative and Mixed Approaches*(London : Sage publication, 2014),p.633

²²⁶ Ranjit Kumar,*Research Methodology : A Step-By-Step Guide for Beginners*(London, SagePublication,2011),p.138

behavioural and attitudinal data. Factual data provide the researcher with a set of characteristics about the respondents: their age; their religion, their location, etc. Behavioural data inform the research about people’s actions, lifestyle and habits. Attitudinal data are used to exhibit participants ‘opinions, beliefs and thoughts.

Questionnaires are known for two main types of questions: closed-ended questionnaire items and open-ended items. In closed-ended questions, the participant is supplied with a set of ready-made questions that let the respondents with the freedom to write their answers in their own words without providing them with ready-made answers. The type of the research problem decides the type of questionnaire items required in any study.

A set of questions are designed to elicit students’ reactions to a variety of cultural issues in literature classes. The questions are arranged with respect to the cultural content displayed in the four novels. With a view to understand deeply students’ responses and attitudes towards cultural issues in literary texts, the attitude measure is used to shed the light on five main important areas:

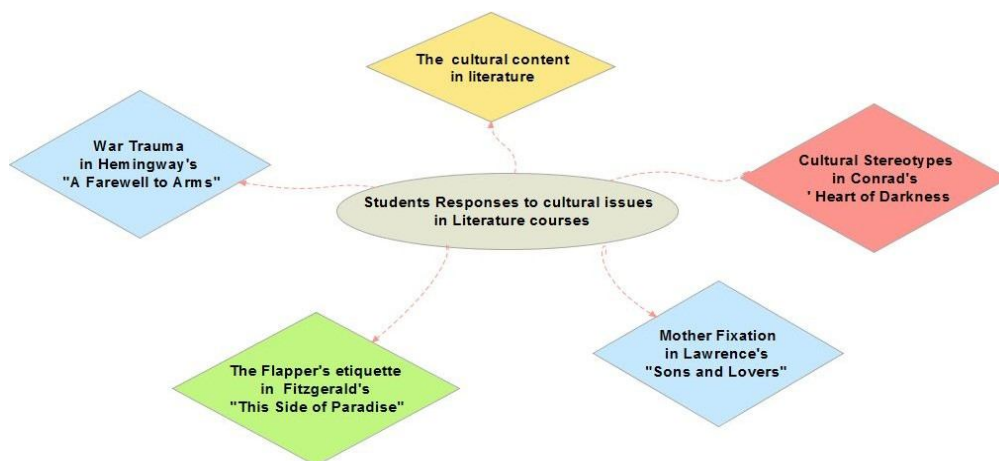


Figure 25: The Questionnaire’s Main Objectives

The attitude measure contains 34 items which are divided into two sections. The first section which is designed to measure participants’ ‘Attitudes towards Culture in readings English

literature' contains 11 items. In designing this section, we follow a four point Likert scale (4= strongly agree, 1 = strongly disagree). Participants are supposed to rate each statement in accordance with what best represents their opinions.

The second section is intended to elicit students' impressions and responses towards cultural conflicts in literary texts. This section Includes 23 items which are grouped under four subsections. Each subsection highlights students' views of a different cultural issue. These items are intended to investigate the way readers interact with reading literary texts.

3.2. Interviews

Interviewing in research is an important research instrument because it gives the researcher a full picture of student- teacher interaction and performance in classroom. Interviews as a method of doing qualitative research is chosen to uncover teachers' different ways of dealing with literary texts with cultural misrepresentation, cultural conflicts and stereotypes. In this case, ten participants are asked to share us their experiences in classrooms and based on this many patterns of meaning are identified and interpreted to find a meaning for the explored phenomenon.

3.3. Response Prompt

To be able to get their primary responses, participants are asked to read the literary text then write down their first impressions and opinions towards the author's ideological stance. They are asked to comment on a number of issues with a view to elicit their impressions, responses, and reactions. After they finish the process of reading, they are asked to answer some open ended questions in order to complement the first part. Asking students to write down their reactions, evidence is obtained to investigate the different types of responses readers may have, and data are collected to shed the light on the experience of readers during the process of encountering cultural clashes in literature. This is considered as a fruitful source to interpret the results and to provide full understanding of the issues raised in the present research.

3.4. Focus Group

Focus group is another research tool that is used to elicit participants' reactions and responses towards a specific explored phenomenon. Ranjit Kumar (2011) defined focus group as « ...a form of strategy in qualitative research in which attitudes, opinions or perceptions towards an issue, product, service or programme are explored through a free and open discussion between members of a group and the researcher »²²⁷. Focus group is defined as a research tool kit that is employed in qualitative research to collect interpretive narrative data. Focus group, as a research technique, involves a group discussion and an interaction between group members. The discussion is guided by a moderator who must select the questions of the discussion carefully. A focus group is perceived as « ... a special type of group in terms of purpose, size, composition, and procedures.

The purpose of conducting a focus group is to better understand how people feel or think about an issue, idea, product, or service. Focus groups are used to gather opinions”²²⁸. The researcher, through using focus group as a research instrument, is prone to investigate, examine, question and probe participants' views and perceptions towards a specific issue. Explicating the nature and the process of focus group, Richard A. Krueger and Mary Anne Casey (2015) add:

And the researcher doesn't do just one focus group. The group discussion is conducted several times with similar types of participants, so the researcher can identify trends and patterns in perceptions. Then, careful and systematic analysis of the discussions provides clues and insights as to how an idea, product, service, or opportunity is perceived by members of the groups²²⁹.

As to the formation of the focus group, the size of participants play a key role in determining

²²⁷ Ranjit Kumar ,Research Methodology A Step-By-Step Guide For Beginners(London :Sage Publication,2011),p.124.

²²⁸ Richard A. Krueger and Mary Anne Casey, Focus Groups A Practical Guide for Applied Research(London: Sage Publication,2015),p.26.

²²⁹ Ibid,p.26

the quality of the research. The size of the focus group « ... should be neither too large nor too small as this can impede upon the extent and quality of the discussion. Approximately eight to ten people are the optimal number for such discussion groups»²³⁰. We sum up the features of the focus group in research via this chart :

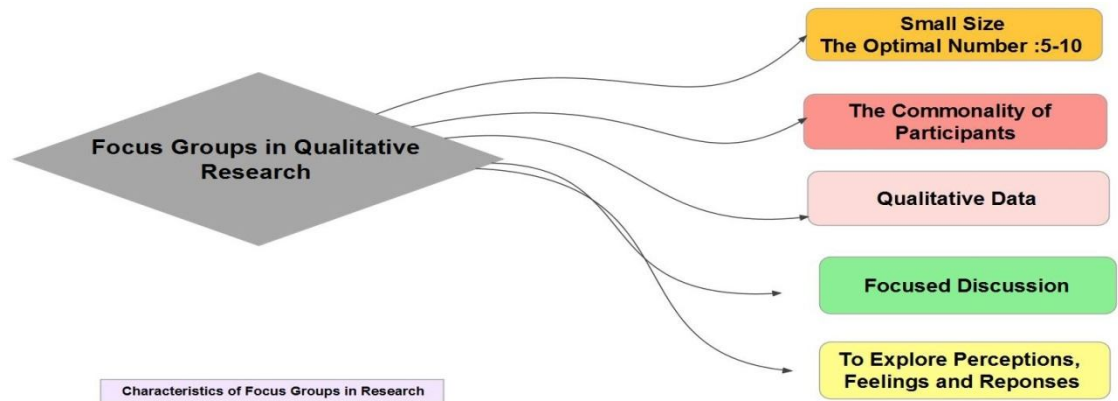


Figure 26: Characteristics of focus group in research

The questions of the focus group discussion of the first novel Heart of Darkness covers many an aspect as it is exhibited through the following table:

| <i>Novel</i> | <i>Focus Group Discussion Questions</i> |
|--------------|---|
| | <ul style="list-style-type: none"> • Describe your response(s) when you read about the description of the Africans in HD in classroom. How do you deal with these new situations and encounters? • Do You feel anxious in reading about the sufferance of the Congolese characters under the British control in the novel ? Clarify • What is your reaction to the language used in describing the African people in Conrad’s novel (black shadows, dark things, snags, inhuman) |

²³⁰ Ibid,p.124.

| | |
|--|--|
| <p>HEART OF DARKNESS BY JOSEPH CONRAD</p> | <ul style="list-style-type: none"> • Would you have married the black mistress if you were Kurtz? • What would you do if you were in Marlow’s place? • Do you agree with Marlow when he said about the Africans « They were men one could work with, and I am grateful to them? And, after all, they did not eat each other before my face » • Do you think that Marlow is racist or anti-racist ? • Is Joseph Conrad honest in his projection of the African people as ‘ Cannibals’, ‘Criminals’, ‘enemies’, savages ? • Do the African people howl when they see a new person ? • Do you agree with the description of the Congo river as ‘The Heart of Darkness’? • What has been the most surprising/challenging thing in the novel? How have those surprises/challenges made you feel (physically, emotionally, psychologically)? |
|--|--|

Table 1: Focus group discussion of the stereotypes in Conrad’s Heart of darkness

The questions employed to elicit students’ oral reactions towards trauma in Hemingway’s work are displayed in the following table:

| <i>Novel</i> | <i>Focus Group Discussion Questions</i> |
|--------------|---|
| | <ol style="list-style-type: none"> 1. Describe your response(s) when you read about the sufferance of Henry Frederick during the war in FWA in classroom. 2. Have you been shocked by the death of Catherine and her child in |

| | |
|---|--|
| <p style="text-align: center;">A</p> <p><i>Farewell to Arms by EH</i></p> | <p style="text-align: center;">FWA?</p> <p>3. <i>How can you describe Aymo and Passini's death during the bombardment?</i></p> <p>4. How do you find the language used to describe the bloody scenes (the doctors...were red as butchers, sweet smell of blood, his shoulder was smashed, one leg was gone, the bullet...come out under the right eye) in Hemingway's novel ?</p> <p>5. How do you find the language used to describe the war scenes in the novel ?</p> <p>(They usually fired two guns at once, a great amount of artillery, Through the other noise I heard a cough, then came the chuh-chuh-chuh-chuh—then there was a flash, A big shell came in and burst outside in the brickyard, another burst and in the noise you could hear the smaller noise of the brick and dirt raining down, then from all the guns behind us the bombardment started, an explosion that shook the earth again,etc)</p> <p>6. What has been the most surprising/challenging thing in the novel ?How have those surprises/challenges made you feel (physically,emotionally, psychologically)?</p> <p>7. Do you agree with Henry's behaviours when he shot the sergeants who refused to free the vehicle?</p> <p>8. Describe your feelings towards the war scenes in Hemingway's novel :</p> <p>« But they scare me. They all sound as though they came directly for you. There is the boom, then instantly the shriek and burst. What's the use of not being wounded if they scare you to death? »</p> <p>« There were many Austrian guns in the woods on that ridge but only a few</p> |
|---|--|

| | |
|--|---|
| | <p>fired. I watched the sudden round puffs of shrapnel smoke in the sky above a broken farmhouse near where the line was ; soft puffs with a yellow white flash in the centre. You saw the flash, then heard the crack, then saw the smoke ball distort and thin in the wind. »</p> <p>9. Describe your feelings towards the scene of Passini’s death during the Bombardment ?</p> <p>10. Describe your reactions when you read about Aymo’s assassination by the Italian Army?</p> |
|--|---|

Table 2: Focus group discussion of war trauma in Hemingway’s a Farewell to Arms

The focus group discussion questions in table 3 are targeted to understand students’ views of the flapper’s phenomenon in This Side of Paradise:

| <i>Novel</i> | <i>Focus Group Discussion Questions</i> |
|--|--|
| <i>This Side of Paradise by Fitzgerald</i> | <ol style="list-style-type: none"> 1. Describe your response(s) when you read about the flapper’s phenomenon in Fitzgerald’s literary text 2. What was the most shoking thing in the novel? (have you been shocked while reading the novel?) 3. What did you like or dislike about the novel? 4. Was it difficult to communicate with others about Rosaline's behaviours? 5. Do you share Amory’s attitude towards the flapper ? Explain 6. What has been the most surprising/challenging thing in the novel ?How have those surprises/challenges made you feel (physically,emotionally, psychologically)? |

Table 3: Focus group discussion of the flapper’s phenomenon in Fitzgerald’s novel ‘This Side of Paradise’

With a view to investigate students’ reactions towards the theme of mother fixation in

Lawrence’s novel, a set of questions are used as it is shown in the following table:

| <i>Novel</i> | <i>Focus Group Discussion Questions</i> |
|---|--|
| <p><i>Sons and Lovers by D.H.Lawrence</i></p> | <ol style="list-style-type: none"> 1. Describe your response(s) when you read about the abnormal sexual relationship between the son and the mother in Lawrence’s novel. 2. What do you like or dislike about the novel? 3. Do you enjoy reading the novel ? 4. How do you feel in discussing the sexual content of the novel publically ? 5. How do you react to the language used to depict the theme of mother fixation in ‘ Sons and Lovers’ by D.H Lawrence ? 6. Do you feel emotionally disturbed in reading such novels ? Explain. 7. What has been the most surprising/challenging thing in the novel ?How have those surprises/challenges made you feel (physically,emotionally, psychologically)? 8. Are you open to new ideas? That is, when/if you encounter new ways of thinking about Mother-son relationship, for example, how do you respond ? |

Table 4: Focus group discussion of the Oedipus Complex in ‘Sons and Lovers’ by D.H .Lawrence

3. Pilot Study

Prior to the questionnaire administration, we conduct a pilot study on the 16th from April , 2022, to investigate to what extent the questionnaire fits the objectives of the study . A copy is handed to 10% of participants selected from the whole population. Participants are asked to fill in the questionnaire and add their comments as to the

clarity, relevance, and layout. The pilot study aims to display any weaknesses or flaws in the study. It enables us to determine the feasibility of the questionnaire as well as its content validity . Ranjit Kumar (2011) identifies the key points that justify the importance of the piloting process :

Having constructed your research instrument, whether an interview schedule or a questionnaire, it is important that you test it out before using it for actual data collection. Pre-testing a research instrument entails a critical examination of the understanding of each question and its meaning as understood by a respondent. A pre-test should be carried out under actual field conditions on a group of people similar to your study population. The purpose is not to collect data but to identify problems that the potential respondents might have in either understanding or interpreting a question. Your aim is to identify if there are problems in understanding the way a question has been worded, the appropriateness of the meaning it communicates, whether different respondents interpret a question differently, and to establish whether their interpretation is different to what you were trying to convey. If there are problems you need to re-examine the wording to make it clearer and unambiguous²³¹ .

4. Procedures of Data Collection

The data collection procedures consist of handing the survey to students after finishing the reading task of the four novels . The response prompt is given to students to record their responses towards many cultural issues in the text during the process of reading. Doing the response prompt, subjects are guided by many questions to facilitate the process of eliciting their responses as it is shown in Appendix 3. The response prompt is followed by eliciting

²³¹ Ranjit Kumar, *Research Methodology A Step-By-Step Guide For Beginners* (London : Sage Publication,2011),p.150.

student's written responses and reactions. Following the guidelines of a focus group discussion, we choose three groups of students. Each group contains eight participants that are asked to express orally their responses towards the aforementioned cultural issues.

5. *Methods of Data Analysis*

12.4. *Qualitative Data Analysis*

The core of the qualitative content analysis is to organize and divide data into codes and categories. After collecting students' responses through response prompt, focus group discussion and interviewing teachers, the next step involves coding and categorizing data. This means creating units of analysis from the collected data. As a unit of analysis, we have students' responses and stances of reading. To answer the research questions of the study, we categorize data in relation to the main principles and concepts of the reader response theory and culture shock theory. To analyze written responses of participants, we put into practice the methodological frame of the protocol analysis. Data collected from the interviews, the oral reactions and the written responses of students are reviewed many times with a view to raise patterns of students' stances of reading and reactions towards cultural elements in the text..

We follow a three step process in the preliminary organization of the collected notes on the literature-related classroom as it is explained in the following words: « ...the approaches to analysis of qualitative data vary slightly, but we believe they can be described in three stages... (1) organizing and familiarizing, (2) coding and reducing, and (3) interpreting and representing. »²³² Before doing qualitative analysis, the researcher must immerse himself/herself in the data by reading and rereading notes, listening to audiotapes and transcribing data. After being familiarized very well with data, the researcher organizes notes

²³² Donald Ary, Lucy Cheser Jacobs, Christine K. Sorensen, *Introduction to Research in Education*(Canada : Nelson Education,2010)p.481

in a form of a list and this can be done in a variety of ways.

After organizing data, we move to the process of dividing data into codes and categories. This step forms the core of the qualitative research. It is based on using data to create codes, categories, themes and patterns of response events. This entails immediately the last step that is making interpretation by trying to sort meaning and explanation out of the different words, sentences, and paragraphs:

Interpreting involves reflecting about the words and acts of the study's participants and abstracting important understandings from them. It is an inductive process in which you make generalizations based on the connections and common aspects among the categories and patterns. You may develop hypotheses that have evolved during the analysis. Interpretation is about bringing out then meaning, telling the story, providing an explanation, and developing plausible explanations²³³.

12.5. *Quantitative Data Analysis*

The process of analyzing data collected through the questionnaire involves three main steps. We start by organizing and preparing data for analysis by assigning scores to each answer. Then we select the descriptive statistics for analysis. The next step involves interpreting data.

13. Research Questions and Type of Data

Data collected are categorized and analyzed to answer the raised research questions. The following table displays the way data are used to answer the main research questions:

²³³ Ibid, p.490

| Research Question | Type of Data | Type of Analysis |
|--|---|--|
| A. How do students react to cultural issues in English Literature? | Collecting data through response Prompt | Content Analysis of the students' written responses |
| B. Do students experience cultural shock in reading English Literature? | Collecting data through a survey | Using statistical methods to analyze and interpret data |
| C. What are the feelings that could be a sign of culture shock? | Collecting data through the whole group discussion tool and the teachers' interview | Content analysis of students' oral responses and teachers' interview |
| D. What examples can they provide that reveal discomfort for them? | Collecting data through the whole group discussion tool | Qualitative Content Analysis |
| E. What are their perceptions about this experience and how do they cope or not cope with it? | Using the response prompt data and the whole group discussion data | Qualitative Content analysis |
| F. What factors could make the | | |

| | | |
|--|--|------------------------------|
| experience of culture shock more intense or less severe? | Collecting data through the whole group discussion | Qualitative Content analysis |
| G. Do teachers' teaching methods of literary texts enhance critical thinking? | Analyzing the teachers' interviews | Qualitative Content analysis |
| A. To what extent do the raised cultural issues in literary texts enhance critical understanding on the part of foreign language students ? | Analyzing the teachers' interviews | Qualitative Content analysis |

Table 5: Research Questions

Conclusion

This chapter highlighted the research design employed in this study. It justified the use of mixed research paradigm that combines the use of questionnaire, interview, written and oral responses. Consequently, quantitative and qualitative data are provided to give full understanding of students' views of cultural issues in multicultural literature and teachers' pedagogical ways of dealing with cultural clashes within foreign language classes.

Chapter Five

The Analysis of Cultural Issues in the

Four Selected Novels

Introduction

The current chapter is an attempt to provide an analytical framework of a set of cultural issues raised in multicultural literature. It starts by analyzing the cultural phenomenon that appeared during the post war period in American 'the flapper'. The latter is highlighted with reference to Scott Fitzgerald's literary work This Side of Paradise. It, then, moves to analyzing the impact of war trauma on the psyche of people by giving illustration from Ernest Hemingway's novel A Farewell to Arms. It also examines the stereotypical representation of African people in Joseph Conrad's Heart of Darkness. At the end, it explores the abnormal sexual relationship between son and mother in D.H. Lawrence's Sons and Lovers.

1. Analyzing the Flapper's Phenomenon in 'This Side of Paradise' by Scott Fitzgerald (1920)

The modernist literary work This Side of Paradise (1920) depicts the social changes which took place in the post-war period or 'The Jazz period' as it is called by the author of the novel Scott Fitzgerald. The social changes that occurred during the twenties cover many aspects of the youth's life, in general, and women's life in particular. Women, during the 1920s, started looking for their rights to participate in the political life as well as in the social one. Although they gained their right to vote in 1920, they did not show their real participation in politics as they followed their fathers and husbands' paths in voting. On the other hand, they were prone to be as equal as men in the social life. They broke the Victorian conventional norms to adopt new roles that contradict to a large extent the traditional etiquette.

In an article entitled '*Echoes of the Jazz Age*' (1931), Scott Fitzgerald singles out the enormous changes that arose during the roaring twenties in America:

...the generation which had been adolescent during the confusion of the War, brusquely shouldered my contemporaries out of the way and danced

into the limelight. This was the generation whose girls dramatized themselves as flappers, the generation that corrupted its elders and eventually overreached itself less through lack of morals than through lack of taste. May one offer in exhibit the year 1922! That was the peak of the younger generation, for though the Jazz Age continued, it became less and less an affair of youth²³⁴.

As it is clearly stated in Fitzgerald's words, the post-war period witnessed a letdown in morals as women started looking for their freedom and liberty from the traditional roles by adopting new gender roles. The period between World War I and World War II is known as 'the Roaring twenties', 'the Jazz age', 'the Flapper era' or 'the Golden twenties'. It is an era of great social, literary and cultural change. The American youth, during this period, adopted a new style of dressing, dancing and behaving. The flapper, a young woman with bobbed hair and sleeveless shirts being sexually engaged at a younger age, is one of the most familiar symbols of the Jazz Age. Women, during the 1920s, started looking for their rights to work, to study and to be as equal as men. Being active participants in the social life after WWI resulted in a decaying of the Victorian morals and norms. The New Women adopted new gender roles that appear both in their behaviour and appearance. The flappers' new behaviours, in the American society, shocked the elder generation as they were not familiar with the new outlandish habits of young women. Women's changing behaviours, during that era, is considered as a revolution against the conventional morals as it is noted by Fitzgerald in his literary novels: The Great Gatsby (1925), The Beautiful and the Damned (1922) and This Side of Paradise (1920). In the latter, he states that:

None of the Victorian mothers—and most of the mothers were Victorian—had any idea how casually their daughters were accustomed to be kissed. "Servant-girls are that way," says Mrs. Huston-Carmelite to her popular

²³⁴ F. Scott. Fitzgerald, 'Echoes of the Jazz Age' (*Scribner's magazine*, November 1931), p.3

daughter. "They are kissed first and proposed to afterward"²³⁵.

The protagonist Amory Blaine seems culturally shocked from the free modes of behaviours adopted by the new woman in the post-war decade. The elder generation in America shares Amory's feelings and reactions because, according to the Victorian traditions, women represent "*The cult of true womanhood*"²³⁶. Women are perceived as:

...the guardians of morality; they were made of finer stuff than men and were expected to act accordingly. Young girls must look forward in innocence (tempered perhaps with a modicum of physiological instruction) to a romantic match which would lead them to the altar and to living-happily-ever-after ; and until the right man come along they must allow no male to kiss them .It was expected that some men would succumb to the temptation of sex , but only with a special class of outlawed women .Girls of respectable families would supposed to have no temptation ...And although the attitude towards smoking and drinking by girls differed widely in different strata of society and different parts of the country , majority opinion held that it was morally wrong for them to smoke and could hardly imagine them showing the effects of alcohol²³⁷.

Contradicting the conventional modes of living causes a great cultural shock among the American people. In the novel *This Side of Paradise*, the author portrays, through the heroine characters, the changing behaviours of women in the American society :

But the Popular Daughter becomes engaged every six months between sixteen and twenty-two, when she arranges a match with young Hambell, of Cambell & Hambell, who fatuously considers himself her first love, and

²³⁵ Ibid, p.56.

²³⁶ Henny Suharyati, "Moral and Manners of Flappers (New Woman) in F. Scott Fitzgerald Works", *Journal of Humanities and Social Studies*, no 1(2018),p. 47

²³⁷ Frederick Lewis Allen, *Only Yesterday: An Informal History of the Nineteen-Twenties* (New York :Harper &Row :1957),p.88-89.

between engagements the P. D. (she is selected by the cut-in system at dances, which favors the survival of the fittest) has other sentimental last kisses in the moonlight, or the firelight, or the outer darkness²³⁸.

Choosing this literary work as a part of teaching material in the foreign language context causes a great challenge for both learners and teachers. Algerian students who are not acquainted with the cultural environment exposed in the novel may experience different feelings of confusion, uneasiness as well as misunderstanding. The flapper's activities may lead students to live in a cultural shock experience as they are not accustomed to such behaviours. Describing Amory's feelings and reactions in seeing the new modes of behaving, Fitzgerald (1920) says:

Amory saw girls doing things that even in his memory would have been impossible: eating three-o'clock, after-dance suppers in impossible cafes, talking of every side of life with an air half of earnestness, half of mockery, yet with a furtive excitement that Amory considered stood for a real moral let-down. But he never realized how wide-spread it was until he saw the cities between New York and Chicago as one vast juvenile intrigue²³⁹.

The change of dress occupies a large space among women in the post-war decade. Women choose to wear the petting shirts that are a type of sleeveless shirts as they are defined in the novel: « When the hand-knit, sleeveless jerseys were stylish, Amory, in a burst of inspiration, named them "petting shirts ".²⁴⁰ The name travelled from coast to coast on the lips of parlor-snakes and P. D.'s »²⁴¹. During that era, women were prone to wear « ... thin dresses, short-sleeved and occasionally (in the evening) sleeveless; some of the wilder young things rolled

²³⁸ F. Scott. Fitzgerald, *This Side of Paradise* (New York: C. Scribner's Sons, 1948), p.56

²³⁹ *Ibid*, p.56.

²⁴⁰ *Ibid*.

²⁴¹ *Ibid*, p.56.

their stockings below their knees... »²⁴². American manufacturers during 1923 and 1924 tried to sell longer shirt but the « ...the knee-length dress proved exactly what women wanted »²⁴³. The shorter dress was perceived by young women as another symbol of liberation and freedom.

Another aspect of women's changing behaviours is the make-up as it is illustrated in Rosaline's etiquette: « *Yes—all those things. (She crosses to the bureau.) See, here's my rouge—eye pencils* »²⁴⁴. Wearing cosmetics is another symbol of women's new etiquette during the 1920s. Before the post-war decade, wearing makeup was restricted to prostitutes and film stars. Women who « ...in 1920 would have thought the use of paint immoral were soon applying it regularly as a matter of course and making no effort to disguise the fact »²⁴⁵.

The female heroine Rosaline in the novel fits the description of the flapper who « ...*smokes sometimes, drinks punch, frequently kissed—Oh, yes—common knowledge—one of the effects of the war, you know*»²⁴⁶. Smoking, before the twenties, was a widespread phenomenon among prostitutes and disrespectable women who rejected the double standard Victorian norms but with the flapper's revolution in manners during the twenties, it becomes an acceptable behaviour among young women. Smoking was perceived as unladylike habit because of the immoral effects it has on women²⁴⁷.

Before the 1920s, smoking was indecent behaviour and women were not dare to smoke in an open manner. During the mid 1920s, women were largely known for smoking, drinking and even petting publicly as it is noted by F. Lewis Allen (1957):

²⁴² Frederick Lewis Allen, *Only Yesterday: An Informal History of the Nineteen-Twenties* (New York :Harper &Row :1957),p.59.

²⁴³ Ibid, p.123.

²⁴⁴ F. Scott. Fitzgerald, *This Side of Paradise* (New York: C. Scribner's Sons, 1948).

²⁴⁵ Frederick Lewis Allen, *Only Yesterday : An Informal History of the Nineteen-Twenties* (New York :Harper &Row :1957),p.125.

