CRITICISM IN CONTEXT: AN APPLICATION OF WOLFGANG ISER'S READER RESPONSE THEORY TO A REALIST, MODERNIST AND A POSTMODERNIST TEXT

A THESIS SUBMITTED TO

THE GRADUATE SCHOOL OF SOCIAL SCIENCES

OF

THE MIDDLE EAST TECHNICAL UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE

DEGREE OF MASTER OF ARTS

IN

THE DEPARTMENT OF FOREIGN LANGUAGE EDUCATION

Approval of the Graduate School of Social Sciences

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ABSTRACT

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M.A., in English Literature

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December, 2001, 95 pages

This thesis studies Wolfgang Iser's theory of reading and applies it to three sample stories from realist, modernist and postmodernist literature. These stories are Theodore Dreiser's "The Lost Phoebe", Ernest Hemingway's "The Killers" and John Barth's "Lost in the Funhouse". Based on Iser's theory, the thesis argues that, in every literary text, there is a certain degree of indeterminacy, first, between the text and objective reality and, second, between the shifting perspectives in, what Iser calls, the repertoire of the text. However, these gaps of indeterminacy are not the same in every literary text; they change in kind and degree. Thus, as one moves from a realist to a modernist and a postmodernist text, the gap between the text and objective reality becomes wider and the gaps between the perspectives multiplies and

– due to the gradual disappearance of the connecting references between them – they become more difficult to be converged.

With the changes of the type and degree of indeterminacy the position of the reader in relation to the text changes as well. While in the realist text the reader can easily move inside and outside the text and build connections between them, in a modernist and a postmodernist text applying such a kind of reading and building connections with objective reality is difficult and, consequently, it becomes possible for the reader to move almost only inside the text.

Keywords: reader, text, objective reality, perspective, gap, indeterminacy, concretization, and meaning-projection.

ÖZ

UYGULAMALI ELEŞTİRİ: GERÇEKÇİ, MODERNİST VE POSTMODERNİST METİNLERİN WOLFGANG ISER'İN OKUR MERKEZLİ KURAMI IŞIĞINDA OKUNMASI

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Tez Yöneticisi: Prof. Dr. Sevda Çalışkan

Aralık 2001, 95 sayfa

Bu