²⁴⁶ F. Scott .Fitzgerald, *This Side of Paradise* (New York : C. Scribner's Sons, 1948).

²⁴⁷ Paula. S. Fass , *The Damned and the Beautiful : American Youth in the 1920's* (New York : Oxford UniversityPress, 1977), p.293-294.

Supposedly ‘‘nice ‘girls were smoking cigarettes – openly and defiantly, if often rather awkwardly and self-consciously. They were drinking – somewhat less openly but often all too efficaciously. They were stories of daughters of the most exemplary parents getting drunk –‘‘blotto’’, as their companions cheerfully put it – on the contents of the hip-flasks of the new prohibition régime, and going out joyriding with men at four in the morning. And worst of all, even at well regulated dances they were said to retire where the eye of the most sharp-sighted chaperon could not follow, and in darkened rooms or in parked cars to engage to engage in the unspeakable practice of petting and necking²⁴⁸.

The actions that Amory found odd and shocking in This Side of Paradise (1920):

But the P. D. is in love again . . . it was odd, wasn't it?—that though there was so much room left in the taxi the P. D. and the boy from Williams were somehow crowded out and had to go in a separate car. Odd! Didn't you notice how flushed the P. D. was when she arrived just seven minutes late? But the P. D. "gets away with it"²⁴⁹.

The petting party is another symbol of the Flapper era. In Fitzgerald's work, we find a full description of the petting activities within the jazz age. The petting party illustrates more how young women considered free sexual habits as another mode of liberty and freedom. Petting is described as « ...a broad range of potentially erotic physical contacts, from a casual kiss to more intimate caresses and physical fondling»²⁵⁰. Allen (1957) argues that the petting party started within the stratum of the youth but soon spread among the elder generation. According to the American thought at that time, being engaged in a sexual relationship before marriage

²⁴⁸ Frederick Lewis Allen , *Only Yesterday : An Informal History of the Nineteen-Twenties* (New York :Harper &Row :1957),p.90.

²⁴⁹ F. Scott. Fitzgerald, *This Side of Paradise* (New York : C. Scribner's Sons, 1948), p. 56.

²⁵⁰ Paula .S. Fass , *The Damned and the Beautiful : American Youth in the 1920's* (New York : Oxford UniversityPress, 1977), p.264.

was 'a little experience' for any girl as it is put by Allen (1957):

One began to hear of young girls , intelligent and well born , who had spent week-ends with men before marriage and had told their prospective husbands everything and had not been not merely forgiven , but told that there was nothing to forgive ; a little "experience"²⁵¹.

The Flapper era is characterized as a revolution in manners and morals as women broke the double standard Victorian norms. The flappers define sexuality according to their own standards. Paula Fass (1977) claims that « The young, reared in a moral standard in which all sex was taboo, redefined that standard according to their own needs and laid the basis for a change in the standard itself »²⁵². In describing the sexual behaviours in the 1920s, Fass (1977) adds:

These behaviour patterns accompanied and emphasized several important value changes: more tolerance for non-normative sexual behavior, the recognition and approval of female sexuality, and a positive evaluation of emotional response and expression in relations between men and women. This nexus of behavior and value was the heart of the sexual revolution of the 1920's²⁵³.

According to the Victorian mode of living, even kissing before marriage was promiscuous and immoral²⁵⁴. In the jazz age, women, as pictured in This Side of Paradise, got used to practice sexual relationships and to speak about petting openly without being shy. Rosaline, in a conversation with Amory, says: 'I've kissed dozens of

²⁵¹ Fredereck Lewis Allen , *Only Yesterday : An Informal History of the Ninteen-Twenties* (New York :Harper &Row :1957),p.135.

²⁵² Paula.S.Fass . *The Damned and the Beautiful : American Youth in the 1920's* (New York : Oxford University Press, 1977), p.261. Paula.S.Fass . *The Damned and the Beautiful : American Youth in the 1920's* (New York : Oxford University Press, 1977), p.261.

²⁵³ Ibid, p.262.

²⁵⁴ Ibid.

men. I suppose I'll kiss dozens more'²⁵⁵.

Exposing readers from a different cultural background to such sexual behaviours in literature classrooms may be a shocking event as such issues are considered as taboo in the Algerian cultural environment. In describing the effects of the flappers' behaviours on readers, Katja Ruunaniemi (2001) maintains that « Scott's teenagers kissed had shock value in itself; that he should write about them enjoying it and moving on to the next partner, was even worse »²⁵⁶.

2. Analyzing the Traumatic Incidents in a Farewell to Arms by Ernest Hemingway(1929)

Ernest Hemingway's novel *A Farewell to Arms* (1929) is written against the historical context of WWI through which the writer depicts the sufferance, trauma and mental breakdown of people during that period. The modernist literary work *A Farewell to Arms* is a semi- autobiographical novel as most of the events in the story are inspired from the life of Ernest Hemingway. The Protagonist Henry Frederick, who volunteers himself as an ambulance driver during the war, keeps remembering and narrating the painful experiences he lived with soldiers, under the effects of the shell shock. In the novel, the writer weaves a complex love story during war time and how the characters are emotionally traumatized. In examining the text, we come into contact with different reasons leading to traumatic effects that entail both the physical and the psychological pain. Selecting this novel as a part of teaching material in foreign language classrooms may form a serious challenge for students who may experience different kinds of feelings and responses. Creating an understanding of the traumatic issues raised in the novel is a challenging task for teachers as each student may have different views,

²⁵⁵ F. Scott. Fitzgerald, *This Side of Paradise* (New York: C. Scribner's Sons, 1948), p. 56.

²⁵⁶ Katja Ruunaniemi, *Women in the Fiction of F. Scott Fitzgerald*, master diss. ,(university of jyvaskylä,2001).

feelings and responses towards the traumatic, painful events comprised in the story.

In modern time, trauma becomes a current issue in literary writings. Hemingway's narrative *Farewell to Arms* is an example of stories that reveal the war's traumatic effects on individuals. In speaking about his grief and pain that resulted from WWI, the ambulance driver Henry Frederick illustrates strongly the theme of war, death and courage through the famous passage in the novel:

If people bring so much courage to this world the world has to kill them, so of course it kills them. The world breaks everyone and afterwards many are strong at the broken places. But those that will not break, it kills. It kills the good and the very gentle and the very gentle and the very brave impatiently face the ongoing situations²⁵⁷.

The word 'trauma' is first originated in the medical field then is widely spread to be a kind of multidisciplinary discourse²⁵⁸. Being employed as a medical term, trauma is used to point out mental shocks that someone undergoes in witnessing a severe distressing event as it is put by Badri Prasad Pokharel (2013) in an article entitled '*Trauma and Remembering in Ernest Hemingway's a Farewell to Arms*': « Some fatal accidents or violent events that an individual experiences may cause the mass extinction or other physical destruction»²⁵⁹. The word trauma is used to pinpoint the psychological or physical painful events someone experience. These traumatic incidents may include the effects of war, child abuse, sexual abuse, etc. The participating characters in the novel suffer from the trauma caused by World War I. In discussing the different atrocities witnessed during WWI and their emotional impact on people, Judith Herman, M.D (1997) argues:

²⁵⁷ Ernest Hemingway, *A Farewell to Arms* (USA: Charles Scribner's Sons, 1929), p.258

²⁵⁸ Badri Prasad Pokharel, '*Trauma and Remembering in Ernest Hemingway's a Farewell to Arms*', *Crossing the Border: International Journal of Interdisciplinary Studies*, no 1. (1) 2013.

²⁵⁹ *Ibid*, p.59.

One of the many casualties of the war's devastation was the illusion of manly honor and glory in battle. Under conditions of unremitting exposure to the horrors of trench warfare, men began to break down in shocking numbers. Confined and rendered helpless, subjected to constant threat of annihilation, and forced to witness the mutilation and death of their comrades without any hope of reprieve, many soldiers began to act like hysterical women. They screamed and wept uncontrollably. They froze and could not move. They became mute and unresponsive. They lost their memory and their capacity to feel²⁶⁰.

The aforementioned words illuminate some of the horrifying scenes depicted in the story as well as the atrocities' symptoms that last on the person afterwards. Individuals who witness atrocities are more exposed to suffer from the psychological trauma²⁶¹. In witnessing the death of his friends and his beloved as well as the physical wounds he suffered from, Henry could neither forget those horrifying moments nor find the appropriate words that express his state of mind, his fear, and mental shock. The mental disorders apparent in victims of WWI are referred to using the term 'Shell Shock'. Traumatized individuals who witnessed and suffered from wounds due to an attack using explosive shells are more prone to suffer from a mental disorder that is known as shell shock²⁶².

The traumatic incidents as they are displayed through the autobiographical figure Frederick Henry are attributed to many external forces: disease, death and war. Psychological trauma is defined as « ...an affliction of the powerless. At the moment of trauma, the person is rendered helpless by overwhelming force. When the force is that of

²⁶⁰ Judith Herman, M.D., *Trauma and Recovery: The Aftermath of Violence— From Domestic Abuse to Political Terror* (New York: Basic Books, 1997), p.20.

²⁶¹ Judith Herman, M.D., *Trauma and Recovery: The Aftermath of Violence— From Domestic Abuse to Political Terror* (New York : Basic Books ,1997),p.2.

²⁶² *Ibid*, p.20.

nature we speak of disasters. When the force is that of other human beings, we speak of atrocities. Traumatic events overwhelm the ordinary systems of care that give people a sense of control, connection and meaning»²⁶³. Frederick who volunteered himself as an ambulance driver is depicted in the opening chapter of the novel as inexperienced and naive about the war. In confronting the death of his friend Passini because of the explosion that took place while they were eating cheese and cold spaghetti, he felt emotionally devastated and distressed as it is unveiled throughout the novel:

It was Passini and when I touched him he screamed. His legs were toward me and I saw in the dark and the light that they were both smashed above the knee. One leg was gone and the other was held by tendons and part of the trouser and the stump twitched and jerked as though it were not connected. He bit his arm and moaned, "Oh mama mia, mama Mia," then, "Dio te salve, Maria. Dio te salve, Maria...I unwound the puttee and while I was doing it I saw there was no need to try and make a tourniquet because he was dead already. I made sure he was dead. There were three others to locate. I sat up straight and as I did so something inside my head moved like the weights on a doll's eyes and it hit me inside in back of my eyeballs²⁶⁴.

The tragic event of seeing someone dying in front of him without being able to help causes a great psychological pain and leads him to experience the tragedy of life. Post traumatic stress disorder (PTSD) is the lasting effect of living such a severe painful incident. The effects of traumatic incidents, on the psyche of the person, are perceived as « ...too horrible to be remembered. Traumatic events can not be forgotten and are haunted as nightmares and

²⁶³ Ibid, p.33.

²⁶⁴ Ernest Hemingway, A Farewell to Arms(USA : Charles Scribner's Sons,1929),p.58-59.

flashback scenes of unimaginable horror »²⁶⁵. The psychological state of Henry Frederick can be well understood through the PTSD because he could not forget about what he saw during the war and he kept remembering those moments. The internal struggle, the traumatized person undergoes, is a kind of conflict between the will to deny the frightening events or to retell them to lessen their mental scar as it explicated in the following words:

The conflict between the will to deny the horrible events and the will to proclaim them aloud is the central dialectic of psychological trauma. People who have survived atrocities often tell their stories in a highly emotional, contradictory, and fragmented manner which undermines their credibility and thereby serves the twin imperatives of truth telling and secrecy. When the truth is finally recognized, survivors can begin their recovery. But far too often secrecy prevails, and the story of traumatic event surfaces not as a verbal narrative but as a symptom²⁶⁶.

In examining the atrocities, Henry lived throughout the story; we come to the point that he was trying to recover from the psychological distress by retelling his terrible experience during war time.

The destructive atmosphere, depicted in the novel, also has a negative impact on the psyche of characters as the story is overwhelmed by the scenes of death, disease and devastation. In the introductory chapter, the narrator put it clearly that « At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army ».²⁶⁷ The damage that is caused by the war as well as the power of the enemy ,as they are described in chapter XXVII, weaves the feelings of fear and horror:

²⁶⁵ Badri Prasad Pokharel , ‘*Trauma and Remembering in Ernest Hemingway's a Farewell toArms*’ , Crossing the Border: International Journal of Interdisciplinary Studies , no 1. (1) 2013. p. 61.

²⁶⁶ Judith Herman, M.D., *Trauma and Recovery : The Aftermath of Violence— From Domestic Abuse to Political Terror*(New York : Basic Books ,1997),p.1.

²⁶⁷ Ernest Hemingway, *A Farewell to Arms*(USA : Charles Scribner's Sons,1929),p.58-59.

The houses were badly smashed but things were very well organized and there were signboards everywhere... He said the Austrians had a great amount of artillery in the woods along Ternova ridge beyond and above us, and shelled the roads badly at night. There was a battery of naval guns that had gotten on his nerves. I would recognize them because of their flat trajectory. You heard the report and then the shriek commenced almost instantly. They usually fired two guns at once, one right after the other, and the fragments from the burst were enormous. He showed me one, a smoothly jagged piece of metal over a foot long. It looked like babbiting metal. "I don't suppose they are so effective," Gino said. "But they scare me. They all sound as though they came directly for you. There is the boom, then instantly the shriek and burst. What's the use of not being wounded if they scare you to death?"²⁶⁸

The terrible events, the protagonist witnessed, caused him to be emotionally distressed. This can be clearly noticed in the way of how he describes the situations of the wounded:

The wounded were coming into the post, some were carried on stretchers, some walking and some were brought on the backs of men that came across the field. They were wet to the skin and all were scared. We filled two cars with stretcher cases as they came up from the cellar of the post and as I shut the door of the second car and fastened it I felt the rain on my face turn to snow. The flakes were coming heavy and fast in the rain. » The doctors who were treating the wounded are described as 'red butchers' reflecting the damage and destructions caused by the attack : « The dead were off to one side. The doctors were working with their sleeves up to their shoulders and were red as butchers. There were not enough stretchers. Some of the

²⁶⁸ Ibid,p.192.

wounded were noisy but most were quiet²⁶⁹.

Henry's leg was injured what entails physical pain "The pain that the major had spoken about had started and all that was happening was without interest or relation», the psychological trauma was more severe and devastating for him as it is highlighted in the story :« the shock dulls the pain²⁷⁰».

In reading the novel, we understand the mental breakdown of the protagonist in the way he remembers and revisits the unforgotten events. The blood is described as having 'a sweet smell', the thing that may cause a great worry and confusion among the readers:

They lifted me onto the table. It was hard and slippery. There were many strong smells, chemical smells and **the sweet smell of blood**. They took off my trousers and the medical captain commenced dictating to the sergeant-adjutant while he worked, "Multiple superficial wounds of the left and right thigh and left and right knee and right foot. Profound wounds of right knee and foot²⁷¹.

Another terrible event that may make a great confusion and shock on the part of the reader is the depiction of the scene of the man on the ambulance whose blood was dripping as the drops of rain :

I lay still and let the pain ride.

As the ambulance climbed along the road, it was slow in the traffic, sometimes it stopped, sometimes it backed on a turn, then finally it climbed quite fast. I felt something dripping. At first it dropped slowly and regularly, then it pattered into a stream. I shouted to the driver. He stopped the car and looked in through the hole behind his seat.

"What is it?"

²⁶⁹ Ibid,p.198

²⁷⁰ Ibid,p.64

²⁷¹ Ibid,p.63

"The man on the stretcher over me has a hemorrhage."

"We're not far from the top. I wouldn't be able to get the stretcher out alone." He started the car. The stream kept on. In the dark I could not see where it came from the canvas overhead. I tried to move sideways so that it did not fall on me. Where it had run down under my shirt it was warm and sticky. I was cold and my leg hurt so that it made me sick. After a while the stream from the stretcher above lessened and started to drip again and I heard and felt the canvas above move as the man on the stretcher settled more comfortably.

"How is he?" the Englishman called back. "We're almost up." "He's dead I think," I said.

The drops fell very slowly, as they fall from an icicle after the sun has gone. It was cold in the car in the night as the road climbed. At the post on the top they took the stretcher out and put another in and we went on²⁷².

The description of the bombardment and the explosion in the story reflect the devastating impact of the war on the protagonist. The narrator says in sketching the bombardment strategy used in WWI :

There were many Austrian guns in the woods on that ridge but only a few fired. I watched the sudden round puffs of shrapnel smoke in the sky above a broken farmhouse near where the line was ; soft puffs with a yellow white flash in the centre. You saw the flash, then heard the crack, then saw the smoke ball distort and thin in the wind²⁷³.

In narrating the incident of how his friend Aymo was killed, Henry did not show his emotions and feelings towards the terrifying way of how that guy was assassinated. This stands for one of the mental scars war has on him :

²⁷² Ibid, p.65-66.

²⁷³ Ibid, p.196-197.

Two more shots came from the thick brush and Aymo, as he was crossing the tracks, lurched, tripped and fell face down. We pulled him down on the other side and turned him over. "His head ought to be uphill/' I said. Piani moved him around. He lay in the mud on the side of the embankment, his feet pointing downhill, breathing blood irregularly. The three of us squatted over him in the rain. He was hit low in the back of the neck and the bullet had ranged upward and come out under the right eye. He died while I was stopping up the two holes. Piani laid his head down, wiped at his face, with a piece of the emergency dressing, then let it alone...Aymo lay in the mud with the angle of the embankment. He was quite small and his arms were by his side, his puttee-wrapped legs and muddy boots together, his cap over his face. He looked very dead. It was raining. I had liked him as well as any one I ever knew. I had his papers in my pocket and would write to his family²⁷⁴.

In reading this extract from the novel, we notice that Henry did no attempt to display his feelings to the reader and this is one of the symptoms of PTSD. This can be also seen in the final scenes after his beloved death: "It was like saying good-bye to a statue". The state of being unable to feel any emotions or to think clearly because of shock and horror is known as 'feeling numb'²⁷⁵.

Another salient symptom of PTSD, that we must identify, is Henry's reaction to the death of his friends. In retelling the scenes of the death of Passini and Aymo, Henry sounds « ...haunted by images of the dying whom they could not rescue²⁷⁶». Henry's helpless situation

²⁷⁴ Ibid,p.228.

²⁷⁵ Judith Herman, M.D., *Trauma and Recovery : The Aftermath of Violence— From Domestic Abuse to Political Terror*(New York : Basic Books ,1997),p.1.

²⁷⁶ Ibid,p.54.

while trying to save Passini fits strongly this description:

Through the other noise I heard a cough, then came the chuh-chuh-chuh-chuh—then there was a flash, as when a blast-furnace door is swung open, and a roar that started white and went red and on and on in a rushing wind. I tried to breathe but my breath would not come and I felt myself rush bodily out of myself and out and out and out and all the time bodily in the wind. I went out swiftly, all of myself, and I knew I was dead and that it had all been a mistake to think you just died. Then I floated, and instead of going on I felt myself slide back. I breathed and I was back. The ground was torn up and in front of my head there was a splintered beam of wood. In the jolt of my head I heard somebody crying. I thought somebody was screaming. I tried to move but I could not move. I heard the machine-guns and rifles firing across the river and all along the river. ...Oh Jesus shoot me Christ shoot me mama mia mama Mia oh purest lovely Mary shoot me. Stop it. Stop it. Oh Jesus lovely Mary stop it. Oh oh oh oh," then choking, "Mama mama mia." Then he was quiet, biting his arm, the stump of his leg twitching. "Porta feriti I" I shouted holding my hands cupped. "Porta Feriti I" I tried to get closer to Passini to try to put a tourniquet on the legs but I could not move. I tried again and my legs moved a little. I could pull backward along with my arms and elbows²⁷⁷.

3. Analyzing Cultural Stereotypes in Joseph Conrad's Heart of Darkness (1899)

Colonial literature, colonialist literature and colonial discourse are terms that are often used interchangeably although they refer to different fields of the study. Both the colonialist

²⁷⁷ Ernest Hemingway, *A Farewell to Arms*(USA : Charles Scribner's Sons,1929),p.58-59.

literature and the colonial literature are included under the umbrella term ‘Colonial discourse’ that refers to:

... the writing which runs from five hundred years, through the days of European mercantile expansion, to our own time. In this paper, however, the term is used in reference to the literature written in English, but confined to the century of British Colonialism and the decades of anti- or post colonial activity which followed²⁷⁸.

Although both types of literature are classified as colonial, they differ in the different subjects revolved about as it is put by Thaïs Flores Nogueira Diniz (2002) :

The first(colonial literature) refers specifically to colonial self perceptions written in the Metropolis, and the second (colonialist literature), to the literature whose preoccupation was the colonial expansion, written by European colonizers to colonized peoples, about non-European lands dominated by them. This last kind of literature was informed by theories which concerned the superiority of European culture and the rightness of the Empire²⁷⁹.

The colonial discourse is based on representing the ‘Other’ as different and as inferior in comparison to the European culture. This strategy of othering is employed widely in colonialist narratives to represent the Non-European as Orientals, primitives and savages. The hegemonic othering of the Non-European, in colonial discourse, aims at dehumanizing the other and justifying the presence of the European colonizer in the colonized territories. Conrad’s novella illustrates widely and exemplifies strongly the cultural othering of Africans in the Congo river. The terms : ‘Black shapes’, ‘Black shadows’, ‘cannibals’, ‘savages’ represent a few of the variety of linguistic terms and structures used in the text to deprive the

²⁷⁸ Thaïs Flores Nogueira Diniz, ‘Colonial Discourse Revisited: *Heart of Darkness*’, *Fragmentos* 23 (2002),p.125.

²⁷⁹ *Ibid*,p.125

African character from even the right to speak. Conrad's Heart of Darkness (1994) carries behind its words an ideology that represents the European's attitudes and relationship with the colonized. Lahcen E. Ezzaher (2003) describes Conrad's narrative as « ...the product of a Western ideological system of representation constructed by an imperialist power to control the world in the name of a civilizing mission»²⁸⁰.

Colonialist narratives ,like Joseph Conrad's Heart of Darkness (1994), tackle key issues like the representation of the Other, the metaphor of 'the Dark continent', and the colonial encounter. In representing the Africans, the writer sounds creating 'Black vs. White', 'Primitive vs. Civilized', 'and Inferior vs. Superior' dichotomies. This can be detected easily over the course of the text:

Every day the coast looked the same, as though we had not moved...now and then a boat from the shore gave one a momentary contact with reality. It was paddled by black fellows. You could see from afar the white of their eyeballs glistening. They shouted, sang; their bodies streamed with perspiration ; they had faces like grotesque masks- these chaps;but they had bone, muscle, a wild vitality, an intense energy of movement, that was as natural and true as the surf along their coast²⁸¹.

Using Lahcen E. Ezzaher's words (2003):

In *Heart of Darkness*, the dichotomy construed by imperialist thought— the white man as the sovereign with a civilizing mission on the one hand, and the black people as primitive on the other—is firmly fixed in Marlow's narrative and it operates in such a way as to distort the dialogic nature of interaction of the self with other selves... Put differently, the dichotomy Between black and white in Marlow's world view ignores the historical

²⁸⁰ Lahcen E. Ezzaher, *Writing and cultural influence: studies in rhetorical history, orientalist discourse, and post-colonial criticism* (New York: Peter Lang Publishing, 2003), p.92

²⁸¹ Joseph Conrad, *Heart of Darkness* (England: the Penguin Group, 1994),p.20.

processes of cultural interaction and mutual construction by which the self essentially contains other selves and is inevitably contained by them²⁸².

The author relies on using Racial stereotypes to represent the Africans as ignorant, cannibals, and savages and to dehumanize them using a variety of terms, for instance, 'black shadows', 'black rags' and 'black shapes' as it is illustrated in the following extract :

A slight clinking behind me made me turn my head. Six black men advanced in a file, toiling up the path. They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins and the short ends behind wagged to and fro like tails. I could see every rib, the joints of their limbs like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking. Another report from the cliff makes me think suddenly of that ship of war I had been firing into a continent. It was the same kind of ominous voice; but these men could by no stretch of imagination be called enemies. They were called criminals; and the outraged law, like the bursting shells, had come to them, an insoluble mystery from the sea. All their meagre breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily up-hill. They passed me within six inches, without a glance, with that complete; deathlike indifference of unhappy savages...²⁸³

Other discursive strategies like similes and metaphors are widely employed in the novella to scaffold the imperialist thought. One of the most exemplifying metaphors used to describe the African characters in the text is the following: « a lot of people, mostly black and naked,

²⁸² Lahcen E. Ezzaher, *Writing and cultural influence: studies in rhetorical history, orientalist discourse, and post-colonial criticism* (New York: Peter Lang Publishing, 2003), p.98

²⁸³ Joseph Conrad, *Heart of Darkness* (England: the Penguin Group, 1994), p.22-23

moved about like ants »²⁸⁴ and « they had faces like grotesque masks »²⁸⁵. Africa in the novella is described using the metaphor of the 'dark continent'. In many instances, the Congo river is viewed as a place where darkness resides as it is put in Conrad's words: "We penetrated deeper and deeper into the heart of darkness »²⁸⁶ and also « I thought of these two guarding the door of darkness”²⁸⁷.

Taking these words into account, the Congo river was nothing in Marlow's views than a place of darkness and Africa in the sight of the European thought was a mere place of savagery and wilderness : « here and there a military camp lost in wilderness like a needle in a bundle of hay”²⁸⁸.

Right from the beginning of Marlow's narrative, the writer puts , on one hand, the Congo river in comparison to the Thames river in London and the African content in comparison to London. The Thames river is described as "stretching...like the beginning of an interminable waterway" and "the barges drifting up with the tide". This description entails the fact that the Thames river was a productive source for the Europeans that exploit the wealth in the colonized territories. The Congo river, on the other hand, is described as 'The door of darkness' and travelling to Africa was like travelling to 'the prehistoric earth':

We were wanderers on a prehistoric earth, on an earth that wore the aspect of an unknown planet. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and of excessive toil. But suddenly, as we struggled round a bend, there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling, under the droop of heavy and

²⁸⁴ Ibid,p.22

²⁸⁵ Ibid,p.20

²⁸⁶ Ibid,p.50

²⁸⁷ Ibid,p.16

²⁸⁸ Ibid,p.9

motionless foliage. The steamer toiled along slowly on the edge of a black and incomprehensible frenzy. The pre-historic man was cursing us, praying to us, welcoming us — who could tell? We were cut off from the comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse²⁸⁹.

In an entitled report '*An Image of Africa Racism in Conrad's Heart of Darkness*', Chinua Achebe (1977) claims :

Heart of Darkness projects the image of Africa as "the other world," the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality. The book opens on the River Thames, tranquil, resting, peacefully "at the decline of day after ages of good service done to the race that peopled its banks." But the actual story will take place on the River Congo, the very antithesis of the Thames. The River Congo is quite decidedly not a River Emeritus. It has rendered no service and enjoys no old-age pension. We are told that "Going up that river was like traveling back to the earliest beginnings of the world²⁹⁰.

Othering, stereotyping and hybridity dominate the context of the colonialist narrative Heart of Darkness. In reading Conrad's narrative, we can trace the Othering process that is built on the construction of the self/other identity. Constructing the other as marginalized, primitive and inferior entails the logical construction of the Self (The European identity) as superior, powerful and civilized. In that context, Hammad Mushtaq (2010) argues:

This vivid binary of the colonizer/colonized or self/other remains an active

²⁸⁹ Ibid,p.51

²⁹⁰ Achebe, Chinua. "An Image of Africa: Racism in Conrad's 'Heart of Darkness'", *Massachusetts Review* 18(1977),p..252.

ingredient of the novel all over the first chapter. The white characters enjoy complete freedom and authority over the black people, whereas the blacks are marginalized, oppressed, humiliated and beaten by the white quite heartlessly... The image of the black people is stereotypical and provides a view of the African people as being 'others' in contrast with the 'self' which is the British empire. The 'others' are considered uncivilized, savage, and mindless people; they are physically, emotionally and psychologically maltreated by the whites, who consider themselves to be superior, civilized, and intelligent. Marlow however believes that its his aunts naivety to believe that his company intends to civilize the 'ignorant millions', their motto is to exploit the resources of the colonies and to earn as much profit as possible, since, in Marlow's words, "Company was run for profit" (9). This indicates that the empire's motive behind keeping the control of the lands is utilitarian rather than humanitarian. They do not value the needs, emotions, and aspirations of the native people, 'the others'. The process of Othering has made the black community look like heaps of bones. The difference between 'the self' and 'the other' is extremely wide. This gulf of difference has been vividly described by Conrad in the descriptions of the dying black men and the Chief Accountant. The black men's physical and psychological description by Marlow arouses deep pathos for the objects of the Othering process²⁹¹.

Constructing the identity of the African character, in Conrad's fiction, using inferior terms and according to European measures puts the colonizer in a powerful position in comparison to the Other as it is singled out in Hammad Mushtaq 's article *'Othering, Stereotyping and*

²⁹¹ Hammad Mushtaq, « Othering, Stereotyping And Hybridity In Fiction: A Postcolonial Analysis Of Conrad's Heart Of Darkness (1899) And Coetzee's Waiting For The Barbarians (1980) », *Journal of Language and Literature*3(2010),p.26

Hybridity in Fiction: A Postcolonial Analysis of Conrad's Heart of Darkness (1899) and Coetzee's Waiting for the Barbarians (1980). Using Hammad Mushtaq's words, Othering in narratives is « ... essential for the imperial and colonizing powers to assert their own power, will, and value»²⁹².

The description of the Africans in the narrative relies mostly on the use of racial differences and cultural stereotypes. The author, over the context of the story, never employs proper names to nominate the African characters. Rather, he uses pejorative terms, similes, metaphors all of which give a negative cultural description of the orient. The following chart outlines some of the stereotypical linguistic terms for nominating and referring to the other in Conrad's literary product:

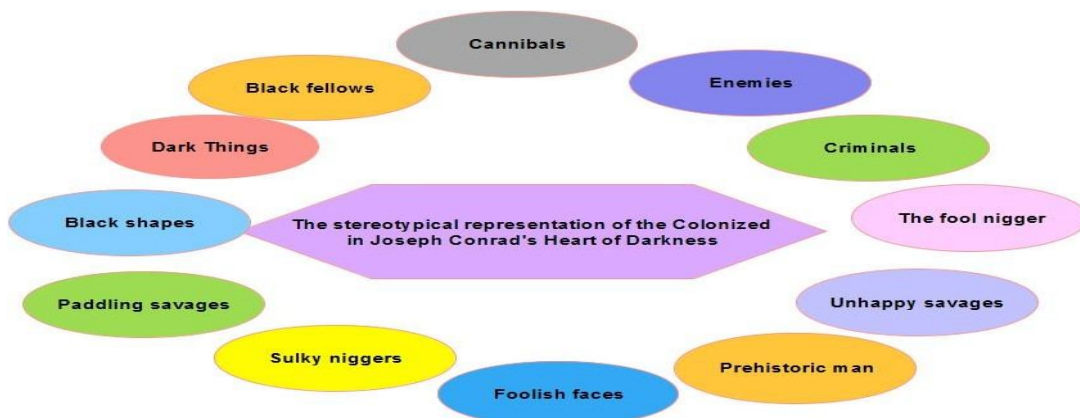


Figure 27 : The Stereotypical Representation of the Colonized in ‘ Heart of Darkness’ byJ. Conrad

The African characters in the narrative are viewed as having:

... no quality, no personality, no value, and no life. The imperial oppression has snatched all their identity and in turn given them an ambiguous, detestable, stereotyped identity. .. They have no names, no personality, no individuality, they are only niggers that astonish Marlow when he first saw

²⁹² Ibid,p. 25

them ... These stereotyped images of the natives horrify the reader and arose a storm of pathos together with a hatred for the hegemonic imperial Othering of the natives which was carried out during the colonial era²⁹³.

Written in a cultural context that is dominated by the ideological conflict of the racist thought, Heart of darkness brings the reader into contact with the imperialistic system and the colonialist patterns in the African land. The writer of the text exposes the reader to the dilemma of the white men who changed from a man of enlightenment and civilization to a cruel, heartless and blind person obsessed with searching for ivory and exploiting the raw materials of the Congolese African people. The British colonists go to Africa bearing in hand the landmark of civilizing mission. They go in the image of white superiors to bring education, civilization, and religion to the African people.

Heart of Darkness exposes the reader to the cruelty of the imperialist system in Africa, The natives under the British control were ill treated and forced to die. In the novel, Marlow described the sufferings of the natives while they were obliged to do hard work. They were described as « ... balancing small baskets full of earth on their heads, and the clink kept time with their footsteps»²⁹⁴ . The African people were deprived of their humanity : « Black rags were wound round their loins and the short ends behind wagged to and fro like tails. I could see every rib , the joints of their limbs like knots in a rope ; each had an iron collar on his neck , and all were connected together with a chain whose bights swung between them, rhythmically clinking »²⁹⁵ . Through such description, we are exposed to the slavery of the African people who suffered under the British colonialist system:

‘ Black shapes crouched , lay, sat between the trees leaning against the trunks , clinging to the earth, half coming out , half affaced within the dim

²⁹³ Hammad Mushtaq, « Othering, Stereotyping and Hybridity in Fiction: a Postcolonial Analysis of Conrad's Heart of Darkness (1899) and Coetzee's Waiting for the Barbarians (1980) », *Journal of Language and Literature*3(2010) : 27.

²⁹⁴ Joseph Conrad, *Heart of Darkness*(England: the Penguin Group, 1994),p.22

²⁹⁵ Ibid,p.22

light, in all the attitudes of pain, abandonment and despair. Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! And this was the place where some of the helpers had withdrawn to die. They were dying slowly - It was very clear. They were not enemies, they were not criminals, they were nothing earthly now,-nothing but black shadows of disease and starvation lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest. These moribund shapes were free as air- and nearly as thin. I began to distinguish the gleam of the eyes under the trees. Then, glancing down, I saw a face near my hand. The lack bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs, which died out slowly²⁹⁶.

In the novel, there are horrifying scenes that may cause a great confusion and uneasiness on the part of foreign language students. In one way or another, Marlow fears the cannibalism of African people and this can be understood from reading chapter Two:

We two whites stood over him, and his lustrous and inquiring glance enveloped us both. I declare it looked as though he would presently put to us some questions in an understandable language; but he died without uttering a sound, without moving a limb, without twitching a muscle. Only in the very last moment, as though in response to some sign we could not see, to some whisper we could not hear, he frowned heavily, and that frown gave to his black death-mask an inconceivably sombre, brooding, and menacing

²⁹⁶ Ibid,p.24

expression. The lustre of inquiring glance faded swiftly into vacant glassiness. ‘Can you steer?’ I asked the agent eagerly. He looked very dubious; but I made a grab at his arm, and he understood at once I meant him to steer whether **or no. To tell you the truth, I was morbidly anxious to change my shoes and socks**²⁹⁷.

The horror that pushed Marlow to change his shoes and socks may put the reader in a state of uneasiness, confusion and shock. Throughout the story, Marlow’s attitude towards the Africans sounds unclear. But in reading this incident, it becomes clear that the natives, in Marlow’s eyes and heart, are cannibals and savages.

The British colonials perceive their presence in the African territories as strongly demanded to save the African people from their savagery and primitiveness. Throughout his journey in the Congo River, Marlow states clearly that the natives are so dangerous and they must be trained and put under the British control to avoid the possibility of causing danger and threat. The animal imagery is used over the course of the text to dehumanize the Congolese people « They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity—like yours—the thought of your remote kinship with this wild and passionate uproar. Ugly». ²⁹⁸ In other instances, they are clearly compared to dogs:

And between whiles I had to look after the savage who was fireman. He was an improved specimen; he could fire up a vertical boiler. He was there below me, and, upon my word, to look at him was as edifying as seeing a dog in a parody of breeches and a feather hat, walking on his hind-legs. A few months of training had done for that really fine chap²⁹⁹.

4. The Oedipus Complex in *Sons and lovers* by D H Lawrence (1913)

Sons and Lovers (1913) by David Herbert Lawrence is widely treated as the first

²⁹⁷ Ibid,p.66-67.

²⁹⁸ Ibid,p.25

²⁹⁹ Ibid,p.52

psychological novel raising a great controversy in foreign language classrooms due to the unusual affectionate relationship between son and mother. Treating such novels in foreign language classrooms may cause a cultural shocking experience for students and a tooth breaking task for teachers as handling such controversial cultural topics in a foreign cultural context is not an easy task.

In writing the novel, Lawrence was highly influenced by Sigmund Freud's Theory 'The *Oedipus Complex*' that was firstly put in his book '*The interpretation of dreams*' (1899). In its first appearance, the theory was banned from being published and read by public but after a conference that was held by Freud in USA, it became widely published and accepted.

The theory is named for a Greek king Oedipus in Thebes who unknowingly murdered his father to marry his mother. Inspired from a mythical narrative, Freud in his theory claims that children may develop sexual desires for their mother and murderous jealousy for their father as it is illustrated in Lawrence's novel. In providing an upshot of the theory, Ahmed Sofe (2012) explicates:

According to Sigmund Freud the accidents or incidents in the life of Oedipus happened because of sexual complexity between Oedipus and his mother. And on the basis of this story he invented the concept Oedipus complex which he attributed to children of about the age of three to five. He views that all human behavior are motivated by sex or by the instincts, which in his opinion are the neurological representations of physical needs³⁰⁰.

The writer explores two types of relationships in the text .On one hand, he explores the son (Paul/William) –mother (Mrs Morel) –father(Mr Morel) relationship . On the other hand, sons-mother and beloved relationship is depicted. The aforementioned relationships are highly

³⁰⁰ Sofe Ahmed, 'Sigmund Freud's Psychoanalytic Theory Oedipus complex: a Critical Study with Reference to D.H Lawrence's Sons and Lovers', *Internal journal of English and literature* 3 (2012),p.11.

influenced by the Oedipus affinity elements as it is disclosed within the following chart :

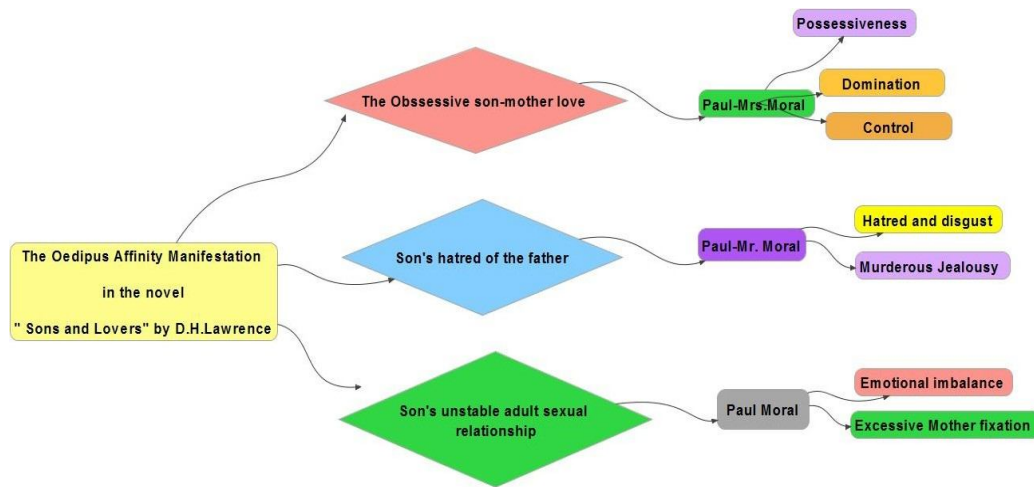


Figure 28: the Oedipus Complex Symptoms in Lawrence’s Sons and Lovers

Throughout the novel, Paul is described as having sexual oedipal sexual urges towards his mother and despising his father. So, Paul’s love for his mother and his unconscious wish for murdering his father stands for one of the symptoms of the Oedipus complex theory:

Freud used the term to refer to a stage in the development of young boys. He assumed that in early development, around the age of five young children wish to have their entire mother’s love. Thus, jealousy causes them to resent and even unconsciously wish the death of their father³⁰¹.

In chapter five, for example, the writer reveals how Paul occupies his father’s place after an accident in the mining working place. Paul shares his mother the responsibility and the burden. He acts as a husband for Mrs. Morel and he regrets the fact that his father was recovering to come back home. During that incident Paul says: « “I’m the man in the house now,” he used to say to his mother with joy. They learned how perfectly peaceful the home could be. And they almost regretted—though none of them would

³⁰¹ Ibid,p.11.

have owned to such callousness—that their father was soon coming back.³⁰²». Paul, having oedipal symptoms, wishes the death of his father to occupy his place and be a lover for his mother. The sexual urge to possess the mother and replacing the father forms the core of the oedipal theory:

But it was quite truthfully the only answer he could give. His ambition, as far as this world's gear went, was quietly to earn his thirty or thirty-five shillings a week somewhere near home, and then, when his father died, have a cottage with his mother, paint and go out as he liked, and live happy ever after. That was his program as far as doing things went. But he was proud within himself, measuring people against himself, and placing them, inexorably. And he thought that *perhaps* he might also make a painter, the real thing. But that he left alone³⁰³.

Mrs. Morel, also, turns all her emotional affection to her sons after disgusting her husband for being always drunkard, harsh and irresponsible « So she talked to her son, almost as if she were thinking aloud to him, and he took it in as best he could, by sharing her trouble to lighten it. And in the end she shared almost everything with him without knowing³⁰⁴». Trying to reach her emotional fulfillment through her sons, Mrs Morel affects largely the life of her sons:

William was succeeding with his “Gipsy,” as he called her. He asked the girl—her name was Louisa Lily Denys Western—for a photograph to send to his mother. The photo came—a handsome brunette, taken in profile, smirking slightly—and, it might be, quite naked, for on the photograph not a scrap of clothing was to be seen, only a naked bust.

³⁰² David Herbert Lawrence, *Sons and Lovers* (E-book Directory, 2013), p. 102.

³⁰³ Ibid, p. 103.

³⁰⁴ Ibid, p. 102.

“Yes,” wrote Mrs. Morel to her son, “the photograph of Louie is very striking, and I can see she must be attractive. But do you think, my boy, it was very good taste of a girl to give her young man that photo to send to his mother—the first? Certainly the Shoulders are beautiful, as you say. But I hardly expected to see so much of them at the first view³⁰⁵.

At first, When William was engaged with a girl whose name Louisa, Mrs. Morel was critical of her because she wanted to be the most important person in William’s life. This created an internal imbalance within William who died soon after a terrible spiritual anguish. Mrs. Moral fixation to her sons stood between them and between realizing their manhood sexual desires. After hating Miriam for taking Paul’s interest and attention, Mrs. Moral stated clearly: « And I’ve never- you know, Paul- I’ve never had a husband-not really- »³⁰⁶.

Throughout the novel, the writer explores the sufferance that was undergone by the male characters (Paul and William) who were unable to build healthy adult relationships due to their excessive affectionate attachment to their mother .Michael Gurian(1993) throws the light on how sons-mother-fixation may spoil their adult relationships :

Social systems, lack of ritual education, patterns of male isolation from feeling, and lack of psychological separation from mothers have put a wall between older men and boys... but within us there is still the instinct to link with each other as men—to construct that link so strongly that it can never be severed—through a boyhood and adolescent series (not just one bar mitzvah) of ritual experiences of manhood .Without these experiences, he is not capable of healthy and mutually nurturing relationships with women. If he is not initiated

³⁰⁵ Ibid, p.116.

³⁰⁶ Ibid, p.149.

away from Mom into the world of men, women still seem like Mother to him, even in his forties, even as he knows an adult male cannot open (and close) himself to Mother-Woman the way he used to. Without healthy initiation, the grown man is not prepared for the harsh realities of male life and remains an adolescent³⁰⁷.

This description fits strongly Paul-mother relationship in the novel. Paul felt torn between his mother and Miriam who « ...was nearly sixteen, very beautiful, with her warm coloring, her gravity, and her eyes dilating suddenly like an ecstasy. » Mrs. Morel stood between Paul and between his manhood. He was unable to build a healthy adult relationship because he was obsessed and controlled by the mother. This is illustrated strongly in the seventh chapter from the novel:

Always when he went with Miriam, and it grew rather late, he knew his mother was fretting and getting angry about him—why, he could not understand. As he went into the house, flinging down his cap, his mother looked up at the clock. She had been sitting thinking, because a chill to her eyes prevented her reading. She could feel Paul being drawn away by this girl. And she did not care for Miriam. “She is one of those who will want to suck a man’s soul out till he has none of his own left,” she said to herself; “and he is just such a gaby as to let himself be absorbed. She will never let him become a man; she never will.” So, while he was away with Miriam, Mrs. Morel grew more and more worked up³⁰⁸.

Paul was unable to understand his mother’s reactions towards Miriam. This affects his relationship with the girl as he started to put the blame on her rather than trying to

³⁰⁷ Michael Gurian, *Mothers, sons, and lovers: how a man's relationship with his mother affects the rest of his life* (London : Shambhala Publications, 1993), p.22.

³⁰⁸ Ibid, p.187.

understand his emotional confusion:

« Very well,» said his mother cuttingly, “then *do* as you like.” And she took no further notice of him that evening. Which he pretended neither to notice nor to care about, but sat reading. Miriam read also, obliterating herself. Mrs. Morel hated her for making her son like this. She watched Paul growing irritable, priggish, and melancholic. For this she put the blame on Miriam. Annie and all her friends joined against the girl. Miriam had no friend of her own, only Paul. But she did not suffer so much, because she despised the triviality of these other people. And Paul hated her because, somehow, she spoilt his ease and naturalness. And he writhed himself with a feeling of humiliation³⁰⁹.

The mother acted as a restraining force for Paul so that he could not reach his manhood and be in a healthy adult relationship. Paul felt guilty for hurting his mother by being with Miriam. This feeling of guilt is another symptom of the Oedipus complex theory that characterizes Paul’s character in the novel:

Freud thinks that Oedipus complex was the most important event of boy's childhood as it had a great effect upon his subsequent adult life. Freud believes that as a result of this unconscious experience a boy with an Oedipus complex feels guilt and experiences strong emotional conflicts³¹⁰

Paul was forced to end his relationship with Miriam because he could not find a mother figure on her. He has a spiritual and physical attachment to his mother. This played a vivid role in refraining him from achieving his sexual life with another

³⁰⁹ Ibid, p.208.

³¹⁰ Wiaam Abdul-Wahab Taha Al-Bayati, « The Psychological Bases of Lawrence's p.117 7(2008), مجلة القادسية في الاداب و العلوم التربوية », Implications Educational Some Lovers: and Sons

woman.

Another behavioural manifestation of the Oedipus conflict in the novel is detected in chapter eight 'Strife in Love'. Paul started behaving more unconsciously by distancing the father from his mother. His abnormal sexual attraction to his mother is disclosed clearly through the following quote:

“Can you go to bed,
mother?”“Yes, I’ll come.”
Sleep with Annie, mother, not with
him.”“No. I’ll sleep in my own bed
Don’t sleep with him,
mother.”“I’ll sleep in my own bed
She rose, and he turned out the gas, then followed her closely upstairs,
carrying her candle. On the landing he kissed her close³¹¹.

Mrs. Morel’s domination, control and possessiveness created demonic mother-son bondage. In avoiding her husband, whom she disgusted for being distrustful and always drunkard, she put all her hope, love and attention on Paul. Her excessive attachment to Paul crippled his manhood and spoiled his emotions raising many psychological complications in his character. The mother-son excessive intimacy obstructed the psychological and the professional life of Paul. His sexual and emotional relationship with Miriam and Clara was obstructed from being a healthy emotional relationship because he was swallowed within the obsessive domination of his Mom³¹². Paul was unable to develop his personality and be an independent adult person due to the mother fixation bondage that created a psychological conflict within him. The emotional complication in his character is exemplified strongly in a conversation that took

³¹¹ David Herbert Lawrence, *Sons and Lovers* (E-book Directory,2013),p.251.

³¹² Fatima Sultan Shaikh, « The Struggle between Spirituality and Sexuality in Sons and Lovers by D. H. Lawrence », *International Journal of Science and Research*, 3 , no. 3(2014) ,p.231

place between his mother and himself in chapter eight:

He only meant that the interests of *her* age were not the interests of his. But herealized the moment he had spoken that he had said the wrong thing.

“Yes, I know it well—I am old. And therefore I may stand aside; I have nothing moreto do with you. You only want me to wait on you—the rest is for Miriam.”

He could not bear it. Instinctively he realized that he was life to her. And, after all, shewas the chief thing to him, the only supreme thing.

“You know it isn’t, mother, you know it isn’t!” She was moved to pity by his cry.

“It looks a great deal like it,” she said, half putting aside her despair.

“No, mother—I really *don’t* love her. I talk to her, but I want to come home to you.”

He had taken off his collar and tie, and rose, bare-throated, to go to bed. As he stooped to kiss his mother, she threw her arms round his neck, hid her face on his shoulder, and cried, in a whimpering voice, so unlike her own that he writhed in agony:

“I can’t bear it. I could let another woman—but not her. She’d leave me no room, not a bit of room——”

And immediately he hated Miriam bitterly³¹³.

The sexual bond that characterized the son-mother relationship is manifested clearly throughout the text. Earlier in the novel, Paul was prone to sleep with his mother: "Paul loved to sleep with his mother». Gertrude Coppard and Paul are also described as having the lovers' relationship while she accompanied him to his first job interview at Jordon's factory:

They thought a while. He was sensible all the time of having her opposite

³¹³ David Herbert Lawrence, *Sons and Lovers* (E-book Directory, 2013), p.249.

him. Suddenly their eyes met, and she smiled to him—a rare, intimate smile, beautiful with brightness and love. Then each looked out of the window. The sixteen slow miles of railway journey passed. The mother and son walked down Station Street, feeling the excitement of lovers having an adventure together. In Carrington Street they stopped to hang over the parapet and look at the barges on the canal below³¹⁴.

The sexual attachment of Paul to Mrs. Morel reached its highest point in chapter eight:

He stroked his mother's hair, and his mouth was on her throat.

“And she exults so in taking you from me—she's not like ordinary girls.”

“Well, I don't love her, mother,” he murmured, bowing his head and hiding his eyes on her shoulder in misery. His mother kissed him a long, fervent kiss.

“My boy!” she said, in a voice trembling with passionate love. Without knowing, he gently stroked her face.

“There,” said his mother, “now go to bed. You'll be so tired in the morning.” As she was speaking she heard her husband coming. “There's your father—now go.” Suddenly she looked at him almost as if in fear.

“Perhaps I'm selfish. If you want her, take her, my boy.”

His mother looked so strange, Paul kissed her, trembling. “Ha—mother!” he said softly.

Morel came in, walking unevenly. His hat was over one corner of his eye.

He balanced in the doorway.

“At your mischief again?” he said venomously.

Mrs. Morel's emotion turned into sudden hate of the drunkard who had

³¹⁴ Ibid, p.107.

come in thus upon her³¹⁵.

Mr. Moral's reaction after the sight of 'a long fervent kiss' indicates that there is an abnormal incestuous symptom in the son-mother relationship. Realizing that there is a '**mischief**' behaviour, Mr. Moral comes to his rage that ends with a hotly conflict with the son.

Conclusion

Gender issues, war trauma, cultural issues and sexual issues are common cultural problems that are widely witnessed when dealing with multicultural literature. This chapter discussed and analyzed the occurrences of these issues with reference to the four selected novels.

³¹⁵ Ibid,p.249.

Chapter Six

Analyzing and Interpreting the Questionnaire and the Response

Prompt Data

Introduction

The chapter analyzes, discusses and interprets foreign language students' responding processes within literature classes. It aims at sorting out the different categories of response that describe students' emotional and cultural reactions to cultural conflicts in English literature. The chapter opens by providing a quantitative analysis of the questionnaire data that display students' views, perceptions and attitudes towards the four cultural issues discussed before. It also discusses the major themes and categories developed from analyzing student's written reactions.

1. Questionnaire Data

1.1.Results

A. Students' Attitudes towards Culture in Reading English literature

Section number one in our questionnaire is intended to investigate students' views towards cultural elements in literary texts. According to the statistics provided in the table, students show a great interest in learning the cultural aspects while reading English literature. (33.6%) of students show tendency in reading about the foreign cultural behaviours and thoughts. Another focal result that is displayed through the table indicates that (34.6%) of students faced many milestones and difficulties in understanding culture revealed in multicultural literature.

| Question | Strongly Disagree | Disagree | Agree | Strongly Agree |
|---|--------------------------|-----------------|--------------|-----------------------|
| 1. I really enjoy reading English literature | 6% | 9.7% | 50% | 26.1% |
| 2. English literature is an important part of the university programme. | 3% | 6% | 42.5% | 38.8% |

| | | | | |
|--|------|-------|-------|-------|
| 3. I plan to read as much English literature as I can. | 3.7% | 17.2% | 43.3% | 17.9% |
| 4. I find studying cultural aspects in literature is personally rewarding. | 5.4% | 10% | 46.2% | 19.2% |
| 5. My Knowledge of the foreign cultural behaviours revealed in literary texts is good. | 5.4% | 11.6% | 38.8% | 27.9% |
| 6. I pay much attention to the cultural themes raised in the text. | 9.6% | 5.9% | 31.9% | 25.2% |
| 7. I would like to know more about the cultural traditions and customs in Literary texts | 6.1% | 4.5% | 31.8% | 45.5% |
| 8. The more I learn about the cultural background of literary texts, the more I understand the ideological stance of the writer. | 7.5% | 3.7% | 33.6% | 46.3% |
| 9. I would really like to learn a lot about the foreign cultural behaviours and thoughts. | 6.8% | 31.8% | 27.3% | 10.6% |
| 10. I would study the foreign cultural behaviours in literary texts even if it were not required. | | | | |

| | | | | |
|---|-------|-------|-------|-------|
| 11. I encounter many problems in understanding the cultural content in literary texts | 12.4% | 23.1% | 34.7% | 13.2% |
|---|-------|-------|-------|-------|

Table 6 : **Students’ Attitudes towards Culture in Reading English literature**

B. Responses to cultural Representation in ‘Heart of Darkness’ by JC

The main objective behind the data disclosed in table two is to investigate students’ reactions and responses towards the stereotypical representation in the modernist novel Heart of Darkness by Conrad. The table shows that most of students (54.1%) reject and disbelieve in Conrad’s description of African characters as savages, primitives and cannibals. (42.1%) of participants do not consider Conrad’s ideas and thoughts of the Africans people as honest and true. In examining the data displayed in the table, we find that the feelings of confusion and uneasiness dominate students’ reading experience of the novel.(44.7%) of participants get nervous and confused while reading about the racist description of the Africans as ‘**Black shadows, dark things , cannibals, criminals**’ in the novel Heart of Darkness by Conrad. (49.6%) of them dislike the language employed to depict the Africans using the animal imagery and degrading terms that are intended to dehumanize them.

| Question | Strongly Disagree | Disagree | Agree | Strongly Agree | Other Agree or disagree |
|---|-------------------|----------|-------|----------------|-------------------------|
| 1. I get nervous while reading about the description of the Africans as ‘ Black shadows, dark things , cannibals, criminals ’ in the novel ‘Heart of Darkness’ by J.C. | 10.6% | 12.1% | 25% | 44.7% | 7.6% |

| | | | | | |
|--|-------|-------|-------|-------|-------|
| 2. I believe in Joseph Conrad's description of the African People as savages, primitives, cannibals. | 54.1% | 15.6% | 11.9% | 9.6% | 8.9% |
| 3. I always feel uneasy while discussing Kurtz's ill treatment of the natives in Conrad's Heart of Darkness. | 3.3% | 13% | 48.8% | 17.1% | 17.9% |
| 4. I dislike the language used to describe the Africans (as inhuman, rebels, blacks, snags, grotesque masks) in Conrad's Heart of Darkness. | 14.8% | 4.4% | 26.7% | 49.6% | 4.4% |
| 5. Joseph Conrad is honest in his projection of the African people as ' Cannibals ', ' Criminals ', ' enemies ', savages . | 42.1% | 24.8% | 18.8% | 6.8% | 7.5% |
| 6. The African people howl when they see a new person . | 16% | 18.3% | 38.2% | 10.7% | 16.8% |
| 7. Marlow shows a racist attitude towards the African people in the novel. | 6.2% | 12.3% | 40% | 29.2% | 12.3% |

Table 7 : Responses to cultural Representation in '*Heart of Darkness*' by Joseph Conrad

C. Responses to the flappers' behaviours in ' This Side of Paradise' by Scott Fitzgerald

Table eight includes data that expose students' cultural responses towards the flappers' behaviours in the novel This Side of Paradise. (47.3%) of students disagree with the new women's behaviours that are discussed in the novel including (smoking, drinking, bob hair, petting, etc). (30.8%) of participants display reluctance in discussing the flapper's etiquette

publically.

| Question | Strongly Disagree | Disagree | Agree | Strongly Agree | Other Agree or disagree |
|--|-------------------|----------|-------|----------------|-------------------------|
| 8. I always feel shocked after reading about Rosaline’s behaviours in the novel ' This Side of Paradise' By S. Fitzgerald. | 11.4% | 18.2% | 40.9% | 15.2% | 14.4% |
| 9. I avoid discussing the behaviours of the female characters (Isabelle, Rosaline , etc) in ‘This Side of Paradise’ | 23.3% | 24.8% | 30.8% | 9.8% | 11.3% |
| 10. I feel comfortable in discussing the popular daughter’s etiquette in ‘This Side of Paradise’ publicly’. | 10% | 20.8% | 40.8% | 12.3% | 16.2% |
| 11. I Agree with Rosaline’s new style of life(bob hair, smoking, drinking, wearing petting shirts,etc) | 47.3% | 18.3% | 9.9% | 6.1% | 18.3% |

Table 8 : Responses to the flappers’ behaviours in ‘ This Side of Paradise’ by Scott Fitzgerald

D. Responses to Traumatic Incidents in ‘ A Farewell to Arms’ by Ernest Hemingway

Table nine examines students’ emotional reactions towards the traumatic incidents in Ernest Hemingway’s A Farewell to Arms. A great number of students experience the feelings of discomfort towards the bloody scenes included in the novel. The language employed in the text is another source of confusion, uneasiness and frustration. (51.5%) of students get frustrated and shocked towards the language used to depict the war scenes in the novel.

(43.8%) of participants experience a kind of trauma that refrain them from expressing their feelings and emotions towards the traumatic events experienced by the protagonist. (47.6%) of students experience culture shock while reading about Passini's death during the bombardment. (42.7%) of students share Henry's feeling of sadness, depression and gloom.

| Question | Strongly Disagree | Disagree | Agree | Strongly Agree | Neither Agree nor disagree |
|--|-------------------|----------|-------|----------------|----------------------------|
| 12.I feel comfortable while reading about bloody scenes (Ex : Henry's injury during the bombardment, Aymo's death, Passini's death) in A Farewell to Arms. | 36.6% | 25.2% | 24.4% | 7.6% | 6.1% |
| 13.I dislike the language used to describe Bloody scenes(Ex : the doctors...were red as butchers, sweet smell of blood, his shoulder was smashed, one leg was gone, the bullet...come out under the right eye)in Hemingway's A Farewell to Arms. | 22% | 25.8% | 22% | 12.1% | 18.2% |
| 14.The language used to describe the war scenes in the novel makes me feel worried (explosion, gunfire, bombardment, the bullet, artillery, the burst, the flash, the smoke) | 12.3% | 10.8% | 51.5% | 17.7% | 7.7% |
| 15.It was difficult to show my feelings and reactions while discussing the Death | 11.5% | 13.1% | 43.8% | 23.1% | 8.5% |

| | | | | | |
|--|------|-------|-------|-------|-------|
| of Catherine and her child in the concluding chapter of ‘ A Farewell to Arms’. | | | | | |
| 16.I feel depressed and sad while reading about the death of Passini in ' A Farwell to Arms' by E.H | 7.8% | 8.5% | 45.7% | 27.9% | 10.1% |
| 17.I shared Henry’s fear and sufferance during the bombardment. | 9.7% | 13.7% | 42.7% | 23.4% | 10.5% |
| 18.I feel shocked when I read about the Death of the man with hemorrhage who was with Henry in the Ambulance. | 7.9% | 15.1% | 47.6% | 17.5% | 11.9% |

Table 9: Responses to Traumatic Incidents in ‘A Farewell to Arms’ by E. Hemingway

E. Responses to the theme of mother fixation in the novel ‘Sons and Lovers’ by D.H Lawrence

Reading about foreign cultural behaviours and thoughts in foreign language classrooms may be a great source of culture shock and misunderstanding. This is exemplified and illustrated through the data included in the table that displays students’ cultural responses towards the theme of mother fixation and sexuality in the novel Sons and Lovers by Lawrence. (79%) of participants experience culture shock while reading about the abnormal sexual relationship between Paul and Mrs. Morel. (47%) of participants feel embarrassed and uncomfortable to discuss the theme of mother fixation publically.

| Question | Strongly Disagree | Disagree | Agree | Strongly Agree | ther Agree nor disagree |
|---------------------------------------|-------------------|----------|-------|----------------|-------------------------|
| 1. I feel disgusted when I read about | 9.9% | 9.1% | 24.8% | 49.6% | 6.6% |

| | | | | | |
|--|-------|-------|-------|-------|-------|
| Paul's affectionate relationship with his mother. | | | | | |
| 2. I dislike Mrs.' Morel Jealousy of Miriam . | 4.2% | 6.7% | 28.3% | 48.3% | 12.5% |
| 3. I get shocked in reading about Paul's sexual attraction to his mother in the <i>novel 'Sons and Lovers' by D.H. L.</i> | 6.4% | 9.6% | 24% | 55.2% | 4.8% |
| 4. It embarrasses me to volunteer answers while discussing the theme of sexuality and mother fixation in the novel ' Sons and Lovers' by D. H. Lawrence | 18% | 13.9% | 21.3% | 26.2% | 20.5% |
| 5. I dislike Paul's attitude towards his relationship with Miriam . | 14.2% | 12.6% | 20% | 40.2% | 11% |

Table 10: Responses to the theme of mother fixation in the novel 'Sons and Lovers' by

DH Lawrence

1.2.Discussion

Reading multicultural literature in foreign language classes may be a teeth breaking task for both teachers and students. Taking into account the statistics revealed in table six , cultural aspects included in literary text may be a great source of cultural shock, misunderstanding and frustration. Accordingly, teachers had better to use different strategies to help students get acquainted with the foreign cultural behaviours exposed in literary texts.

Students can be described as ' Active readers'. In reading the novel Heart of Darkness , they show resisting norms of response towards the stereotypical representation of the African people. They reject, refuse and disbelieve in Conrad's ideas and thoughts. And this is an

indicator of their active role in interacting with cultural issues in literary texts.

The language employed to transmit the foreign cultural ideas, behaviours, thoughts, customs and traditions can be also another source of shock, misunderstanding, confusion and frustration. Most of students dislike the language used to depict the bloody scenes, to dehumanize the African people, and to discuss the sexual issues. Accordingly, language shock dominates students' cultural reading experience. In examining the questionnaire data, we find out that the majority of students get through the second stage of culture shock 'the frustration stage'. Most of them live a mixed feeling experience while reading the four multicultural novels. A set of feelings that vacillate between shock, frustration; sadness, depression, discomfort and anxiety characterize their reading experience. The degree of being culturally shocked may vary from one person to another and from one cultural issue to another. The fatigue of being lost, not understanding and miscommunication happens widely and differently among individuals. In dealing with the traumatic events in the novel A Farewell to Arms , (66%) of participants find it difficult to express their feelings and emotions towards the bloody scenes in the text. And the feeling of discomfort is strongly present in students' reaction. (39%°) of participants avoid discussing the flappers' behaviours publically. They consider foreign language class as unsuitable context to deal with such issues.

2. Qualitative Analysis of Students' Written Responses towards Cultural Issues in Literature

A qualitative content analysis is applied to examine students' reactions towards the cultural topics in different multicultural literary texts. After categorizing data, a set of codes and themes emerged as it is displayed in the following table:

| Global Themes | Codes and Categories |
|---|---|
| The Cross Cultural Interaction with Literary Texts | <ul style="list-style-type: none"> ➤ Culture shock and language shock ➤ Resistance and active role of the |

| | |
|---|--|
| | <p>reader</p> <ul style="list-style-type: none"> ➤ Repulsion , Non acceptance and rejection ➤ Questioning thoughts and ideas ➤ Critical thinking and a New perspective of viewing ➤ Adaptation, tolerance, awareness and Empathy |
| <p>The Emotional Reactions of Participants</p> | <p style="text-align: center;">Mixture of feelings</p> <ul style="list-style-type: none"> ➤ Interest, enjoyment and curiosity ➤ Confusion, uneasiness, discomfort and shyness ➤ Frustration, disgust and hatred ➤ Depression, sadness, sorrow and disappointment ➤ Sympathy and Empathy |
| <p>Types of Responses</p> | <ul style="list-style-type: none"> ➤ associational ➤ interpretational ➤ analytical ➤ emotional engagement ➤ imaging and visualizing |
| <p>Factors Influencing Students' Reactions</p> | <ul style="list-style-type: none"> ➤ Gender ➤ Religion |

| | |
|--|---------------------|
| | ➤ Personal memories |
|--|---------------------|

Table 14: Codes and categories

2.1. The Cross-Cultural Interaction with Literary Texts

2.1.1. Culture Shock

Being unfamiliar with the cross cultural topics embedded in the four selected novels, students experience culture shock as it is revealed in Students' reactions. The theme of culture shock is clear through the four novels:

Responding to Heart of Darkness by Joseph Conrad:

Example One

« My first reaction about the novella ' Heart of Darkness' was the shock. I was shocked because of many things such as : the beliefs of the British and their treatment of Africans, marginalization of Africans for trivial and unconvincing reasons, and also the actions of each of the main characters and Africans...I also experienced fluctuations. In my opinions while reading the novella, the characters themselves had contradictory actions and words, which made it difficult to read the real intentions of the characters and the writer. »

Example Two:

« Let us see first how I felt about reading the novel. The initial events made me think that the story will take place in London, but it shifted to Africa where I was shocked and angry of how brutal and ruthless they were with the natives. »

Responding to This Side of Paradise by Scott Fitzgerald:

Example One:

« After Reading about 'This Side of Paradise', I was shocked. Women understand the concept of freedom and changing in a wrong way. Because

the changing that must happen to them is: to be educated, to get their right like voting and working...But what we noticed that they go directly to the bad things. »

Example Two

« I was absolutely shocked when I saw young women unleashing their oppressed energy on society: they stayed awake after midnight, smoking, drinking, flirting....I was disgusted and horrified how they could be a threat to society. »

Example Three

« I have been shocked when I read the first passages from the novella ‘This Side of Paradise’, actually because it shows the bad change that happened in the American Society at that time 1920s. »

Responding to A Farewell to Arms by Ernest Hemingway:

Example One:

« In the 1st chapters, when Henry was in front lines of the battle field, hiding in a pit with his friend, I could feel the fear crawling into my bones and started to hold my breath unintentionally from the tension. It was like the ominous quite and peace before the surprising storm, being unprepared, and you have to improvise to survive. Imagine your friend’s legs torn off, and you are doing your best to calm them and treat them, knowing that they’re not going to make it, but you still against logic keep trying to help. Hanging to a thread of hope to save them, but sadly in wars, hope dies within. They fade away as you realize it. Another thing about the story that made me shiver is that you can literally see how much the scythe of death longs for Henry’s soul. In my opinion, I could tell that death couldn’t hurt him physically, but it had other ways to damage him, especially from the

mental side: when he saw his friend's dying; when he was in the medical shelter, he witnessed many injured soldiers; & the one that left a scar is when he was in the ambulance and the corpse above him bled slowly on him, I swear I'm not exaggerating when I say I felt exactly what he felt, like a burning drops acid that melts his soul and humanity. All this images made me literally and figuratively taste fear and blood. »

Example Two:

« Personally, I had mixed feeling while reading the novel A Farewell to Arms even though War and dark novels are not my favorite kind but, still I loved how it was written, the description of scenes was great, the writer did pick simple and clear terms while telling the story and he expresses several and different attitudes through the character like Frederick Henry. Through the chapters I had feelings of fear, excitement and curiosity, like the night of bombardment , just the imagination of harmed people is horrible and frightening, I could even smell the blood when Frederick talked about it and described how strong it was, and the trauma he had while seeing people dying in front him but couldn't do anything to help them, and it's something I can relate to, I've never lived a war of course, but once I was with my young brother playing outside, and suddenly someone shot him with a big stone, I turned around and saw him covered with blood and loudly crying and screaming with pain, that moment I felt literally traumatized and knew the real meaning of shock. »

Example Three

« To read such an artistic work without feeling anything is a terrible intellectual and emotional problem. It's just something I consider deplorable especially if you know that the writer is the iron man (Ernest Hemingway).

While I was reading, I came across lots of events that provoked so many conflicting passions and possibilities in me. The first scene was when Passini died because of the Austrian bombardment. I was just as shocked as Henry! Because it happened all of the sudden. Everything was going just fine, they were having dinner, chatting and BOOOM! Blood, Screaming and everything is destroyed around them. I put myself in Henry's shoes and it was like: You feel like time has stopped. THERE ARE ONLY A FEW THINGS AS DESTRUCTIVE AS THE SUDDEN DEATH OF A LOVED ONE. As you feel that your world is descending into chaos and you feel hopeless, you think that you are stuck in a nightmare from which you cannot wake up: How could this happen? No! No way!" yeah it feels like that. Psychologically speaking the moment when Henry was shocked is called Post-Traumatic Stress Disorder. It is that moment when your mind is blocked. That moment when you can't fathom and realize what's going on around you. That moment when your friend is dying between your hands but you can't do anything to keep him alive, you try and try but in vain. I felt kind of sad and helpless just like Henry because it reminds me of a personal experience but it was in a different situation. It happened to someone that I really love, no one on this earth is dearer to me than him. He was engulfed in a depressive episode. He was crying in front of me. He never did that before; he was always trying to hide his feelings in front me. I thought everything was going just fine but all of the sudden he burst out crying for no apparent reason. NO! There was a reason. It's that black monster «depression ". I was helpless and ignorant. That was the first moment when I realized how humans are weak. That moment when you can't take away the pain your loved ones have. I wanted to help but I couldn't. It was just

like the moment when Henry couldn't help his friend. Yes, it was just like that. »

Responding to Sons and Lovers by D.H. Lawrence

Example One

“To begin with, reading *Sons and Lovers* was literally an interesting journey. It made me go through such contradictory emotions. First of all, I feel so confused, shocked, and perplexed when meeting the oedipal elements in the novel, especially as I have never heard of this psychological problem before. It was so strange reading about mother-son relationship that is changed from an innocent feeling of love shared between a mother and her son naturally, to a serious sexual one. It's absolutely crazy and insane to develop these inexplicable feelings whether consciously or unconsciously. In a similar way, I feel so shy and ashamed of discussing sexuality between Paul and Mrs. Morel.”

Example Two

« The novel of *Sons and Lovers* is considered as a psychological novel, so when I read the story I felt mixture of feelings. Initially the sadness of **Mrs. MOREL** and unhappy marriage to a drinking coal miner, second I was shocked while reading the whole events, at the same time I felt very timid. Because at first I did not enjoy reading the novel simply I found it so immoral and strange one, especially the emotional exchanging of **PAUL** and his mother, due to our religion, education, tradition, and society do not accept at all these kinds of relationships, but after entering in the deep details of the story I liked too much discovering the new important psychological point which is the **Oedipus complex**, according to **SIGMUND FREUD** is a desire for sexual involvement with the parent of

the opposite sex and a concomitant sense of rivalry with the parent of the same sex; a crucial stage in the normal developmental process. »

Example Three

“Sailing across the novel evokes on me different feelings. I was shocked and disgusted, and even angry while reading about Mrs. Morel fixation of her sons; first William and then Paul. The strength love of Mrs. Morel towards her sons leads her to become obsessively possessive; she even, inadvertently, restricts them as they try to develop their own lives. They have such a strong relationship with her, that they feel guilty if they share their affection with another woman. We can simply detect those feelings over the conversation of both, William and Paul when they were discussing love issues with their mother. At first, William complained about his fiancée- Lily- to his mother and told her how intellectual she is : “...*you know mother, “he said”, when he was alone with her at night, “ she’s no idea of money, she’s so Wessel-brained” chapter06.p.115.* At this point Mrs. Morel tried to prevent William from marrying Lily: “*A fine mess of marriage it would be,’ replied his mother. I should consider it again my boy*”. Same thing she did with Paul , she was a psychological obstacle between him and Miriam; Clara was not a real threat to her because she knew that she is not committed to her relationship with Paul as she is a married woman. One more shocking and disgusting thing is the attitude of the mother and her son depicted in chapter 08.p186:

” And immediately he hated Miriam bitterly.

And I’ve never- you know, Paul- I’ve never had a husband – not really.He stroked his mother’s hair, and his mouth was on her throat... His mother kissed him a long fervent kiss. ‘My boy!’ She said, in a voice trembling

with passionate love.

Morel came in, walking unevenly. His hat over one corner of his eye. He balanced in the doorway. 'At your mischief again' he said venomously.

Personally, I could not swallow this scene; Lawrence depicted a horrible scene from his ill mind."

2.1.2. Language Shock

Similarly to culture shock, language shock, also, is among the current issues that are present within students' reactions towards reading the four novels. Students show great dislike particularly towards the stereotypical linguistic terms, the terms employed to reveal sexuality and the language used to describe the bloody, death and war scenes. Evidence is obtained from students' written responses:

In Heart of Darkness:

Example One

« The novel was provocative for me, reading it made me disturbed and really upset. Conrad use of offensive vocabulary and terminology as barbarism, savagery and primitiveness is an unreal portrayal of Africans. »

Example Two

« The native population in 'Heart of Darkness' are represented as savages, barbarians, cannibals who are criminals and enemies. I already afraid of this reality. Because the use of these words made the image of the natives more frightening. »

Example Three

« I see that the writer Joseph Conrad is a racist. Racism in this novel presents itself so deliberately. Conrad used offensive terminology for devaluation of people's color as savages. This use of language disturbed me when I read it. One of the examples « he was an improved spice man, he

could fire up a vertical boiler. He was there below me and upon my words to look at him was as edifying as seeing a dog in parody of breeches”.

In A Farewell to Arms:

Example One:

“Moreover, I believe that the writer attempted to convey a message or to correct the massive misconception of the superficial view of people concerning war and its chaos. He depicted the desperate events using a harsh language mentioning blood and traumatizing seniors that eventually would annoy and disturb sensitive readers; for instance the scene where they were bombarded and he lost his friend Passini. He said *“it was Passini and when I touched him he screamed .His legs were toward me and I saw in the dark and in the light that they were both smashed above the knee. One leg was gone and other was held by tendons and part of the trouser and the stump twitched and jerked as though it were not connected.”* Here we can notice the fully depicted scene to the extent we can effortlessly live and imagine the moment as well as some of us may feel emotionally annoyed and bothered due to some harsh terms such as” legs smashed” and in other chapters mentioning blood and describing horrific wounded and dead soldiers.”

Example Two:

« In the novel I disliked the urgency and accurate vivid description of the painful and slow death scenes of some of the characters in the novel but I liked how true meaning of love, sincerity, dedication and sacrifice is presented in the novel. »

Example Three:

“ However, I like the story events and Hemingway’s’ writing style but to

be honest, I didn't feel comfortable at all reading about blood and death and especially in this story, the over extra detailed description of pain and blood events made it look so real. »

In Sons and Lovers:

Example One

« In fact, I did not enjoy at all when reading this story because of the inappropriate, disrespectful and vague details that it contains. »

Example Two

« At first I did not enjoy reading the novel because it contained sexual words and a strange relationship between a mother and her son. »

2.2. Resistance and the Active role of the Reader

Interacting with the stereotypical representation of the Africans characters in the colonial discourse in Heart of Darkness, students show greatly resisting norms of reading and they prove to be active readers of what they read. They reject, disbelief and decline the writer's racist description of the Congolese personalities : ' Unhappy savages', 'Dusty Niggers', 'Black shadows', 'Primitives', 'Cannibals ',etc. They consider the writer as exaggerating in giving such fake picture of the Africans. Using students' own words:

Example One

"Conrad used expressions as 'dusty niggers', 'unhappy savages', 'black shadows' which refer to Africans... I don't think that the Africans are as they were described by Joseph Conrad because I think he is exaggerating."

Example Two

"Racism is a prejudice and discrimination. I never believed in discriminating people based on their origins, skin colour, or ethnicity. Each person is unique in his way. I also think that Joseph Conrad was pretty much racist in his novella as he projected the image of Africa as ' the other world'

and as being the opposite of Europe and thus of civilization.”

Example Three

“Moving on to my perspective about how Conrad described Africans, I find the mentioned expressions to be exaggerated. After all, they remain human beings, no matter colour, mentality, or differences. The writer here is dehumanizing and degrading Africans just because they are not as civilized and progressed as Europeans are.”

2.3.Repulsion, Rejection and Non Acceptance

Reading the four novels, students show repulsion towards the racist discourse in Heart of Darkness, The flappers’ new etiquette in This Side of Paradise, The traumatic incidents in A Farewell to Arms, and the sexual issue in Sons and Lovers. They strongly reject dealing with and discussing the topic of the abnormal sexual relationship between the son and the mother due to its immoral and unethical nature. Similarly, they dislike dealing with war trauma revealed in Hemingway’s’ novel. Most of students declare that they have the feelings of uneasiness and discomfort while tackling the bloody scenes and the war images in the text. Also, they reject the cultural description of the Africans characters as inferior and uncivilized. Finally, in reading the novel, This Side of Paradise, they display a great spurn towards the changing behaviours of women during the Jazz age in America as it is disclosed in the text. Illustration is provided from students’ reactions.

In Heart of Darkness:

Example One

“Describing the Africans was also racist. The British do not have the right to judge people because of their appearance or because they are not civilized.”

Example Two

“Disbelief in Conrad’s description is a foregone conclusion. The African individual is a human being like the Europeans. The African is one who

lives within cultural frameworks that are distinct to him. The use of force and violence against the Africans, enslaving them and trying to degrade their human value , the establishment of that stereotypical image of a ‘savage’ African , are all stem from the greed and transcendent thought of Westerns.”

Example Three

“ When I read the novella ‘Heart of Darkness’ some words attracts my attention such as ‘barbarism’, ‘cannibalism’, ‘savagery’ and primitiveness that make me feel angry about the ugly description of Africans .The novella contains a description of Africans as ‘unhappy savages’, ‘dusty niggers’ and ‘black shadows’ , for me I don’t agree with this description also I don’t believe that. »

In This Side of Paradise:

Example One

« I really share Amory’s attitudes because I don’t blame him for being shocked; it’s like going from the bad to the worst. I don’t support their ideas and behaviours. »

Example two

« I didn’t like the behaviour of women ‘the flappers’ in this novel they were bold and just acting free. »

Example three

« I believe that they misunderstood the meaning of freedom, copying every action of men which is immorally unacceptable. »

In A Farewell to Arms :

Example One

« Scenes and events such as war, death and blood... disgusting me and put

me in a temporary state of depression due to the fact that I was affected by the events of the story. I mean honestly who would love the scenes of blood, killing, the screaming of innocents, and the death of loved ones. this is a painful thing for any human being. »

Example Two

« Undoubtedly, anyone who read or will read this novel will feel sad, when I read about wounded people, death also fear of people about bombardment they was expected that they will dead in any moment, I felt sympathy of them, but I don't like the passage that narrate the death of Catherine cause I expect that after all the bad things that Henry felt it or lived it he will find happy ending with his love , I felt that there's an exaggeration on the dramatic side of the story. »

Example Three

« I did not like the story in terms of arbitrary measures, especially since this story talked a lot about death and blood, and this is something that does not bring joy or hope. »

In Sons and Lovers:

Example One

« The theme of the novel was disgusting, when I read about sexuality and the relationship between the mother and sons it was something unbelievable and unacceptable because the whole events describe sexuality, jealous, sadness, uncertainty and temptation ».

Example Two

« I like the interesting and unexpected events, especially the death of Mrs Moral ,as well as the details of writing.however I didn't like the relationship of Paul and his mother like in 'his mother kissed him a long, fervent kiss'. »

Example Three

« What I dislike about the novel is the topic it is based on the oedipus complex it was embarrassing to discuss such topics with my classmates, also I didn't like the way paul treated miriam he could have break up with her without hurting her he was selfish and totally irresponsible, and I didn't like the mom's character everytime she ruin everything I mean the relationships of the sons with their girlfriends, she was annoying . »

2.4.Questioning thoughts and ideas

While reading the four novels, students adopt the questioning mode of reading. They are not passive readers to absorb whatever provided by the writer or the book. They show tendency to question thoughts and ideas before having any judgmental attitude.

In Heart of Darkness:

Example One

« 'Heart of Darkness' is one of those infrequent works that upended my perspective about reading novels since it made me think a lot about different issues Conrad mentioned brilliantly such as imperialism, racism and African people. All this stuff made me wondering about some questions like was Conrad a racist ? Were his descriptions of the African natives real ? »

In This Side of Paradise :

Example One

« The different questions that rise in me while reading the novel are ' why women are almost alike in every culture ? why when women heard about freedom they take off their clothes as someone said ? and most importantly ' how can we fix that ?' »

In A Farewell to Arms :

Example One

« A Farewell to Arms novel talks about Lieutenant Henry, who was injured by a mortar shell. This process was described in a very brutal way, as its reader is greatly affected by what this hero lived through at the time, until he answers in the reader's mind these questions: "How was Henry able to cope with these circumstances?" "How could he maintain his strength and patience?" "How did he feel when he saw his knee affected by the shell?" »

In Sons and Lovers:

Example One

“While I was reading this literary work, so many questions have been raised in my mind, and the strongest ones were: why the mother chooses her children to make up for her emotional deprivation? How have they reached this shameful and immoral love? Were they really acting subconsciously or they were just hiding beyond their sub consciousness? And how the rest of the family didn't notice that?”

2.5.Critical Thinking and New Perspective of Viewing Things

Scrutinizing students' written reactions that are guided by a set of questions, we discern that students do not absorb the thoughts, ideas, and other's views passively. However, they evaluate, synthesize, interpret and reflect. The four skills of evaluating, synthesizing, interpreting and reflecting appear widely in students' answers. An illustration is taken from students' words.

In Heart of Darkness:

Example One

“I hold the view that Conrad is a pure racist and this is crystal clear through the racist discriminating language throughout the novella. To prove that you do not need to get in depth within the story because only observing the title can reveal all the secret 'Heart of Darkness'. Let alone when you read the

whole story where you find a numerous examples of racism and imperialism ; for instance in chapter 2 page 4 we see this passage “ as seeing a dog in a parody of breeches and a feather hat, walking on his hind-legs” where Marlow is comparing the native to a dog wearing feather. Well concerning the idea that Conrad was honest in his projection towards the Africans, I do believe that the writer here is just following his instinct arrogance and imperial tendency, where there must be the white race is the leader and the conductor of the orchestra and providing orders and instructions. Moreover, each and every civilization expresses and interacts in a different language and as we all know that the language is the vassal in which the culture is maintained; therefore, the calling the native’s language by ‘howling’ in not a correct cultured way , because we are supposed to accept and more than that to respect the differences of other cultures and nations.”

Example Two

“As Joseph Conrad described the Africans by black shadows and unhappy savages he wanted to show that he doesn’t consider this people at least in human level, I find that beyond racist it is INHUMAN , he does not even consider them as human to be danger or enemy for colonization, they have no single right except breathing and eating few to keep working under English people word, beside working in their own land (the ivory) for the colonization the writer use this expression to describe them as animals or ghosts invisible to him. Personally I do not believe this sort of description because of several reasons. First, the writer was using Marlow character to describe and narrate his personal perspective about Africa and its people for sure he was English and at that time and till now they were powerful comparing to Africa , his strength and power over this poor people make

him feel he has the right to describe people anything he want. The second reason that he lived and grow up in totally different environment from African jungles , of course Europe is more civilized than Africa and the point here is Europe people had believe they were the elite and convinced that African people they aren't even human , they are just creatures . I believe that they are both different by nature and behaviors but still the writer exaggerating in his description here.”

In This Side of Paradise:

Example One

“I can't judge their clothes style (sleeveless shirts...) because they're free, but their behaviours from multiple relationships, smoking, dancing they are making themselves even more tools I, and satisfy man desire whatever and whenever, which is so immoral and never was the right thing to do, women should be value, educated right, work yes, wear what she want too (but in a respectful way). I find it totally crucial to discuss this things publically , cause it's totally fine and we should stop and break the thing which is taboo in our society especially the more we talk about that the less we stop its ambiguity and heal it and make solutions for it.”

In A Farewell to Arms:

Example One

« It was a tragic end. To be honest I felt it'll be like that. If we look at the end and try to analyze what happened I can say Henry is drowning in either depression or nihilism! How come I end up to this conclusion?! Well, I'm going to explain. Henry said «I had no feeling for him. He did not seem to have anything to do with me. I felt no feeling of fatherhood." Henry here is talking about his child. How come a father doesn't have the feeling of

fatherhood?! That's peculiar especially if we know that he was his first child. From my own perspective I can say Henry hates life. He didn't manifest that but subconsciously he hates it so much. Not life itself but what comes with it (burdens, losses, death. Etc.)! He didn't feel fatherhood because he did not want his child to suffer. He felt guilty and lost. He was like «this little soul will just suffer and shattered to pieces as all of us here. I don't need to be a father; I don't want to be a murderer «He was drowning in nihilism. A new baby equals suffering. Life is meaningless. Henry hates life. Just as death hates him! »

Example Two

« In the end, all I have to say is when reading this novel, I felt like I was in a rollercoaster of events: rises, falls, rises, falls...the wisdom I get at the end is life can be hard sometimes, it can even push you off of a cliff to choose bad and poor choices, but you must fight & push back, no matter how hard the right decisions can be. »

In Sons and Lovers:

Example One

« Despite all of this, I lived a new experience while reading the novel, because it was a new type that I didn't read before. Reading a new type of novels earned me a new experience, a new perspectives, and a new way of thinking and viewing things... . In other words, I was confused emotionally and psychologically, but I earned new things. »

Example Two

“It would not be an overstatement if I said that I felt noisome while reading “Sons and Lovers” by D.H. Lawrence. The novel, which Lawrence wrote in 1913, draws heavily on his personal experience. Thus, “Sons and Lovers” is

a semi-autobiography novel; that particular point that make the novel and the novelist kind of weird and abnormal to me. Throughout my journey between the pages of the novel, I lived and experienced a mixture of feelings and emotions towards the characters of the novel and towards Lawrence himself. I, also, get acquainted to a new kind of thoughts concerning psychology, which took my mind out of its comfort zone.”

Example Three

“Initially, I was thunderstruck while reading the novel and realizing that Lawrence is literally and factually talking about a real love, sexual relationship between a mother and her son. This abnormal relationship that can be explained through Sigmund Freud’s theory in *Oedipus complex*; a child desires his mother and detests his father. Freud’s claim that of three to six years old could develop a sexual desire, or have – consciously or unconsciously- sexual thoughts towards one of his parents, is illogical and against the proper, straight human instinct. Besides, Freud built up his theory according to his own observation, so he is not 100% objective in his presentation, and his theory is not, actually, a scientific based one, he did not depend on real, practical, scientific experiments. Furthermore, his claim that all children experience same sexual stages, is a bit an exaggeration and irrational, maybe a few, psychologically dysfunctional ones are, but in an advanced age. In addition, the fact that D.H. Lawrence himself suffers from that disorder is a bit weird and unique. Actually, he confesses in a letter that he wrote three days before his mother died: *“this has been a kind of bond between me and my mother. We have loved each other, almost with a husband and wife love, as well as filial and maternal. We knew each other by instinct...we have been like one, so sensitive to each other that we never*

needed words. It has been rather terrible, and has made me, in some respects, abnormal.” Relying on his abnormal experience, Lawrence portrayed a bizarre story where the protagonist- Paul- suffers from psychic trauma.”

2.6.Adaptation, Tolerance and Awareness

Most of students go through the stages of the culture shock experience while moving through the pages of the four suggested novels. First, they show an interest in dealing with the variety of topics tackled in the novels. Second, while going through the different scenes of racial discrimination, traumatic events, sexual problems and gender issues, they have the feelings of confusion and uneasiness. Finally, after shedding the light on the cultural issues and discussing them openly, they show openness, tolerance, awareness and understanding.

In reading Heart of Darkness:

Example One (awareness)

« The writer has no right to describe them like that in their own land, his point was making the reader create in his head an image and feelings of hate and aggressiveness against the natives, and the proof he used this expressions over and over again and insist regularly in his novel to name and attack them on this racist way. »

In This Side of Paradise:

Example One

« I didn't really feel comfortable discussing the flapper's behaviours publically, to be honest I was a bit shamed because it is a conservative topic in our society but still we have to discuss it. »

Example Two

« What I like most about the novel is that it speaks about a serious topic that

people tend to ignore because it is not comfortable for them to speak about, yet this kind of issues should be more pronounced and to me , I find no problem in discussing it, actually I think it is important to us to speak more of it. »

In A Farewell to Arms:

Example One

« To be honest, I wasn't very comfortable while reading the story for the first time because of the horrific events, blood and death « the sweet smell of blood.....the shock drills the pain ». But when I read it again and again , I loved so much the wonderful work of Ernesto he prepared for as a great mixture of love , pain , loss and grim reality of war. »

In Sons and Lovers:

Example One

“The sexual attraction between mother and son is something weird and sometimes unbelievable but as I went deep in the events of the story I understood the depth of the problem and that is a psychological disorder like any other psychological problem. I felt pity for Paul and William yet I couldn't find an excuse for the mother for her behaviour.”

Example Two

“ As for what I feel about this topic, I find it strange, especially with regard to our society and our religious beliefs. It is completely unacceptable, but this does not mean that we should deny its existence, because this matter is considered a living reality for certain people such as the writer of this novel, according to Freud, this matter is considered a mental illness. You should go to a specialized psychiatrist to try to find a solution for it.”

Example Three

« The novel of sons and lovers is considered as a psychological novel, so when i read the story I felt mixture of feelings, Initially the sadness of **Mrs. MOREL** and unhappy marriage to a drinking coal miner, second I was shocked while reading the whole events, at the same time i felt very timid. Because at first I did not enjoy reading the novel simply I found it so immoral and strange one, especially the emotional exchanging of **PAUL** and his mother, due to our religion, education, tradition, and society do not accept at all these kinds of relationships, but after entering in the deep details of the story I liked too much discovering the new important psychological point which is the **Oedipus complex**, according to **SIGMUND FREUD** is a desire for sexual involvement with the parent of the opposite sex and a concomitant sense of rivalry with the parent of the same sex; a crucial stage in the normal developmental process. »

Example Four

« I've always been a lover of novels, so I did enjoy every given one, even the dark ones, because at the end there's always something to get from them, and that's how it was with Sons and lovers, for me it was interesting to read, even though it was kind of shocking and unexpected, when it comes to the eccentric weird sexual relationship between Paul and his mom, it is kind of hard and tough to accept these taboo relationships but they do exist in our societies we can't deny it. »

2.7.Emotional Reactions of Students

Being in an interaction with the different cultural phenomena that sound unfamiliar to the Algerian students, most of them experience a mixture of feelings. At first, they experience positive emotional reactions (interest and enjoyment of reading the text as well as the curiosity of discovering what is behind the cover page) . Interest, enjoyment and curiosity are

common emotions during the honeymoon stage from the culture shock experience. Negative emotional reactions like discomfort, uneasiness, shyness, frustration, confusion, depression, sadness, anger, etc stand for the symptoms of the frustration stage in the culture shock experience through which participants experience uneasiness and frustration due to the new unfamiliar cultural surroundings. Examples taken from the written records of students are provided herein to clarify the cross cultural emotional experience students go through.

In Heart of Darkness:

Example One (Curiosity)

« When I have finished reading the novel of ‘Heart of Darkness’ I had mixed feelings and I wanted to know more about the writer ‘Joseph Conrad’ and I am shocked because I knew that’s not an English writer as I was thinking before, so this point motivates me to know more about this novel, and the most important thing is the style of the writer itself, when he recounted the events when he lived in Africa and his first encounter with Africans. »

Example Two (uneasiness and emotional disturbance)

« The novel was provocative for me. Reading it made me disturbed and upset. »

Example Three (astonishment and disgust)

« My sense of the trend of describing Africans in the novel is a sense of astonishment and disgust. »

Example Four (Confusion)

« I also experienced fluctuations in my opinion while reading the novella. »

Example Five (Sorrow)

« I felt sorry about the amount of exaggeration in bringing up such notions which are barbarism, cannibalism, savagery and primitiveness in the

novella. »

Example Six (Sadness)

« I felt angry from Europeans and sad for the Africans. »

Example Seven (anger)

« When I read the novella 'Heart of Darkness', some words...make me feel angry about the ugly description of Africans. »

In This Side of Paradise:

Example One (interest)

« I simply like the story events and the development of the plot. »

Example Two (Confusion)

« After reading the novel , I felt confused, well these women make a really big and totally change in their behaviours and habits. »

Example Three (hatred)

« I really hated the way of their changing , like what did they achieve from smoking , or drinking or whatever they did. »

Example Four (Discomfort)

« I didn't really feel comfortable discussing the behaviours changing publically, to be honest I was a bit shamed. »

In A Farewell to Arms:

Example One (Interest)

« In the same time I see that the story was very interesting, because it has a relationship between love and pain in A Farewell to Arms is **a very close and intimate one**. It's notable, for instance, that Catherine attempts to seduce Henry partly as a way of mitigating her pain over the loss of her fiancé. As for Henry, he sees love as an escape from the pain of war. »

Example Two (Curiosity)

« Through the chapters I had feelings of fear, excitement and curiosity, like the night of bombardment, just the imagination of harmed people is horrible and frightening, I even could smell the blood when Frederick talked about it and described how strong it was, and the trauma he had while seeing people dying in front him but couldn't do anything to help them. »

Example Three (Discomfort)

« I don't feel comfortable at all while I read about blood, trauma sadness, pain. Because it touches me a lot and i still imaging the scene in the same time in this novel all events has physical and psychological pains from the beginning till the end for example of the wondering of **PASSINI** and **HENRI** was with him driving and see the blood when he lost his leg. In this scene **HENRI** was traumatized and sad. **HENRI** also was shocked during the childbirth of **CATHERINE** and after the death of his son, he was just scared and taking care of wife but did not pay attention to the baby. »

Example Four (Sadness and Sorrow)

“Hemingway made me feel sad and helpless, the moment when Passini injured was long and painful, Passini's scream was loud to the point I could hear it, I felt sorry, really sorry for him especially because he really hated the war, he doesn't want to be part of it, but he died because of it anyway. Aymo, also, was an ambulance driver, he was in the front helping the Italian army, and he is an Italian, but this matter did not intercede for him and did not prevent him from dying of Italian bullets. Very sad! He seemed that he died immediately, he didn't suffer like Passini...I suppose.”

Example Five (Horror)

« As realistic as Hemingway described it, war was brutal, meaningless,

horrifying and deadly. In every scene I thought Henry was going to die, he nearly died multiple times which lead him to be traumatized, not to mention the bodies of the dead soldiers and the bomb explosion that cost him his leg and his friend. To add the most horrifying realistic scene where it took place inside the ambulance where Henry lay below a soldier who was bleeding his life on top of poor Henry, inhuman as it may be he was physically and mentally damaged. Honestly I think sanity was not an option in war and the fact that Henry did not lose his mind was a very important accomplish. Moreover to what made the story more realistic is the style of writing and the choice of words that Hemingway used in describing these horrifying war scenes. »

Example Six(Disgust and Depression)

« Of course not. Scenes and events such as war, death and blood... disgusting me and put me in a temporary state of depression due to the fact that I was affected by the events of the story. I mean honestly who would love the scenes of blood, killing, the screaming of innocents, and the death of loved ones. This is a painful thing for any human being. »

Example Seven (fear)

« In the 1st chapters, when Henry was in front lines of the battle field, hiding in a pit with his friend, I could feel the fear crawling into my bones & started to hold my breath unintentionally from the tension. It was like the ominous quite and peace before the surprising storm, being unprepared, and you have to improvise to survive. »

Example Eight (Frustration and Sadness)

« As I mentioned before, my feelings towards the novel lie in frustration and great sadness, especially when Henry said to the doctor while lying on the

hospital bed with his knee in wretched condition: "Doctor, go check the condition of the other wounded. I am fine ... There are those who suffer more pain." The doctor replied, "You don't need heroism here, you're not okay at all." - Also when the assistant doctor was dictating Henry's condition, he said: "Multiple superficial wounds in the right and left thigh, right and left knee... Deep wounds in the right knee... with possible skull fracture." This accurate description of Henry's condition after the explosion makes the reader feel his pain and his miserable condition. »

In Sons and Lovers:

Example One (Curiosity)

« While reading sons and lovers I had a lot of first impressions about the topics mentioned. First I was emotionally disturbed and shocked at the relationship between the children and their mother; as it is shown as the Oedipus complex. Second i was impressed and curious about discussing new themes presented such as the abnormal sexual relationships between characters».

Example Two (Shyness)

“It was so strange reading about mother-son relationship that is changed from an innocent feeling of love shared between a mother and her son naturally, to a serious sexual one. It’s absolutely crazy and insane to develop these inexplicable feelings whether consciously or unconsciously. In a similar way, I feel so shy and ashamed of discussing sexuality between Paul and Mrs. Morel”.

Example Three (Disgust and Discomfort)

“I think that both mother and son needed help and therapy because they were not normal and I think that they were not conscious that their

relationship is abnormal and I felt extremely disgusted and uncomfortable by the fact that they felt sexual attraction towards each other.”

Example Four (Sorrow)

« This novel touched me in a personal way because I felt sorry for Paul and his mother. It is true that they committed a great sin, but they could have corrected it. Science and medicine have developed. I believe that psychiatric patients need special care and long patience, especially the case of Paul and his mother; it was caused by the lack of love in their lives. The mother did this because she lacked love in her life because of her failed marriage, and Paul also suffered from a lack of love on the part of his family. Family love is the most important thing. It is the pillar on which the child grows up and upon which his personality and principles are built. From the family, children derive strength. But from what I saw in the novel, Mr. Morel's family is missing love. »

Example Five (Emotional Disturbance)

« I was emotionally disturbed while reading the novel, and I felt uncomfortable while discussing the theme of mother fixation and sexuality. »

Example Six (sadness, anger, disappointment)

« Usually when I read any novel, I would experience at most 1 or 2 stable emotions until the end, but this story generated several feelings in me, which I did not know I would have. First, I felt really and absolutely angry in the abusive and heartless scenes: like the unsuccessful marriage due to Mr. Morel's lies about his financial situation; his drinking problem and irresponsible behavior to his wife as a husband; and when he hit her with a drawer, knowing that he has every right to do so, but not brutally like

that....Second, I had a strange combination of sadness, sympathy, and disappointment: when Paul dumped Merriam in a cold and cruel way, it made me cry and feel sympathetic for her, because she didn't deserve that at all; disappointment emerged when Mrs. Morel died without regretting her own actions that damaged Paul; and I was so sad that Paul did not go back to Merriam, remaining alone in his life, because I wished for a better ending. Finally, there was an undoubted reaction of feeling sick and disgusted when I noticed the sexual relationship between the mother and the son strengthens as the story advances, which I did not comprehend until I realized that it is a result of the Oedipus complex. »

Example Seven (Hatred)

« He seemed careless he hurt her feeling and treat her so bad, I felt sorry for her because she didn't know that Paul has an oedipal complex and that he can't be successful in his relationships, I got some feeling of hate toward the mom because she is the reason behind his failure although she was acting unconsciously ».

Example Eight (Disgust)

« Far from the terrible disgusting feelings that I felt especially when going through details ,in general I felt the sad and grief for what happened during the event of this novel . Overall, I felt very sorry for the total distortion of the noble image of a mother and father's relationship with their children. »

Example Nine (Confusion)

« I feel so confused, shocked, and perplexed when meeting the oedipal elements in the novel, especially as I have never heard of this psychological problem before. »

2.8.Types of Student's Responses

Three categories of students' responses emerge after analyzing the written reactions: Interpretational, associational and self Involvement Responses. Illustration is attached below.

In Heart of Darkness:

Example One (Interpretational)

“Joseph Conrad’s ‘Heart of Darkness’ is nothing but the embodiment of Western thought as Hegel affirms when he said ‘Outside Europe’...nothing’ or Sartre when he said ‘ The Other is hell’.”

In This Side of Paradise:

Example One (associational)

“I noticed that the moment I started reading this novel I felt strongly related to them and I think that is because in our culture and society the same scene is happening. Here in Algeria women are changing just like the flappers did.”

In A Farewell to Arms:

Example One (Interpretational)

“Immediately from the first paragraph, we could imagine and get engaged in the setting of the war and battlefield, through reading words like “troops, fighting, guns, gray motor tracks...”) we can really sense that the situation in serious and bad, and feel death in the air through war and diseases. It is war, people die, and everything kills them. *“Cholera killed only 7000 in the army.”* Hemingway used this sentence to send us a message about how terrible and horrible the war is. Even the nature is affected by the war *“the forest had been green in the summer when we had come into the town but now there were the stump and the broken trunks and the ground torn up”.*”

Example Two (Associational)

“*Hemingway* with his words could reach my memory, and touch my wounds- I’ve lost my beloved ones in front of my eyes too- I prayed to not they die, but they did, I felt Henry’s prayers. Hemingway’s words, phrases, and description seem simple but they are really touchable....I like the novel so much, one of the novel that stay in the memory.”

Example Three (Self Involvement)

« Another thing about the story that made me shiver is that you can literally see how much the scythe of death longs for Henry’s soul. In my opinion, I could tell that death couldn’t hurt him physically, but it had other ways to damage him, especially from the mental side: when he saw his friend’s dying; when he was in the medical shelter, he witnessed many injured soldiers; & the one that left a scar is when he was in the ambulance and the corpse above him bled slowly on him, I swear I’m not exaggerating when I say I felt exactly what he felt, like a burning drops acid that melts his soul and humanity. All this images made me literally and figuratively taste fear and blood. »

In Sons and Lovers:

Example One (Self Involvement)

« I did enjoy reading the novel because I got involved in the story I felt like I traveled through time ,I imagined all the scenes , I knew how exactly Paul and his mother were feeling , in addition the simple language facilitates the understanding of the novel. »

Example Two (Interpretational)

« However, the couple in “Sons and Lovers” had no exchangeable love and did not care for each other at all, and so a new and unique case of the “OC” was discovered and plated in this novel. In this context, the experienced

loneliness by Mrs. Morel pushed her to rely only on her children (first William, then Paul), planting a corrupted seed in their minds to become involuntarily and subconsciously the “men of the house” when the husband was not around to take his responsibilities. Her actions had more destructive impacts on Paul specifically in order to keep him only for herself, as it is seen in Merriam’s case; when the latter tried to get closer to him, Mrs. Morel made sure that she won’t take him away or change him by expressing her fear and love for him under the cover of her jealousy from her, leaving him in a continuous struggle between his love to his mom and to Merriam. In the end, the use of sexuality and desire by Mrs. Morel corrupted Paul’s emotional life permanently, securing his love and loyalty to her only. »

2.9.Factors influencing Students’ Responses

A variety of factors including gender, religion, cultural background and personal experience interfere within the process of responding to cultural phenomena tackled in literary texts. Some examples are provided for illustration.

In Heart of Darkness:

Example One (religion)

« I consider Joseph Conrad as ‘a bloody racist’ automatically because he used a lot of racism in his description of the Africans and there was a lot of exaggeration in his inspirations and in our religion ‘people are equal like the teeth of a comb, there is no difference between white and black except for piety’. »

Example Two: (Cultural background)

« I can say that Africans howl when they see new people and this is through what I watched in documentaries simply because, it is their way of expressing feelings on things that are stranger to them. »

In This Side of Paradise:

Example One (religion)

« I don't have the same attitude as Amory especially because of the fact that I am a Muslim woman who respects her religion and she can't dare behave like that. I can never wear dress that way or coming home late. »

Example three (gender)

« I was speechless because when I compared their behaviour to ours, I found it very nerve-racking . I was angry of how they used men for their personal goals; lusting for money...for me I don't agree and like the women's behaviour in the first place because they are the vessels of demons. If I was told to discuss about the flapper, I wouldn't do it , because unlike them I have dignity and morals...I will never understand the women's mentality. »

In A Farewell to Arms:

Example One (Personal memories)

« The novel really expresses the life of the soldiers for the sake of the homeland, just remembering our Algerian martyrs and the amount of torture they were subjected to by the French colonialism for the freedom of this country and the peace we live in now. About what people like us lived for the sake of peace, although it contains many and many tragic events, but I like and am proud of such brave people who sacrificed their property and their lives for freedom and peace – the novel implants in the memory of readers that this country is a trust to you, as if it says: “Look What have we been subjected to for the sake of this peace and stability of yours! The novel assures readers that everything is easy for the sake of the homeland of man».

Example Two (Personal Memory)

“As an Algerian granddaughter of ancestors, who lived during the era of colonialism and the war of liberation, Hemingway , in this novel could touch part of my memory and bring some of the events when my grandmother was telling us about hunger, death and brutality of the war. The description of the death of Aymo: *“as he was crossing the tracks, lurched, tripped and fell face down. We pulled him down on the other side and turned him over” “his head ought to be uphill” I said. Piani moved him around. He lay in the mud on the side of embankment, his feet pointing downhill, breathing blood irregularly. The three of us squatted on top of it in the rain. He was hit in the back of the neck and the bullet's range extended upwards and exited from under his right eye. He died while I was closing both holes. Piani put his head down, wiped his face with a piece of emergency bandage, then let it alone.”* This particular scene brought to me the scene that my grandmother told us about her brother’s death, when in a battle in the mountains was killed by a missile from an aircraft and when the battle was over my grandmother came to him and found him lying on his back, when she tried to rise his head, his brain mixed with his blood poured in her hand...It was a dreadful scene, terrible event that my grandmother, with a heartburn and pain, told us and it was beyond our comprehension.”

In Sons and Lovers:

Example One (The first Culture)

“It’s absolutely crazy and insane to develop these inexplicable feelings whether consciously or unconsciously. In a similar way, I feel so shy and ashamed of discussing sexuality between Paul and Mrs. Morel, his mother, as this is extremely prohibited and taboo in all the world’s cultures especially in mine.”

Example Two (Personal Memory)

« This story provoked an old memory that happened few years ago. When I

was a child, I always saw my mother as the innocent and the oppressed one in my parents relationship, causing me to love her even more and hate my father, because he was strict with her and punished me always for repeating mistakes....However, when I reached the 3rd year in the high school, I witnessed the fight that opened my eyes for their true nature and identity: she wanted to abandon us, and he wanted us to not get separated from each other. Ever since then, I realized that my father is my hero and he is the best person I have ever known in my entire life. »

Example Three (Gender)

«I didn't feel comfortable when discussing the mother fixation and sexuality, especially for us as students we have to deal with this novel because it is in an academic content, and discussing these topics in the presence of both students girls and boys is very embarrassing. »

Example Four (Religion)

“My response when reading about the abnormal affection relationship between Paul and Mrs. Morel is based on what our religion says about such mental disorders and how we can prevent the purity of our cherished norms by implementing our religious teachings.”

Conclusion

This chapter discussed the main results gained from the questionnaire and the response prompt data. Taking these results into account, we found that most of students experience feelings of frustration, confusion and discomfort while reading the four novels.

Chapter Seven

Analyzing and Interpreting the Focus Group Discussion and the Teachers' Interview

Introduction

The current chapter examines the different categories of response emerged during the focus group discussion. It also analyzes teachers' attitudes towards dealing with the cultural conflicts while teaching literary texts.

13.1. Focus Group Data

1.1. Results and Discussion

We use two rounds of focus group discussions. Each round includes 10 students. These students are third year students at the department of English, the University of Abbes Laghrour Khenchela during the academic year 2021-2022. The participants experienced the aforementioned cultural issues while reading the four novels. These Focus group discussions lasted from 80 to 90 minutes. We invite these students because we believe that their experience with reading the four novels with different cultural topics provides us with a clear picture about their personal responses and reactions towards cultural issues in multicultural literature.

Before initiating the focus group discussions, we prepared a list of short questions intended to elicit student's interactive responses while reading the four novels. The list is divided into four subsections. Each section contains a set of questions relevant to the cultural issues raised in each novel. We audiotape the focus group discussion while listening to the participants carefully. After each group session, we listen to the audiotapes and transcribe the data. After that, we examine the transcribed data for creating major themes and categories.

After transcribing the data gained through the group discussion, we organize our data in the form of themes and codes as it is disclosed through the chart attached below. The major themes that emerge from the data collected are based on the students' reactions to different aspects in the novel including the stereotypical linguistic terms, the cultural stereotypes employed to dehumanize the Africans, the animal imagery, the different emotions and feelings experienced by the reader and the type of student-text interaction.

1.1.1. Focus Group Discussion of the Stereotypical representation in Joseph Conrad's Heart of Darkness

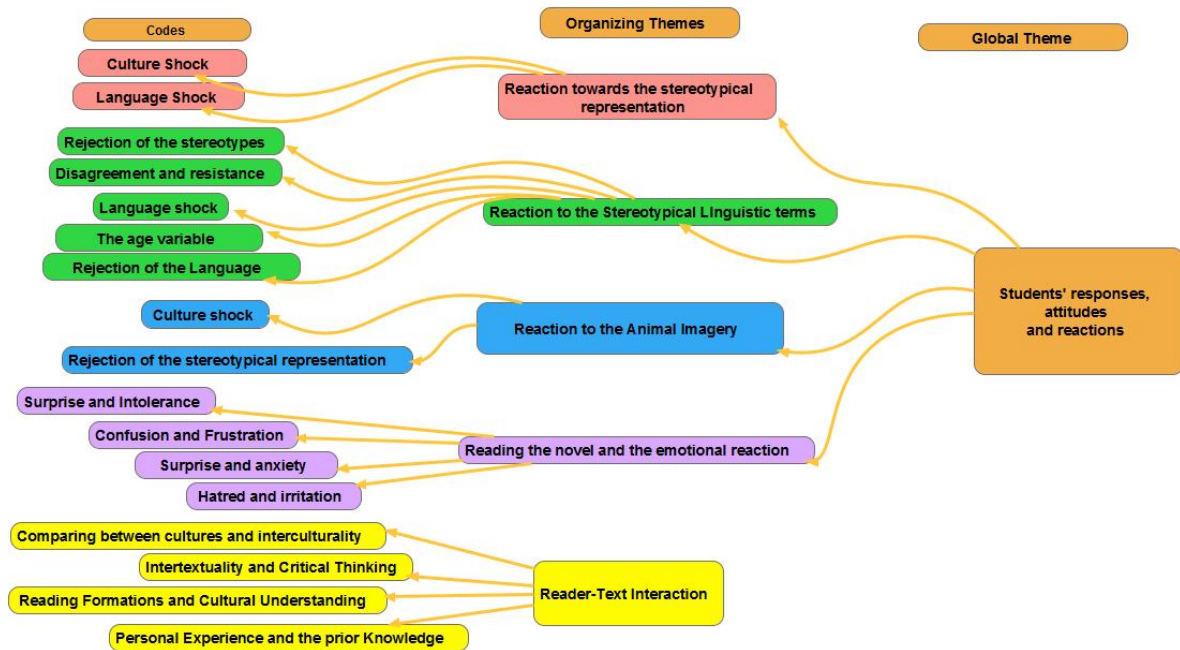


Figure 29: Focus Group Discussion of Conrad's Heart of Darkness

A. Reaction Towards the Stereotypical Representation

In an attempt to examine students' attitudes towards the stereotypical representation of the African characters in the novel, we come to the conclusion that students experience two types of cross cultural conflicts: culture shock and language shock. Symptoms of frustration and misunderstanding are widely apparent through students' words and facial expressions while dealing with the novel. Living a culturally shocking experience, while reading the novel, is due to many incidents. Firstly, the cruelty of the colonizer stands for one of the shocking events in the text as it is revealed in the words of participant A: *"The most shocking but not surprising is this scene because I can imagine it. This scene of cutting the heads surrounding Kurtz's shelter. I see that Kurtz was more monstrous than the Africans. It was really shocking how he could do that and live with that."* Secondly, the dehumanizing intentions of the colonizer play a great role in shaping the emotional reactions of participants. Participant B describes the mission of the British colonizer as having 'a Shocking Contradiction'. In

responding to reading the novel , she says : “ *The contradiction between the Europeans, for instance in the novel, the writer himself admitted that they are going to bring the ivory....he revealed the real intention of the colonizer and while going through the novel we found that he is trying to manipulate telling us trying to hide their intention while he admitted them by manipulation telling us they are uncivilized, black shadows they are denying their existence. They are trying to say we are doing this to benefit them while they are admitting at the same time that they went there for ivory. I think there is a shocking contradiction.*” The participants experience the feelings of irritation, confusion and fear towards such incidents. Thirdly, the stereotypical representation of the African characters is another source of culture shock as it is put by Participant C : « *The description of Africans was the most shocking thing. I didn't believe in such description because I think they are humans like us who are different only in the colour of the skin. I believe that they howled when they see strangers may be they are scared from the foreigners, but I don't think they are cannibals.* »

The language used to depict the Africans as savages, animals, cannibals is another source of cultural conflicts. Most students do not accept the use of these terms to describe the Africans. Speaking about her experience while reading the novel, participant D says « *It was like harsh in describing. They were in their Land and their army took everything plus describing them in bad terms.* » What affects the participant is not the topic itself but the language used. For her, the language used was so harsh and unacceptable. Having a similar reaction, another participant claims that the most shocking thing in the novel is « *The description of Joseph Conrad of the Africans and the terms he used to describe them as animals when he described them without dignity, without education, without religion, without culture. When he described them like a cattle of animals .When he believed them like machines. When he believed the black people do the hardest work like agriculture, building the railway and when he believes that they are inhuman. When he Say no they were not inhuman.* » The language in the text is seen as « *a painful Language* » and « *so hard, complicated, implicit and using much*

metaphors» as it is declared by one of the students.

B. Reaction to the Stereotypical Linguistic Terms

In asking students 'Do you believe in Conrad's description of the Africans as Savages, cannibals, and uncivilized? Most students take an active role in responding. That is to say, they disagree with the author's views and resist the cultural representation included in the text. In asking participant D about her views of the language used, she responds « *I can see how you might think that they were calling them Savages but I don't agree with calling them Savages.* » Participant E, also, shows a similar response « *absolutely no because he described the black people as savages, animals. He doesn't regard them as human beings. It was breath taking. Reading every page was literally painful .I don't like the description of the black people. I felt sorry about the black people. I felt sorry about Africa too, and I don't believe in such description because Conrad doesn't regard them as human beings. The animal imagery is always attached to the African people. The story is full of vague and inhuman description about the natives.* » Anxiety and confusion are widely present in students' responses especially towards the cannibalism scenes in the novel. Participant F was anxious in her views about the nature of cannibalism in Africa: « *I don't know may be they were cannibals I am not sure about that.* » The Age factor also shapes readers' reactions as it is put by one of the participants « *To be honest, when I was little I believed in such description because I was living in isolation. But now after experience no. The language makes me understand. I hated the language used to describe the Africans but I understand that the writer wants to be realistic. But he didn't have to use such words to dehumanize them.* » One of the participants rejects totally the language used to describe the Africans: « *I saw all the descriptions of the Africans as a just justification to get their resources. They are human beings. They are not shadows. Conrad is not serious, he is exaggerating. He is sayings things that are not true. Despite he is a good writer but I dislike the language used to represent the Africans. The structure of the sentences makes you imagine scenes. At the same time, I deny*

those words. I don't like them at all. Of course I am a human being. I can't imagine till now how a human being can treat other humans this way. »

Resisting the author's ideas and representation dominates the students responding process.

Reacting towards the description of the Africans as uncivilized, one of the participants responds: *« In speaking about civilization of the Africans, they are civilized in their way, for instance, the way to cook, the way to read, the way to speak and that's the problem with the Western especially later in this period . They considered everyone that he is different from them as uncivilized. »* As it is clear through the words of the participant, students are aware that the stereotypical thoughts of the Western are built on a fake reason, cultural differences.

In expressing her views about cannibalism in the novel , another respondent adds : *« Well I think that the whole concept is irritated ,the whole Audacity of going into somebody else's country and just using them as slaves to dehumanize people like that .The most shocking I mean the most general Idea of it. »*

C. Reaction to the Animal Imagery

Students find the animal imagery attached to the African people as having an exaggerating tone. In showing her attitude towards Conrad's description, one of the respondents claims: *« The animal imagery is totally associated with the African people. He used terms like howling, crawling and they are animals slave. Well, not that much but I think they are exaggerating. I think it is a part of their culture to act that way. »* Students view Conrad's depiction of the Africans through different lens. Respondent G, for instance, has a different attitude : *« exactly, I don't think that they are howling. I think it is just their way to communicate. It is unfair to describe them using such terms. And for the cannibalism, Marlow said he doesn't see at least some one eating another in front of his eyes. »* What appears through the thematic analysis of students' views and reactions is that they are not consuming the ideas of the authors. They read, understand, and analyze with critical minds.

D. Reading the novel and the Emotional Reaction

While reading the novel, participants live a variety of feelings that vacillate between pity, sadness, surprise, frustration and anxiety . In asking students ‘Do you feel anxious when you read about such representation? One of the respondents reacts « *Actually I do . I also feel sad and bad about the Africans.* » Another respondent, also, experience different feelings while dealing with the novel « *When I first read the book, I think it would be a boring a story having the same plot of a protagonist against an antagonist but I was wrong because through the novel you can see how the Europeans especially the British were behaving with the Africans in a racist , cruel , exploiting way. I was very angry and intolerant to the behaviours of the British and their representation of the African people.* » Participant B feels angry towards the Western racist thought as it is shown in her words: « *I was angry to be honest and surprised how human being can think in a such away and it is so clear the racist part in this novel. Conrad depicts clearly the racist Western thought towards the other.* » Reading about the cannibalism scenes in the novel evoke feelings of hatred on the part of some students : « *Personally, I hate those scenes whenever I read about them or see them I hate oppressing people whenever I see someone oppressed I want to break that chain...I cannot handle it.* » Respondents do not like the scenes of Africans’ sufferance under the British control: « *When I read about the description of the Africans in the book I felt sorry for Africans that suffer from contempt and slunder until today. It is wondering the same people who bully them are the same people who are speaking about human rights today. I wasn’t satisfied with the description of Africans as animals, criminals, etc* » Participant D has a similar response to the incidents of cannibalism in the novel: « *I felt scared and it wasn’t comfortable.* »

E. Reader-Text Interaction

Different factors interfere to shape the interaction between the text and the reader. During the discussion of the issues raised in the novel, we find that many students have a tendency to create comparison scales between different cultures in order to understand the text well.

Tackling the issue of civilization and savagery in the novel, one of the respondents brought a reference to the Indian culture, the European culture and the African culture : « *I was not really shocked about the fact that Conrad depicts people as savages because ,most of the time, it is not necessary to be a colonist to think that the other persons are inferior .Once you think you are superior , all people beside are inferior . It is like an anticipating outcome. But in terms of civilization as I said before, I notice that in general sense,of course, all tribes (the Africans the Indians) are focusing on the human being ,the soul itself, how to be a human. But the Western civilization is focusing on the material things so they are more attached to the material things. This is the difference between the Africans and the Europeans. This doesn't mean that the African people are not civilized but it is a matter of interest nowadays .* »

Reading the novel through such a cultural comparison scale helps greatly in understanding the ideological stance of the author and acquire intercultural lens of understanding .

Discussing the issue of racism and stereotypes, students make various intertextual links that pave the way for a critical reading of the text. Respondent E, for instance, refers to the Darwinian theory to understand Conrad's thoughts and ideas: « *I think it is too hard for a human being to say something good about someone or some people who you already formed a prior perception about how bad they are. It is really hard to change your mind. So Conrad here ,as a writer, lived in an environment that was surrounded by discrimination ,an environment that was affected by the Darwinism theory or something like that . I give you an example if I give you a pen and paper and I asked you to write something about Israel ...what would you say ? I expect most of us if not all of us will say bad things. I am not praising them by the way . You have never met someone from Israel. Conrad is driven by a force inside him. This is a human nature. I remember a quote by Mark twain who reacts to his slave 'those people who are killing themselves in wars they might be good friends if they just met in good circumstances' ».* In that context, we understand that students use and refresh their reading formations to make sense of what they read. Participant C, using her prior

knowledge, refers to another intertextual link that highlights Conrad's ideological thought :
« Concerning this point like Kante said ,he divided human beings into seven layers and he put the American Indians in the last category. They are justifying their genesis. You are human beings you are not like me so it is ok to kill you. » She provides another reference : « we got used to see such things in movies , in others' writings and there are a lot of philosophers and Western thinkers who think that they are superior than the others (the Africans, the Indians , the Eastern) , for instance, Kante divided the human beings according to their colour of skin . He said that the Western man is superior just because he is white and the Africans are just workers are just made for the hard work they can't learn, they can't read. There are uncivilized .And we have in civilization session a clash of civilization by Samuel Huntington . He divided the world into seven parts, so here it is clearly a stereotype of a white man who thinks that the others are inferior. » Students create links between the subject matters taught at university, the thing that must be taken into consideration in putting the syllabi of materials taught.

The personal experience of the reader plays a great role in shaping the reading process « It is painful as I said before. Belonging to a country that witnessed a lot under the colonizer. He doesn't have the right to call them like that we are all humans even as I said black skin isn't enough to say those things. »

1.1.2. Focus Group discussion of Students' reactions towards the Traumatic incidents in Ernest Hemingway's novel 'A Farewell to Arms'

The focus group discussion of trauma in Hemingway's literary work tackles many issues in relation to students' responding process .The main themes and codes emerged during the coding process are summarized via the following chart :

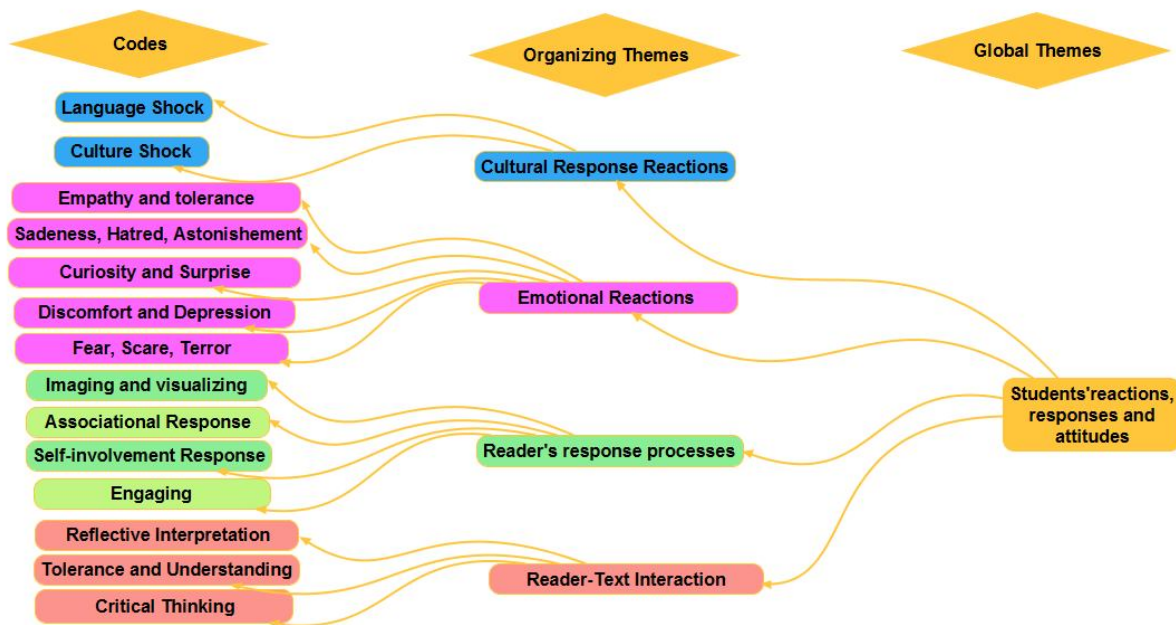


Figure 30 : Students’ reaction to war trauma in Hemingway’s a Farewell to Arms

A. Cultural Response Reactions

In reading the novel that reveals the war trauma effects on the protagonist ‘ Henry Frederick’, students undergo a culture shock experience. Being exposed to the physical and psychological sufferance caused by war, students go through a breathtaking journey as it is described by one of the participants: « *I felt really disturbed with the fact of the war. It doesn't end grateful. There wasn't any triumph in it. You may see thatbecause it causes a lot of harm to a lot of people and probably took a lot of lives from your own soldiers and the other troops and I was sad .I think that the novel was wrapped in sadness and rain to get rain the element that he left to play with. »* Respondent B has a similar experience: « *The most shocking thing is the bloody scenes. War is bad in all the sides. The most shocking thing is when his leg was smashed during the bombardment. »*

The language used to describe the bloody scenes in the book is viewed by readers as ‘*painful*’ and ‘*harsh*’ that push them to go through a language shock clash. In speaking about her experience while reading the novel, participant C claims: « *I hate the story I fed up of the expressions of death, blood and horror. It makes me under a depressing state. »* Respondent D adds: « *Concerning the depiction of scenes, the scenes where blood was dropping on Henry*

that makes me really disgusted, really scared, really something not good there. » Participant E lives a similar experience « *Concerning the language, it was scary and awful. When I read about it I felt as if I am living the events. I felt scared.* » As it is disclosed in students' words, the language employed by the writer to depict the bloody scenes has a harsh impact on the reader's emotional state.

B. Emotional Reactions

The novel traumatic events make students live a mixed emotional experience that vary between fear, curiosity, empathy, sadness, tolerance, discomfort and depression. One of the students describes his emotional reactions towards reading the novel as follows: « *it was a variation of feelings not just one. There is a sensation of fear and terror when he was in that dug waiting for the shells and fire to happen. There is a sensation of warmth and love of his wife. Among all the novels we have seen, it is the most realistic one. It was admirable and at the same time a candle in the darkness shining hope.* » Sympathizing with the protagonist is another feature that characterizes students' reading experience. In describing her own personal experience with reading the novel, another student says « *I have really sympathized with him : he lost his wife, he lost his friends in front of his wife, he was a bloodshed. It was really traumatizinghe lost his child and he didn't even got hold of him when he was born. Plus, he considered Catherine as his shelter as we can read, he considered her as a shelter, he got used to ask her to embody him as if he is a kind of feeling safe. He didn't only lose his child and his wife...he loses his hope.* » An indistinguishable emotional reaction is held by Participant F: « *I felt so sorry for Henry I can't imagine myself in his place because I can't handle that much of fear and sadness.* »

Another common emotional reaction that characterizes students' responses is the feeling of discomfort towards the scenes of death, blood and war: « *Yeah, It touched me in some points. It is hard to lose someone. It makes me feel uncomfortable and I felt sorry about Frederick Henry. It makes me think how people in desperate situation faced death and fear in every*

time. It is a Book full of emotions and feelings. » Although participant *F* feels uncomfortable in reading the novel, she develops in her side the feelings of empathy towards the others as it is displayed in her words. In asking the question « Did you enjoy reading the novel ? », she answers : « *no because of the detailed description of blood and war like I think Ernest Hemingway has perfectly showed how a bloody war was like. And I think the good thing that awakens the sense of empathy towards people who lives in war in Syria and in Ukraine the current period. It makes you feel the same as people who are suffering.* » So, empathy is one of the emotional reactions that dominate students' reading experience as it is put by one of the students: « *The language of the novel, the details makes you feel what they felt.* »

Reacting to the scene of Aymo's death, respondent *D* claims that her feelings vacillate between sadness and anger. She explains: « *about the assassination of Aymo by the Italian army, they did it by purpose. I was really angry how it was incompetent and how they become the enemy. I was really sad about Aymo's death because he was totally against war. So this makes me really angry? At the same time, they were incompetent and they tried to make people engaged in war.* » Participant *G*, similarly, describes Passini's death as 'terrifying'. In speaking about her emotional reaction, she says: « *It was terrifying, his friend loses his leg and he was screaming because of the pain biting his hand and Henry couldn't help him because he was wounded too and he was screaming.* »

Although the language used to depict the bloody and the war scenes has a harsh impact on the reader, it creates a kind of curiosity on the part of the reader. In asking the questions ' how did you feel towards the language used ? ', another student explains: « *yeah I was really affected as I was expected I keep reading what will happen what will happen what will happen .It was so great.* » The simplicity and accuracy of the language is one factor that helps students to understand the content of the text and even motivate them to read it : « *Concerning the language, when he described the man as a stream he used a lot of description and words that show us what is happening exactly as you are there.* »

C. Reader Response Processes

The simplicity and accuracy of the language help students to visualize the war scenes in the novel. This can be noticed in all participants' responses. Respondent B claims in sharing her attitude: « *Extra details but at the same time, there is no exaggeration simple language the description with the simple language that get the reader to the point to visualize the whole scene. There was no exaggeration but extra details.* » Respondent H has a similar attitude: « *It creates a kind of suspense. I feel like I am in the story. Also, he used the harsh language mentioning blood ...one of the scenes he was depicting the scene of his friend was smashed...he was trying to make us living there. Also, I believe that Henry was suffering from guilt survivor. This feeling appears when you lose everything and when you feel responsible for them he was the only survivor he loses his friends one by one. He feels like he was the responsible for their death.* »

Associational response is another feature of students' reactions. Some students associate the events of the story with some past events or previous experiences in their real life as it is the case with participant D : « *First of all , I liked the novel very much and it made me sad reading it . At the same time, it made me recall my grandmother's counting about the war trauma that she witnessed. We are Algerians, most of our grandfathers and mothers witnessed the war. And the scenes like she said even the time when Catherine and Henry were together and the time is good, we sense that fear. The most shocking thing is the Italian army how it was incapable, incompetent and how he exposed the soldiers 'souls to danger. At the same time, he exposed them to the German army* ». Self involvement response is also present in students' reactions as they associate themselves with the behaviour and emotions of characters. Respondent E experienced the same emotional reactions the Protagonist has: « *Yeah it touched me in some points. It is hard to lose someone. It makes me feel uncomfortable and I felt sorry about Henry. It makes me think how people in desperate situation faced death and fear in every time. It is a book full of emotions and feelings.* »

Respondent I likewise shares the protagonist's feelings of sadness and fear. She states: « *I was really petrified I didn't expect his death. It was sudden .I feel affected as Henry after that I didn't feel surprised any more everything became expected like for instance Catherine death. I pity Henry. »*

D. Reader-Text Interaction

In examining students' oral reactions, we notice that students provide an interpretive understanding of the kind of war trauma Henry was suffering from: « *The novel is quite good... It is exciting but I feel depressed when I read it. The events are so sadnothing good because when something good happens, another worst thing happens again. Literally, he lost his entire life. And I think he got sick mentally more than he got physically. He lost feelings about everything »*. Respondent A, also, interprets the main theme in the novel using her own stance of understanding: « *The most shocking thing is Catherine's death especially after all the suffering we expected good ending. Hemingway consulted Fitzgerald concerning the end of the novel. He asked how I shall write the end of the book. Fitzgerald replied and said he should end it with 'this world breaks every one and those it does break it kills'. Catherine dies and you die and I die and they all die I can promise you. That's why he wanted to end the book this way. And it was actionally the most heartfelt and relatable thing he could ended the book with we all die and without changing that and despite how you might have expectations that like you to go the way you plan it would it doesn't and that was. Catherine die and you die and I die and we all die that was the most relatable content that I have ever read in the book. »* In addition to the interpretive understanding, students have critical thinking concerning the raised issues in the text and this can be seen in Respondent C's response: « *The whole book was very lovely to my heart. Even though I don't really read Books too much but I ended it because I like it. It wasn't really that shocking thing to me like he was suffering from the beginning till the end and I wasn't shocked by the death of his wife. I am shocked how he doesn't show any sort of feelings at the end (why do you think he didn't show*

any feelings?) because he was traumatized. Any person of us would live all of that he can't handle that may be he would suicide or probably ...and I like psychological things and this book was full of that and I can't deny that I hate blood scenes I hate them but in this Book they were so cool and I enjoy Reading about that like he will avoid Reading these things but here I guess reading about that makes you feel prepared or like all of us hate losing someone he love or something but here he showed the right side or the right feeling how the human really feel and this is may be what makes the most of us awkward or feeling uncomfortable about Reading this sort of things . I was trying to say the most shocking thing is at the end when he showed no feelings he had really a lot of hard times starting from he was expecting this war is pink and flowers he was thinking that it was just a game or may be he will crash an enemy and pass but it was really hard it consumes him a lot and he loosed his friends he lost himself and this is the most like traumatizing thing that could ever happen to person. » In asking the question 'do you agree with Henry's behaviour while he shot the sergeant who refused to free the vehicle?', we find that two features were salient in students' reactions tolerance and understanding of characters' behaviours as it is explained by one of the students : « He was overrated like he was afraid as well but like Henry he was in unstable mental situation .I can't really blame him or is about his circumstances. May be if he was more mentally stable I would understand that this is not the appropriate thing. » Participant I, also, shows understanding and tolerance towards Henry's behaviour : « The scene when Henry shot his friend it was justified because in a war there is a rule you dominate or you be dominated. You oppress or you be oppressed so it is war and personally it is ok to kill one billion people just for your country. Because if you don't defend yourself, you will be killed. You need to kill as much as possible to get your freedom. »

1.1.3. Analyzing students' responses towards the changing women's behaviours in Scott

Fitzgerald's « This Side of Paradise »

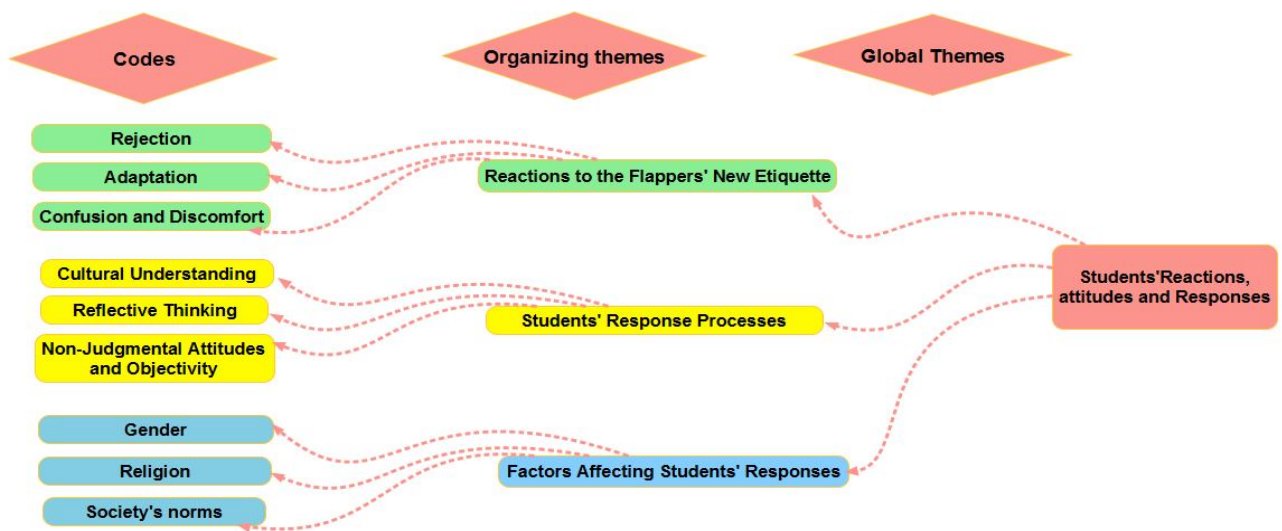


Figure 31: Students’ reactions to the flappers’ behaviours in Fitzgerald’s *This Side of Paradise*

A. Reaction to the Flapper’s New Etiquette

While examining students’ reactions towards reading the novel *This Side of Paradise*, we find that most of them reject the flappers’ behaviours. In her reaction, one of the student states : « *I don't like the way the flappers express their behaviours by cutting their hair short, wearing sleeveless dresses, smoking, drinking, being in impossible places .It is not acceptable in our culture, it is threatening to our society.* » In asking students ‘What was the most shocking thing in the novel? Most of them show symptoms of adaptation because the flappers’ behaviours are common in their society nowadays. They consider what they saw from women’s new etiquette in the novel as not surprising because they are adapted to seeing such behaviours in their own society: « *If I read it before, I would be surprised but now we saw all kinds of girls, of dresses so I am not surprised.* » Respondent B shares the same attitude: « *I guess people were really surprised because their community was really conservative. Smoking, drinking were really surprising for them .We are not really surprised because we have seen this kind of women nowadays. We have seen it déjà vue like they said* ». Respondent C states « *if we were in the Jazz age, we would be shocked but nowadays, we are living in a Muslim society and we are seeing all of this. We are not surprised.* »

Although the topic itself was not very surprising but tackling such issues within foreign classrooms causes feelings of discomfort and confusion among students. In asking the question « Was it difficult to communicate with others about the flapper's behaviours ? », most of participants disagree with discussing gender and sexual issues in classroom. One of the students states it directly by saying « *I avoid discussing that publically to avoid being hated by girls* ». In her response, respondent *D* says « *I was not really comfortable because there was like some things that are inappropriate to discuss how they behave, sexual relationship.* » Respondent *E*, also, experiences feelings of discomfort and confusion while discussing this issue publically: « *Because we are Muslims, we can't talk about such things because foreigners create this idea to talk about such behaviours. We are pure we cannot. The writer shouldn't corrupt the innocent minds of readers using horrible words and stories describing the flapper. For me, I hate talking about girls sexual relationships. It hurts me.* » So the topic itself is not shocking but dealing with it creates confusion and discomfort among students as one of the students claims: « *when it comes to women , this is a complicated thing to talk about. I was not surprised. I hate such stories. I thought the classroom is not the appropriate context to talk about such issues that's why I was silent while speaking about the flappers' changing behaviours.* »

B. Students' Response Processes

One aspect that characterizes students' reactions is the non-judgmental attitude. Participants show objectivity in reacting to female characters in the text. In asking the question « Would Rosaline be your friend if she was your classmate?, one of the students says « *why not ,we are different. She is free to do what she wants. Since she would not hurt me or do anything wrong to me I will accept her. But it is still a taboo in our society if you behave that way, for example, in khenchela they will not accept it.* » The respondent shows objectivity and awareness of the differences between the two cultures what helps her to understand the flappers' behaviours without having judgmental criteria. In asking the question « Do you

compare between your own culture and the culture revealed in the text while reading the novel ? », participant F replies : *“it is totally different from our culture it is unacceptable. yeah I compare but it is totally different but we have to accept that culture (how) because our religion is not the same (we have to accept that this is a part of their culture).*

C. Factors affecting students' responses

Three factors are prominent in directing students' reaction towards the cultural phenomenon that was present in America during the post-war period: gender, religion and society's norms. All students, no exception, keep referring to their religion, society and gender role while reacting to the flappers' behaviours. In speaking about her own experience , participant A says : *« Of course , I made comparison and at the same time our society didn't reach that level because nowadays we see unstable families like in Western society .Because women represents the half of society , if you spoilt it you will spoilt the whole society. I don't agree with such behaviours as smoking, drinking, I would demand my rights but not that way .Our religion covers all our rights. »* The three factors are strongly present as it is displayed in students' responses: *« And this type of books is the only one that makes me scared and terrified. Because it has a long period of time effect on personality. Especially to whom it was intended to women. Especially the Muslim society because Islam didn't give us much rights for women as for men for a reason to protect them. But this book is encouraging them to be free completely. Absolutely, this will affect our society. »* In participant F's words also, we find that there is a reference to the three factors: *« It depends on the norms of society. It is not a matter of religion,like she said, women in Algiers smoking wearing short dresses dating out at night and it is totally acceptable there. It is a matter of culture and they were thinking that this is normal this is for fun and there is nothing wrong in that and when you ask yes I am Muslim I pray. You say how possible you are a Muslim. »*

1.1.4. Analyzing Students 'reactions to the Theme of the Oedipus Complex in the Novel Sons and Lovers By D.H. Lawrence

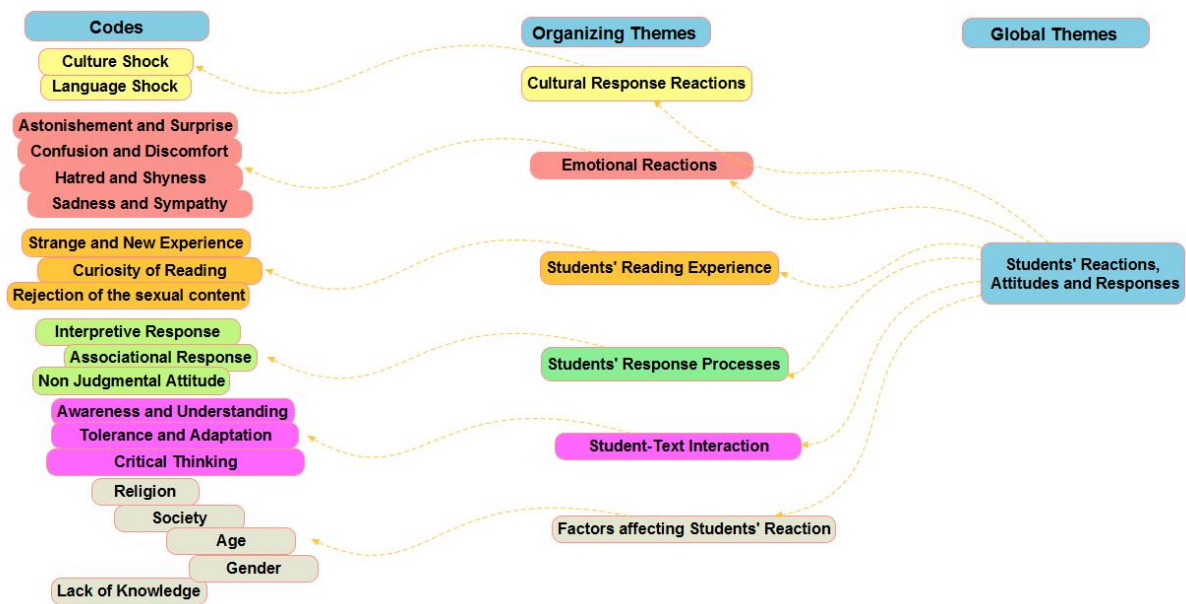


Figure 32: Students’ responses to the theme of Mother fixation in Lawrence’s Sons and Lovers

Reading the novel Sons and Lovers by D H Lawrence in the Algerian context causes students to experience both culture shock because they see the sexual relationship between the son ‘Paul’ and the mother ‘Mrs. Morel’ as strange and weird and language shock because they completely reject the terms used to reveal the sexual content within the text . In describing her own experience while going through the pages of the book, respondent A states « *I enjoy reading the novel but the whole story was weird and strange* ». Participant B likewise shares the same reading experience « *We had been shocked at many facts. The first shocking thing is Paul took actions to break up with other girls for his mother.* » In asking the question ‘what was the most surprising thing in the novel? Respondent C answers « *What makes me surprised is the relationship between the mother and the son and the way he was treating her and I felt very sad for Miriam's situation.* » Students share the same cultural shock experience due to the newness of the topic because such relationships are totally rejected in their culture. They are nurtured in a culturally different environment. In encountering such cultural issue, they live a culturally shocking experience. As to the language, most of them consider it as unacceptable as it is claimed by one of the students « *There is a kind of exaggeration .We*

can't accept such terms. » respondent C explains her reaction towards the use of language revealing sexuality: « *Sometimes, it is shocking to read something like this. Yes? I think it is shocking . We cannot accept inside but it is necessary to understand the depth of the problem. Without it, we wouldn't be able to figure out or to see. When there are kisses or something like that, we will be shocked but it is necessary to use. » Although she considers the language used as shocking but she insists that it is necessary to understand the depth of the problem. Respondent D adds « We can't accept it in our Minds. » Taking into account the students' oral responses, we notice that there is a total rejection of the language used to disclose sexual elements in the novel.*

In reading the novel, students go through a multi-phase emotional experience. They experience different feelings and emotions. In asking about students 'reactions towards discussing 'the abnormal sexual relationship publically', one of the students states « I felt shy because it is against our religion. » In disclosing her response, another student says « *Sometimes they mention some terms that make us to speak about the sexual relationship which makes us a little bit shy. It is about the terms .About the topic I really like it because sometimes in novels they obliged us to read some novels which are very boring.* » Discomfort is another feeling that dominate students' reading experience as it can be seen in students' responses « I don't feel comfortable while reading the novel but very excited to know what will happen later on. » In asking the question « Do you feel emotionally disturbed while reading the novel ? respondent F explains « *Actionally ,we all did even if we accept the fact that it exists but still like something very weird there is this feeling.* » So reading the novel causes the feelings of confusion, surprise, shyness and astonishment what makes them to go through the frustration stage of the culture shock experience.

Most of participants describe their experience in reading the novel as new of its kind: « *Of course, like the relationship between Paul and his mother. It was so weird for me. I didn't see that before in real life. this kind of huge love to her son but I made some research I found that*

Freud talk about that stuff. He says this can happen to a child when he was four. If he grows up having the same feelings, it became something wrong and it must be treated. But it is ok to deal with this stuff .when I read about Lawrence, I knew that people were hating him because he wrote such stuff. » Due to the newness of the topic, respondent E makes some research to understand the novel in relation to Sigmund Freud's theory of the Oedipus complex.

Many factors may interfere in directing students' reactions and views of the novel. Gender and the background knowledge of the participant may interfere in shaping participants' response as it is put by one of the respondents « *For me let's say if it was addressed to other people that are younger or they aren't like here at the university . We are aware. For us, it is fine because it is more about let's say scientifically it is more about psychological issues. I think it is finemay be using some words because we are not used to talk publically 'for me. It is ok because we are all girls. »* Respondent G ,also, has the same point of view « *The OC is very complicated especially for the young minds .*” Religion and society are among the factors that affect students' reading formations « *I felt shy because it is against our religion. »* In responding, some students react out of their religious background.

Symptoms of understanding, awareness, tolerance, critical thinking and adaptation are widely present in participants' oral responses. Students state clearly that at the beginning of their reading experience, they get totally shocked because of the weird type of relationships tackled in the text. However, through reading the novel, they get adapted to the strange phenomenon by accepting the fact that such psychological issues exist in our world. This can be noticed in one of the respondents' words « *Very shocked at the first time but we are going to adopt while dealing with the novel. »* The respondent explicates her attitude towards the linguistic terms employed to disclose the sexual content « *We are dealing with a sexual novel .At the first time it was shocking but later on you adapt it, you are going to adapt (you accept you mean) not completely (to accept the Idea of dealing with such things) yes we are going to consider these words as key words that put in the novel to understand more. »* In asking the question « do

you agree with the student (She said while encountering these words for the first time she was shocked but later on she adapted it she became familiar with it)? All students show agreement. Respondent C, for instance, states « *This is what happened to us while reading the novel. At the first time, we felt shocked but at the end we adapt, it we accept that this is an illness.* » Participant D shares the same response « *I think I see it weird at the beginning then I see it ok.* » Participant E displays her opinion concerning the language « *For the first time when we read those terms it was an abnormal thing but then, we accept it. It is ok to read those words and use them to discover new things.* »

In examining students' reaction, we find that most of them show tolerance both towards the issue itself and towards tackling the topic and discussing it publically in foreign classrooms. Although dealing with it causes a great deal of discomfort among students, they seem tolerant, aware and critical readers. Exemplifying from students responses, respondent F claims: « *It was not shocking but surprising because I didn't expect to deal with such a topic in class. I didn't expect to deal with taboos. It is really rarethat allows us to be open minded to accept the others.* » The respondent explicates further her experience by saying « *This gives the amount of tolerance of the person. You can find the character of the person by the amount of acceptance of the other but some of us didn't accept this because they are not tolerant with themselves first and with others. I think for me, I try my best to be tolerant with everyone to put myself in their places. I cannot say that I accept the behaviours of Paul and his mother but I can find excuses somehow because it is an illness a disease. I think the topic is very interesting .Without this topic, we couldn't have such rich discussion. If it was a normal novel with a normal topic that we all agree upon, there is no need to discuss it. You don't find many points of view, many interpretations. I think it is necessary to change the topic to get out of the box I think.* » In students' words, it appears clearly that they do not absorb whatever written in literary texts but they deal with it critically with reflective lens of understanding.

In asking the question 'Do you agree with dealing with such novels?', one of the students

answers « *I think we are mature enough and have critical minds to not accept what do we read when you know something you can avoid it , you can help other people , you can discuss it but you are not going to accept this behaviour. »* In the respondent's answer, we realize that students are not passive readers to accept whatever revealed in literature. They have critical minds to examine what they read. In examining the respondents' oral reactions, we notice that awareness and understanding are widely present « *It is not about accepting it .It is more about being aware. May be there are some people suffering from that issue if we didn't know and he is not conscious and because you are aware you can help him. It can be helpful. »* Accordingly, multicultural literature with cultural issues has a didactic function that serves greatly in students' real life. One of the students explains this point further by saying « I think that reading such novels makes us aware about other cultures. »

2. Teachers' interview

2.1. Results and Discussion

The researcher conducted an interview with ten teachers of literature at the department of Abbes Laghrour Khenchela with a view to examine their methodological ways of dealing with cultural issues encountered in literature classes. Participants were asked to answer 13 open ended questions that cover three main aspects : the interviewee's teaching experience, the teachers ' pedagogical ways of tackling cultural issues in literature, and the role of literature in raising students' cultural awareness.

Section One : Teaching experience

Teachers' main objectives of teaching literature vary from one teacher to another and from one methodological framework to another. However, most of them agree on three: teaching the language, the culture transmitted via the literary text and the literary competence. In speaking about her own way of teaching literary texts, participant A says: « *In addition to promoting language learning, by using literary texts, I tend to motivate students to appreciate the text in particular and literature in general. I do believe that the text reflects a world of*

cultures, ideas, and beliefs. Thus, by guiding the student to take the text beyond the literal meaning, I aim at raising critical thinking and cultural understanding.” The same view point is shared by participant B: *“Well pretty much when it comes to the literary stream, we focus on literary texts themselves. These literary texts can be linked to history, to culture and the language itself. We teach language through those literary texts. At the same time, we seek to teach some segments or some aspects of the culture that the language is from .So, we can say that our focus can be somehow let's say divided between those three aspects.”* Having the same attitude as participant A and participant B, participant C admits: *“It is manifold objectives. One of them is first to learn the language itself then to develop the literary competence and to have an idea about the other's cultures and ways' of thinking. »*

In asking the question ‘What type of questions do you always use while teaching literary texts?’ all teachers share the same viewpoint. They ask questions that are strictly relevant to the content of the text including: the historical background, the main themes, characters, etc. One of the interviewees claims that the most common questions she always uses include *“Which period does the work belongs to? Who are the characters? What are the main themes? And what is the intention of the author?”* In stating her attitude, participant D assumes: *“It has to do with the elements of this genre we are teaching, for example, if we are teaching fiction, so the questions will be about the fictional elements, for example, what the main themes of this work are? Who are the main characters? »*

In examining teachers’ statements and words, we find that most of them encourage the efferent mode of reading. They are prone to ask questions that are information-based. In doing so, they ignore to some extent the role of literary texts in boosting students’ emotional involvement and aesthetic reading.

Section Two: The Place of Culture in Teaching Literature

This section investigates various areas of study: students’ approaches and feelings towards cultural issues in literature, teachers’ views towards integrating cultural aspects while dealing

with literary texts and teachers' pedagogical ways of dealing with cultural issues in literary courses.

In examining the interviewees' responses and answers, we discern that all participants agree on the necessity of integrating the cultural elements while teaching literary texts. Participant *D* insists on highlighting the different cultural aspects in literary texts: « *We are teaching Western culture to our students. So, their culture is different from ours especially when things have to do with I mean the red lines as we consider them in our culture. We have to explain the difference because we are not just teaching; we are role models for them. We need to explain to them. If I am reading an English literary work, I am not obliged to follow the same cultural pattern. We have to understand them. We have to understand this type of topics and to make the difference by themselves. They have to acquire this freedom of expression of thinking.* »

Participant *E* explicates that referring to the cultural background of the text is of crucial importance. The participant clarifies « *Yes, I do. This is usually done by means of urging students to attain some background knowledge about the writer and the context of the text. This knowledge, of course, involves the cultural issues that give birth to the text. This is also achieved by starting from the text through adopting the "cultural model/approach" which enables the teacher to draw many objectives beyond lexis acquisition.* » Participant *F* believes strongly on the necessity of integrating the cultural elements in literary courses because it is the focal point in understanding the content « *Personally, I do believe that teaching literature cannot be achieved without teaching culture because any literary work is a reflection of a particular culture. Hence, a teacher must identify the different cultural elements included in the text for a better understanding of it especially if the text is from a different cultural background.* » Participant *A* states that in teaching literature, the teacher unintentionally will integrate the cultural aspects because language and culture cannot be dissociated: « *Since language is a carrier of culture, the integration of cultural elements, in*

literature, cannot be dissociated from its entity. In the field of teaching Literature, the instructor will be unintentionally injecting the cultural manifestations of the text in the given activities. »

Concerning teachers' stance towards relating the cultural issues in literature texts to personal experiences of students, most of them consider this as a key element to enhance reflection, interpretation, memorization and a better understanding. One of the interviewees explains: *«I sometimes prefer to make the link between what is being taught and the personal experiences, especially when it comes to cultural issues because it promotes students' understanding and memorization. It also helps to clarify the strange and unexpected practices and unfamiliar manners that literary texts involve. »*

Based on her teaching experience, Participant A clarifies the importance of this area of study by stating *«Living a in a globalized world implies the dissolution of geographical boundaries. As such, students now are more aware of what is going on in the world (other countries) than ever. To relate the issues raised in the text (usually of a certain region) to the student's personal life experiences is an intelligent way to stimulate the student to deeply reflect upon these issues. I believe that all the teachers should take this step and free the text from the paper, and free the students' minds as well.»* She goes further by giving two examples from her own experience as an instructor: *“I remember two recent cases from my experience. The first is teaching Ernest Hemingway's *The Old Man and the Sea* to first year students of English and asking them to compare their experience of learning English with that of Santiago. The second case is more relevant to your research. It is teaching *The Adventures of Huckleberry Finn* to the master classes and evaluating their responses to Jim's experience as a runaway slave on the one side, and their attitudes towards the white culture on another, especially when they were asked to consider Jim as a modern case or to compare between his experience and the personal incidents they experienced.”* Relating the personal experiences of participants to literary texts, according to one of the interviewees, is helpful for students in

terms of encouraging their own interpretation of the text. The interviewee explains her point of view by stating *“Yes I try to do this especially when it comes to post-colonial literature. I have been teaching different novels and recently I have been focusing more on female writers. So, I have always tried to find this kind of link between my students’ personal experiences along with their own identities, for instance, in terms of the relationship between the colonizer and the colonized I try to somehow link those let’s say themes in those novels with my students’ personal experiences . It is somehow helpful because they will be more inclined to read and to interpret those texts in general. »* Another interviewee has the same view point: *« I do relate cultural issues to the personal experiences of the student which are in turn based on his/her culture. For example, when teaching ‘Pride and Prejudice’ by Jane Austen, I asked them if the situation of Charlotte Lucas is similar to any cases we have here in our country ».* Students do not only relate the cultural issues in literary texts to their personal experiences but they also identify with the characters and they feel emotionally involved within the text as it is put by one of the teachers : *« This is what students tell me while explaining. They try to relate things to their own experience this is first and second there is a debate whether you identify with the characters or not .Some of them yes I do , others no I do not this character should not do this , the other should not do that . And they are involved emotionally especially for the girls concerning feminist issues ».* Another participant adds that reading literature in relation to students’ real life is highly recommended because they cannot understand things which are abstract *« Yeah, sure. We have to because we cannot understand something that is abstract .We have to concretize these concepts (stereotypes, sexuality, etc). If I don't concretize these I mean abstract concepts, I cannot relate. They cannot understand them. So, relating these concepts to the reality is very important in reading literature. »*

Teaching literature, with strange and unexpected cultural practices, raises debate and controversy among students and teachers. In what follows, we have account of teachers’ responses and attitudes. One of the participants describes the task of dealing with this kind of

topics as challenging and causing a great sufferance on her part as a teacher. In expressing her views and thoughts, participant C shares us one of the incidents she faced while teaching the literary text 'The bluest Eye' by Toni Morrison « We are suffering from the fact that a lot of those topics that bring debates elsewhere in different cultures .We find that those topics are somehow taboos in our own culture or our own society and this is very challenging for me as a teacher to try to really talk about these things , mostly when it comes to feminine issues like sexuality , gender issues .Not all students are going to be open to discuss those topics and there will be somehow shut down, and eventually we end up mostly with avoiding those topics since they will think of them as very sensitive *and somehow like they cannot be spoken about in general. Recently, we have been talking about Morrison's 'The Bluest Eye' and we have been talking about the major problems talked by Morrison in that novel mostly racial and sexual discrimination and what happen to those black females as they grow in this kind of very oppressive environment within the United States . We were talking about this particular character Caula when she was addressing some of the issues that happened to her while constructing her own sense of identity. We went through the rape scene in which the protagonist has to go through this very traumatizing experience .Most of them were very astonished and they don't even want to show any kind of sympathy or whatever towards this . I found that it is one of the things we cannot as Algerians or as Muslims or Arabs we are not that open to discuss these things. Whenever they happen or whenever we hear about them, we tend to look away and not like get involved or be involved in speaking about those things. »*

Based on her own experience, she states that despite of the importance of dealing and highlighting such topics, students prefer to neglect or avoid gender issues and sexuality topics because they are nonsense for them: « *when we were talking about Morrison , they kept the debate as limited to like what is racial or sexual segregation or oppression ... they did not want to get like really deep within those and other more sensitive issues.* » Another teacher refers to the importance of urging students to understand things and avoid putting themselves

in 'a closed box of their own world'.

In asking the question « Do you agree with the view that cultural issues in FLC cause cultural misunderstanding and they must be avoided? », all teachers share the same point of view. According to them, such topics must be dealt with openly in classrooms to develop open critical minds on the part of readers. One of the interviewees states « *I don't think that we should avoid anything because they read them in literary works so we cannot. As I said before, those red lines, they will find them if not in literary works they will find them in YouTube, on TV. They know all of these topics .They are aware of the existence of these topics because we are living in a globalized world. There is globalization. We are no longer living alone apart from the other cultures. We are not kids, we are mature we have the ability to think and to interpret .So, I cannot avoid this.* » Participant E claims that such topics may cause a great confusion and misunderstanding ,but we as teachers must be smart in tackling such issues in order to develop the intercultural competence on the part of our students . Participant F says that in discussing such topics, things will be clarified and cleared up: « *They cause cultural misunderstanding if we avoid talking about them. They will be clarified or cleared up through discussion, through readings, through having ideas about difference because hereliterature is human about human written by human and it is about human experience .So, we have to have an Idea about it whether you accept it or you deny so you have to face the reality not to escape it, to learn and to face not to escape.* » The same idea is put by another interviewee « *I do not agree with that view and I see that it is necessary to integrate cultural aspects while teaching a foreign language through literary texts or other artistic products. Stereotypes, gender issues and sexual problems are considered as a crucial part of any culture. This is why they should be highlighted by teachers and they would never lead to misunderstanding if presented in the right way.* » Another teacher argues that students in FLC are not kids to be inflected by such topics « *Well I don't think they would cause this type of cultural misunderstanding because before everything I mean those students are old*

enough they are mature to know who they are. So being exposed to all of those different issues mainly sexuality, etc is not going that string infecting who they are. It is the other way of round. It is going to be helpful in terms of knowing their true history, who they are like ethnic or specific group of people do they need to know all those threats whenever they have been exposed to different cultural aspects from different cultures. They will be more let's say equipt and ready to face those threats. » Another interviewee claims that exposing students to shocking topics is the preliminary step to raising cultural awareness: *« Teaching cultural issues cannot be avoided since we cannot raise the student's cultural awareness without direct exposure to shocking topics »*

Section Three

Making students culturally aware by highlighting the differences and similarities between the two cultures sounds of crucial value to push students “*to act globally rather than locally (native culture)*” as it is put by one of the interviewees. One of the participants insists on making a link between the native culture and the target culture especially when teaching post-colonial literature as she illustrates: *« There should be always this kind of link especially when it comes to post-colonial theory. You are teaching them what happened to both like this kind of dichotomy between these two worlds, that is the world of the Western and the world of the Eastern. So, by doing this, they will be more acquainted with the facts they see and this is a good experience and a good chance for them to learn more or to give this kind of link between both cultures. »* Participant A describes the process of bringing the similarities and differences between C1 and C2 into light as a must to prepare students for cultural understanding.

Including the teaching of stereotypes, traumatic incidents, gender issues and sexual problems within literary texts is *« so interesting and fruitful in designing literary courses. By doing so, it will be a great contribution in fighting and eliminating cultural misunderstanding and clash. »* Participant D clarifies that in dealing with cultural issues in classroom may resolve the misunderstanding that might happen *« I am not against I am for because if they don't*

learn about them in the classroom in the academic frame in the academic atmosphere and so on in the objective context, they are going to learn about it outside and in the wrong way. The misunderstanding will happen. Here in the class, when we discuss them, they will understand. » Another interviewee explicates that analyzing these issues via teaching literary texts is very helpful in expanding their vision and in creating a kind of cultural stability in their world. In examining teachers' oral responses, we deduce that most of students show interest and excitement in dealing with this kind of topics in literary courses. More importantly, Participant *E* adds that this can be more advantageous if they are provided « *with that background so after providing them with that background, there will be some kind of preparation eventually to prepare their psyches in general. We are talking about the psyche of the individual as their acceptance to hear about those things or even to learn about them .If they are ready or they are willing enough to do that eventually I would say that 99 percent of them will be willing to discuss the four mentioned issues with literature.* »

Tackling this variety of cultural issues enhances students to think critically, understand the cultural differences and be culturally aware. In clarifying his attitude towards including the aforementioned cultural elements in teaching literature, one of the interviewees explicates: « *You are going to have empathy and sympathy so you can be here and be there. For me, it is very good. You can be very smart. Even today, when we talk about the novel, Bakhtin encouraged this polyphony and the multiplicity of voices in the novel. So, when we have multiplicity of voices, we are going to have multi-perspectivism. We are going to see life from different perspectives and this is critical thinking for me.* » Participant *D* has the same point of view « *One of the major consequences of integrating these cultural issues will be definitely raising critical thinking through the students' quest for logical interpretation of literary texts.* » Participant *B* describes these cultural elements as the core of teaching literary texts: « *The cultural issues you have mentioned are the core of our field so we cannot avoid them*

.They are important, they are major questions and issues that can help them to understand even the world in which we live. » Participant A argues that analyzing these cultural aspects may develop, on the part of our students, empathy, tolerance and understanding « It would be very helpful. We are aiming to encourage the critical thinking spirit and we are aiming to encourage students to read more and to have their personal conception of things and their own personal conception of the world. Don't limit yourself to what your instructor said. You need to have your own perception in terms of a lot of things you can be tolerant in terms of being ok of having different gender or sexual identities . You can be ok with fighting for women's rights or fighting for a specific ethnic group. This kind of cultural aspect is absent here in Algeria because somehow we are too limited and too conservative. We think of what we have but we don't think about the external world. Via helping them or introducing them to those new aspects, when it comes to the literary stream , they will be more open to this kind of diversity when it comes to identity, the cultural stream in general, and they will be more willing to have their own perception

3. Pedagogical Implication

A Suggested Model of Dealing with Cross-Cultural Clashes: A Culture Shock Incident

Response Approach in Teaching Literature

Based on the obtained findings about students' ways of responding to cultural conflicts in English literature, we deduced that many teachers in foreign language classrooms find dealing with sensitive topics (race, gender, trauma, sex) as a challenging task. To make touchy issues as a preliminary step for a successful cross-cultural communication, we propose a pedagogical model of dealing with cultural issues in multicultural literature. 'A culture shock response - based pedagogy' stems its main notions from the reader response theory and the culture shock approach. The model is based on the ABC theory that involves the affective, the behavioural and the cognitive factors as it is illustrated below:

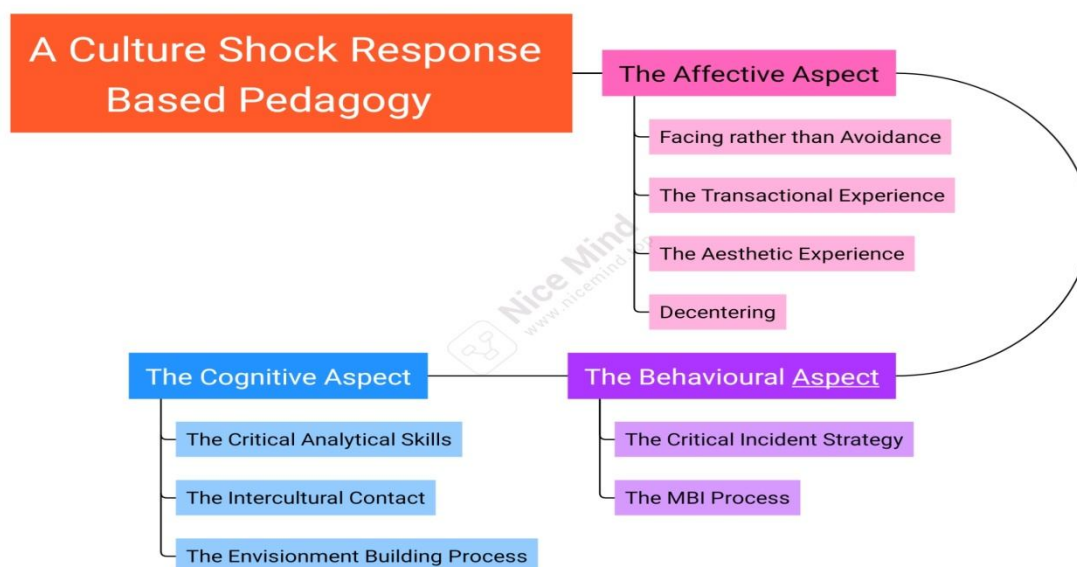


Figure33 : A Pedagogical Framework to Deal with

Culture Shock Incidents in Literature

1. The Affective Aspect

The suggested model of tackling cultural issues in multicultural literature is strictly related to

how we manage our reactions towards cultural differences during the intercultural contact. Being aware of our own cultural identity is the first preliminary step of understanding the other cultural framework. Being culturally aware about the cultural values, standards and norms in the first culture facilitates the process of understanding the cultural divergences. Advocating for the utmost importance of self awareness, Michael Winkelman (1994) argues « If one is unaware of one's own values, then one is unprepared to manage potentially conflictive situations »³¹⁶.

Rosenblatt (1995) in her theory of the transactional experience advocates for the importance of understanding the emotional experience. Winkelman (1994) considers the awareness of the experience as one of the focal components in managing culture shock incidents effectively: « Successful management of culture shock depends on awareness of the experience, a cognitive orientation that directs one towards successful adaptation, and the development of behavioural skills that lessen or resolve culture shock. »³¹⁷

Encouraging learners to experience reading literature aesthetically and understanding the different feelings emerged during the aesthetic experience boost the students' cognitive reflection and understanding. Teachers may use the reader response approach to help students recognize and understand the different feelings and emotions during the intercultural contact. Sharing their responses towards cultural issues in literary texts is one of the important factors that helps students to reflect and get awareness. In such incidents, for instance, teachers may help students to recognize the different feelings they have when they face cultural issues including those that are related to religion, gender or sexuality. Recognizing the different feelings emerged when reading about Conrad's racist ideology in treating the African people, gender issues in Fitzgerald's novel This Side of Paradise, trauma in Hemingway's novel or Sons and Lovers by Lawrence, is a focal point to boost students' understanding and

³¹⁶ Michael Winkelman, 'Culture Shock and Adaptation', *Journal of Counseling and Development* (73) 1994, p. 124

³¹⁷ Ibid, p.123

comprehension.

The emotional reaction is the preliminary step for critical thinking. Teachers are advised to put some instructions in teaching literary courses to push students to experience reading texts emotionally and affectively. In encountering the unfamiliar cultures, students may be silent in experiencing the feelings of uneasiness and discomfort. The first step in relieving this kind of frustration is to encourage them to share their responses. Reading Hemingway's novel , for instance, may affect to a great extent the emotional state of the reader by exposing them to the traumatic incidents that were experienced by the protagonist. Unless we involve students in a sharing response process , understanding the protagonist's experience remains a vague task.

a) Facing up rather than Avoidance

Because integrating culture in teaching literary courses becomes a must, dealing with cultural clashes is of crucial value in overcoming the cultural misunderstanding , confusion and frustration. As most teachers declare in the interviewing process, cultural issues cannot be avoided while teaching. In contrast, they must be a part of the program to help students understand the unfamiliar and adapt to cultural differences.

b) Encouraging the Transactional Experience

Teachers are required to use the reader response approach as a teaching pedagogy in literature classes as the reader-text interaction and the way readers respond to reading a text are of crucial value to pave the way for cross-cultural understanding. The transactional experience stands for one of the main notions of the reader response theory. According to Louis Rosenblatt (1995), readers make associations with past events and personal memories. Accordingly, such connections between the text and the personal experience of students must be enhanced to guarantee the cross-cultural understanding of the touchy issues. The role of the teacher is to help readers identify their relationships with the text as it is explicated by Rosenblatt in her book 'Literature as Exploration' (1995):

The teacher of literature, then, seeks to help specific human beings discover the satisfactions of literature. Teaching becomes a matter of improving the individual's capacity to evoke meaning from the text by leading him to reflect self-critically on this process. The starting point for growth must be each individual's efforts to marshal his resources in relation to the printed page. The teacher's task is to foster fruitful interactions—or, more precisely, transactions—between individual readers and individual literary texts.³¹⁸

c) *The Aesthetic Experience*

As it is noticed through the interviewing process, most teachers' teaching methodologies encourage the efferent mode of reading at the expense of the aesthetic experience. They base their teaching on an informative manner employing questions that target the content of the text rather than reflecting and understanding the text. Reading a given text aesthetically offers students the opportunity to get a full understanding of it. Elucidating the role of the aesthetic experience in understanding literary texts, Rosenblatt (1995) says: « Since to lead the student to ignore either the aesthetic or the social elements of his experience is to cripple him for a fruitful understanding of what literature offers ». ³¹⁹

d) *Decentering*

Decentering or being able to live and understand the unfamiliar may be one of the skills to cross the intercultural barriers. A prerequisite for decentering is understanding oneself emotions and feelings. By encouraging learners to understand their emotional affective responses to the cultural differences is a preliminary step to develop the intercultural sensitivity skills. Michael Byram, Bella Gribkova and Hugh Starkey (2002) explicate the role of decentering in experiential learning:

³¹⁸ Louise Rosenblatt, *Literature as Exploration* (The Modern Language Association of America New York 1995), P. 31

³¹⁹ Ibid, p.35

So teachers have a responsibility to prepare for this reaction, and to take advantage of the opportunity it gives to help learners to decentre, *to make the strange familiar and the familiar strange...*This is best done through experiential learning, where learners can experience situations which make demands upon their emotions and feelings and then reflect upon that experience and its meaning for them, thus combining the affective and the cognitive. The teacher's role is to structure the learning experience, to ensure that the 'culture shock' is productive and positive, and not overwhelming and negative, and to help learners to analyze and learn from their responses to a new environment.³²⁰

2. The Behavioural Aspect

Understanding cultural differences necessitates acquiring the skills and the the cultural knowledge to dispell the misunderstanding and the mismatches that may emerge in encountering the unfamiliar.

a) The Critical Incident strategy

Critical incidents are defined as a set of tools that are employed in educational contexts to raise awareness as well as understanding of the different human relations. In highlighting the role of critical incidents in intercultural communication, Sarah Apedaile and Lenina Schill (2008) define cultural incidents as «... brief descriptions of situations in which a misunderstanding, problem, or conflict arises as a result of the cultural differences of the interacting parties, or a problem of cross-cultural adaptation and communication . »³²¹

Through teaching multicultural literature, teachers may concretize the experiential learning via the culture shock incidents encountered during reading. The culture shock incidents

³²⁰ Michael Byram, Bella Gribkova and Hugh Starkey, *Developing the Intercultural Dimension in Language Teaching :A Practical Introduction for Teachers*(Council of Europe, Strasbourg :2002),p.19.

³²¹ Sarah Apedaile and Lenina Schill, *Critical Incidents for Intercultural Communication : An interactive tool for developing awareness, knowledge, and skills* (NorQuest College,2008),p.7

include thorny and sensitive topics that may push students to live a rollercoaster experience. The teacher in such situation is required to equip the learners with the necessary skills to survive the confusion, uneasiness and the misunderstanding.

b) The MBI Process : Mapping, Bridging, Integrating

With a view to help students understand the different cultural differences exposed via literary texts, teachers may employ the MBI process . It is a short term for bridging mapping and integrating that is first originated in the work of Maznevski and Distefano (2000) in an entitled work '*Global leaders are team players: Developing global leaders through membership on global teams.* »The MBI process involves three main stages : Stage 1 'Map' is based on making a comparison between behaviours in C1 and C2 relying on the individual's observation. Stage 2 Bridge entails understanding the cultural values of behaviours in the target culture via asking the question 'why do out-group members behave in a certain way? Stage 3 Integrate, the individual during this stage seeks to change his /her behaviours and attitude to be able to function effectively in the cross-cultural encounter.³²²

Our main task is how can we use the MBI process in teaching literary texts to help students manage their reactions to cultural differences? After raising students' awareness of their own emotional reactions via the cultural shock incident strategy, the second step entails using the culture shock incidents selected from the novels to ask questions to boost them mapping the cultural differences between behaviours in C1 and C2.

In describing the role of the MBI processes in the cross cultural interaction, Henry W. Lane and Martha L. Maznevski (2014) state that « MBI processes are so fundamental ...for effective and constructive interaction among people who have different backgrounds and related perspectives and values. »³²³

Mapping is a process that involves « systematically and objectively describing characteristics

³²² Henry W. Lane and Martha L. Maznevski , *International Management Behavior Global and Sustainable Leadership*(London, John Wiley & Sons Ltd,2014),p.73

³²³ Ibid,p.73

of people and identifying similarities and differences that can be used to help each other perform. The most useful Mapping uses data and summaries of facts, organized with frameworks that help compare the data and facts across groups and individuals.»³²⁴ In teaching the novels under study, we can adopt mapping as one of the activities to raise students 'understanding of cultural differences. To help them dispel the stereotypes in Conrad's Heart of Darkness, for instance, students may map the cultural differences between the Western and the Non-Western based on what is represented in the text. Applying mapping to understand the Oedipus complex features in Lawrence's Sons and lovers is of vital role as it reflects « ... windows to the complex territory of human beings, ways of entering the different perspectives and really seeing the person inside.»³²⁵ Through mapping, students develop a new perspective of understanding the human relationship as it is explored in Lawrence's novel. As an 'objective description of characteristics', mapping is a powerful tool to understand the gender roles in Fitzgerald's This Side of Paradise . Mapping out the objective features of genders across cultures trains the human mind to understand and respect each other cultural values.

3. The Cognitive Aspect

The third phase of the didactic pedagogy is strictly related to Bennet's developmental model of intercultural sensitivity. Acquiring self awareness as well as understanding cultural differences paves the way for an ethnorelative interaction. The ethnorelative stage covers three main notions : acceptance , integration and adaptation. Participants via this stage accept the availability of cultural divergences between cultures, be able to behave appropriately in different cross cultural situations and add the other's cultural beliefs and norms into his/her own mindset.

a) The Intercultural Contact

³²⁴ Ibid,p.74

³²⁵ Ibid,p.74

To overcome the negative impact of cross cultural issues faced while reading multicultural literature, teachers must endorse the intercultural perspective while tackling the variety of issues that may cause the misunderstanding among students. To achieve the cultural understanding and have open and tolerant attitudes towards the target culture, students must be trained to understand and reflect on cultural differences. They must learn how to understand foreign cultures by creating a comparison scale between C1 and C2. That is to say, to succeed in the cross cultural contact, foreign language students are required to have a sphere of interculturality in order to be able to manage their cross-cultural contact.

b) Critical analytical skills to overcome the negative effects of stereotyping

Textbooks, literary texts, movies and media are endorsed with stereotypical images and scenes that may contaminate students' thoughts and mindset. To make stereotypes as a productive learning experience, Byram et al (2002) suggest using critical discourse analysis as a task-based analytical activity to raise students' critical awareness with the linguistic and cultural stereotypes might be included in FLT materials:

Learners can acquire the skills of critical analysis of stereotypes and prejudice in texts and images they read or see. Their own prejudices and stereotypes are based on feelings rather than thoughts and need to be challenged, but teachers need to ensure that the ideas are challenged not the person, if the effect is to be positive.³²⁶

c) Applying the Envisionment Building Process in Reading Literature

Reading literature through an envisionment building process involves developing « ...different questions, insights and understandings ».³²⁷ While reading a specific text , the

³²⁶ Michael Byram, Bella Gribkova and Hugh Starkey, *Developing the Intercultural Dimension in Language Teaching :A Practical Introduction for Teachers*(Council of Europe, Strasbourg :2002),p.28.

³²⁷ Judith Langer, *Literary Understanding and Literature Instruction* (Albany : Literature Center, 1991),p.5

reader may develop different understandings and envisionment of that text as it is explained by Judith Langer (1991) :

Envisionment refers to the understanding a reader has about a text at a particular point in time: what the reader understands, the questions that develop, and the hunches that arise about how the piece might unfold. The envisionments change as the reading progresses because as reading continues some information is no longer important, some is added, and some is reinterpreted.³²⁸

With a view to develop critical reading and reflective thinking on the part of our students, we may involve students in an envisionment building process via the different questions that might guide the reading process :

- a. **Reflecting on personal experience** : Ask students to make connection between current reading and personal experience.
- b. **Elaborating and Extending** : Ask them to become critics : to judge, to evaluate and defend
- c. **Initial Understanding** : Ask students to share their response towards the pieces.
- d. **Developing Interpretation** : Ask students questions that help them to move beyond their initial understanding.³²⁹

Conclusion

Reading about the unfamiliar cultural traditions and behaviours in English literature causes a great frustration and emotional disturbance on the part of foreign language students. Students experienced mixed feelings while reading the four literary texts. These feelings stand for the culture shock experience. This chapter displayed the different results gained from analyzing the oral reactions of students as well as the teachers' interview. Based on the obtained results,

³²⁸ Ibid, p,5.

³²⁹ Judith A. Langer, « Understanding Literature », *Language Arts* 67, No. 8 (1990),p. 812.

we proposed a pedagogical framework to deal with cultural issues in literary texts. The suggested pedagogy covers three main aspects: the affective aspect, the behavioural aspect and the cognitive aspect.

General Conclusion

Investigating students' attitudes and reactions towards a variety of cultural issues in the selected literary texts makes it possible to draw a set of conclusions. One of these conclusions is that students are not passive readers to absorb whatever read in literary texts. However, they adopt an active mode of reading while interacting with literary texts. Consequently, they fit Rosenblatt's description in her theory. A clear example can be seen in their reaction towards the stereotypical representation of the African characters in Conrad's novel. They did not accept the racial stereotypes embedded in the text. They refuted Conrad's racist ideas displaying symptoms of understanding, resistance and awareness.

Our second findings in this research is that foreign language students experience ,to a great extent, the cultural shock conflict while reading about unfamiliar and new cultural topics , for instance, the abnormal sexual relationship between the mother and the son, racial stereotypes, gender issues , war trauma, etc. Feelings of confusion, frustration, anxiety, fear, disgust and anger are widely present within students' reactions. They went through the four stages of the cultural shock clash. At first; they showed curiosity and interest to discover the content of the book and the newness of the topic. Digging deeper into the pages of the book and interacting further with the cultural aspects of the text made them to live through a multiphase emotional experience including the aforementioned emotional reactions. After highlighting the nature of the cultural issue, they exhibited tolerance, empathy and adaptation as it is exemplified before through students' personal reactions.

The third finding of the current research is related to factors interfering with students' responses and reactions. A variety of factors shape students' responses including: gender, religion, personal memories or experience, and prior knowledge. As it is viewed in students' responses, students respond according to the nature of their gender, norms of their religion, the cultural background they have about the topic and their past experiences or personal memories in relation to the topic.

In examining students' oral and written reactions, we have come to the conclusion that

students have interpretive modes of reading. They interpret literary texts employing intertextual links, i.e., they use their prior knowledge about the topic to bring reference to different concepts or notions they acquired before. This appears clearly in students' focus group discussion of Conrad's novel. They make reference to the Darwinian Theory, Samuel Hunting's book 'The clash of civilization', and Kante's division of human layers to understand the racist discourse in the novel. It is clear also in their discussion of the effects of war on the Protagonist in Hemingway's novel, and in their interpretation of the theme of human relationships' in Lawrence's text as it is illustrated before.

Critical thinking, understanding and awareness are among the salient features in students' personal reactions and responses. They evaluate, synthesize and understand what they read. They do not read passively, however they interact with the text critically. Cultural awareness is widely present within students' awareness. Students showed interest and openness in dealing with new and unfamiliar topics. They did not show reluctance while examining the variety of the cultural issues included in the selected literature. They were curious, interested to make further research to understand more the cultural issue and the cultural elements in the text.

Integrating cultural elements while teaching literary text becomes a must as it is put by most teachers. In doing so , students learn to understand the differences between cultures and ,accordingly, they have the freedom of thinking. Teaching literature cannot be dissociated from teaching culture because literary texts are a reflection of culture. The role of the teacher in such situations must take the primacy by helping students to be aware and to understand the cultural differences.

Relating the cultural issues in multicultural literature to personal experiences of students helps them to interpret literary texts better, to reflect on the cultural values of the different traditions/thoughts/behaviours/ and to understand those cultural differences. This enables students to break boundaries and to broaden their perspective of viewing the world. In some

instances , students do not only relate their personal experience to the events in the text but they also identify with characters and they feel themselves emotionally involved in the text. Consequently, teachers have to teach literature in relation to students' own personal lives because they cannot understand abstract things.

Teaching multicultural literature with unexpected cultural practices within foreign language classes may be challenging for teachers. This is due to the fact that most students view those issues as taboo in their own culture . For them , tackling such topics in foreign language classes is like crossing the red lines. Not all students are open to discuss such topics because they are so sensitive for them. The thing that makes them avoid the discussion and neglect it.

Concerning the question of tackling or avoiding dealing with cross cultural topics while teaching literature, most teachers advocate strongly for dealing with such topics openly in classrooms to help students think critically. Students are mature enough to think and to interpret thoughts, behaviours and practices. So, there is no need to avoid dealing with these topics . However, teachers must introduce such issues through a well structured pedagogical framework. Other wise , they may cause confusion and misunderstanding. Dealing with cross-cultural topics while teaching multicultural literature is the preliminary step for raising cultural awareness. Teaching cultural, gender , traumatic and sexual issues within literary texts is the key element to fight the cultural conflicts and eliminate the cultural misunderstanding. In highlighting the differences and similarities between C1 and C2 , things are cleared up and students develop intercultural skills of communicating across cultures .

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Appendices

APPENDIX 1

STUDENTS' QUESTIONNAIRE

This questionnaire is a part of a research work that aims to study and investigate students 'reactions , towards cultural issues in literary texts . The information you provide will contribute to our research greatly. The gathered data will be anonymous , please give your answers sincerely .Thank you in advance for your help.

Indicate your opinion about each statement by placing an X in the column that best represents your view about the statement. Indicate your personal feelings as:

5= Neither agree nor disagree

4 = Strongly agree

3 = Agree

2 = Disagree

1 = Strongly disagree

| <i>ITEMS</i> | 5 | 4 | 3 | 2 | 1 |
|--|---|---|---|---|---|
| <i>A. Attitudes Towards Culture in Reading English LITERATURE</i> | | | | | |
| 1. I really enjoy reading English literature | | | | | |
| 2. English literature is an important part of the university programme. | | | | | |
| 3. I plan to read as much English literature as I can. | | | | | |
| 4. I find studying cultural aspects in literature is personally rewarding. | | | | | |
| 5. My Knowledge of the foreign cultural behaviours revealed in literary texts is good. | | | | | |
| 6. I pay much attention to the cultural themes raised in the text. | | | | | |
| 7. I would like to know more about the cultural traditions and customs in Literary texts. | | | | | |
| 8. The more I learn about the cultural background of literary texts, the more I understand the ideological stance of the writer. | | | | | |
| 9. I would really like to learn a lot about the foreign cultural behaviours and thoughts. | | | | | |
| 10. I would study the foreign cultural behaviours in literary texts even if it were not required. | | | | | |
| 11. I encounter many problems in understanding the cultural content in literary texts. | | | | | |

Attitudes towards cultural issues in Literature

A. Responses to Culture in 'Heart of Darkness' by Joseph Conrad

1. I get nervous while reading about the description of the Africans as '**Black shadows, dark things, cannibals, criminals**' in the novel 'Heart of Darkness' by J.C.
2. I believe in Joseph Conrad's description of the African People as savages, primitives, cannibals.
3. I always feel uneasy while discussing Kurtz's ill treatment of the natives in Conrad's Heart of Darkness.
4. I dislike the language used to describe the Africans (**as inhumans, rebels, blacks, snags, grotesque masks**) in Conrad's Heart of Darkness.
5. Joseph Conrad is honest in his projection of the African people as '**Cannibals, Criminals, enemies, savages**'.
6. The African people **howl** when they see a new person.
7. Marlow shows a racist attitude towards the African people in the novel.

B. Responses to The Flapper's new style of life in 'This Side of Paradise' by SF

8. I always feel shocked after reading about Rosalin's behaviours in the novel 'This Side of Paradise' By S. Fitzgerald.
9. I avoid discussing the behaviours of the female characters (Isabelle, Rosalin, etc) in 'This Side of Paradise'
10. I feel comfortable in discussing the popular daughter's etiquette in 'This Side of Paradise' publicly'.
11. I Agree with Rosalin's new style of life(**bob hair, smoking, drinking, wearing petting shirts, etc**)

C. Responses to Traumatic Incidents in A Farewell to Arms by EH

12. I feel comfortable while reading about bloody scenes (**Ex : Henry's injury during the bombardment, Aymo's death, Passini's death**) in A Farewell to Arms.
13. I dislike the language used to describe Bloody scenes(**Ex : the doctors...were red as butchers, sweet smell of blood, his shoulder was smashed, one leg was gone, the bullet...come out under the right eye**)in Hemingway's A Farewell to Arms.
14. The language used to describe the war scenes in the novel makes me feel worried (**explosion, gunfire, bombardment, the bullet, artillery, the burst, the flash, the smoke**)

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|---|--|--|--|--|--|
| <p>15.It was difficult to show my feelings and reactions while discussing the Death of Catherine and her child in the concluding chapter of ‘ A Farewell to Arms’.</p> <p>16.I feel depressed and sad while reading about the death of Passini in ' A Farwell to Arms' by E.H</p> <p>17.I shared Henry’s fear and sufferance during the bombardment.</p> <p>18.I feel shocked when I read about the Death of the man with hemorrhage who was with Henry in the Ambulance.</p> <p>D.Responses to the theme of Mother Fixation in ‘Sons and Lovers ‘by D.H.L</p> <p>19.. I feel disgusted when I read about Paul’s affectionate relationship with his mother.</p> <p>20.. I dislike Mrs’ Morel Jealousy of Miriam .</p> <p>21. I get shocked in reading about Paul’s sexual attraction to his mother in the <i>novel’Sons and Lovers’ by D.H. L.</i></p> <p>22..It embarrasses me to volunteer answers while discussing the theme of sexuality and mother fixation in the novel ' Sons and Lovers'by D.H.Lawrence</p> <p>23.I dislike Paul’s attitude towards his relationship with Miriam.</p> | | | | | |
|---|--|--|--|--|--|

THANK YOU FOR YOUR COOPERATION

APPENDIX 2

Interview Schedule

Topic : Teachers' views towards cultural issues in Literature

A. Teaching Experience

1. How long have you been teaching at the Department of English ?

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2. What are your main objectives while teaching literary texts ?

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3. What type of questions do you always use while teaching literary texts? (Mention four types of questions you always use in teaching literary courses and identify their objectives)

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4. What type of activities do you design to teach literary courses?

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B. The place of Culture in teaching literature

5. Do you integrate culture in teaching Literature ?How ?

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6. Do you relate the cultural issues(stereotypes, sexuality, women behaviour , trauma) in literary texts to personal experiences of students?Explain.....

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7. In case a controversy arises in class(cultural stereotypes, sexuality, traumatic experience, changing women behaviour, how do you handle students?

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8. Do You agree with the view that cultural issues(cultural stereotypes, sexuality, traumatic experience, changing women behaviour in foreign language teaching cause cultural misunderstanding and they must be avoided ?Explain

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9.What are students' approaches and feelings during the classroom discussion of cultural

issues ?

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C. Raising students' cultural awareness in teaching literary courses

10. Do you think that it is important to raise students' awareness about

differences and similarities between the Eastern and Western cultures?

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11. What is your opinion about including the teaching of stereotypes, traumatic incidents, gender roles in literary courses ?

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12. Do you think students will be interested in analyzing the aforementioned cultural issues in literary texts ?

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13. How can this help them to think critically and provide different interpretations of literary texts ?

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APPENDIX 3

RESPONSE PROMPT 1

Please write your impressions of the story you just read ‘ *Heart of Darkness*’ by Joseph Conrad . Talk about your ideas , feelings and attitudes towards the description of the African people as savages, niggers, snags,etc.

1. Did you enjoy reading the novel ?
2. What did you like or dislike about the story ?
3. How do you feel when you read about savagery , cannibalism and primitiveness in ‘Heart of Darkness’ ?
4. How do you find Conrad’s description of the African people as unhappy savages , niggers , dark things ?
5. Do you believe in such description ?
6. Do you consider Joseph Conrad as racist or anti racist ?
7. Do you think that the African people howl when they see a new person ?
8. Do you think that Conrad was honest in his projection of the African people ?

RESPONSE PROMPT 2

Please write your impressions of the story you just read ‘ *This Side of Paradise*’ by S. Fitzgerald . Talk about your ideas , feelings and attitudes towards the women’s changing behaviours in America during the flapper era (smoking, being in impossible cafés after midnight , wearing sleeveless and short dresses,etc)

1. What feelings did the story evoke on you ?
2. What did you like or dislike about the story ?

3. Did you feel emotionally involved in the story ?
4. What personal memories did the story evoke on you ?
5. Was the story touching you in any personal way ?
6. Do you feel comfortable while discussing the flapper's behaviours in classroom ?
7. Do you compare between your own culture and the culture revealed in the text ?

RESPONSE PROMPT 3

Please write your impressions of the story you just read ' A Farewell to Arms' by Ernest Hemingway. Talk about your ideas , feelings and attitudes towards the traumatic incidents in the novel.

1. What feelings did the story evoke on you ?
2. What do you like or dislike about the story ?
3. Do you feel emotionally involved in the story ?
4. What personal memories do the story evoke on you ?
5. Was the story touching you in any personal way ?
6. Do you feel comfortable when you read about scenes of war , blood and death in the novel ?

RESPONSE PROMPT 4

Please write your impressions of the story you just read 'Sons and Lovers' By DHL. Talk about your ideas , feelings and attitudes towards the abnormal sexual relationship between son and mother.

Q1 :What feelings did the story evoke in you ?

Q2 :Did you enjoy reading the novel ?

Q3 : What did you like or dislike about the story ?

Q4 : Was the story touching you in any personal way ?

Q5 : Do you feel comfortable while discussing the theme of Mother fixation and sexuality in the novel ?

Q6 : Do you live a new experience while reading the novel ? How ?

Q7 : Describe your feelings while reading about the abnormal affectionate relationship between Mrs Morel and Paul ?

Q8: Do you feel emotionally disturbed while reading the novel ?

Q9 : How do you view Mrs Morel Jealousy of Miriam ?

Q10 : How do you view Paul's relationship with Clara ?

Q11: Do you agree with Paul's behaviours with Miriam ? Explain

Q12 : Do you compare between your own culture and the culture revealed in the text ? if yes, in what way ?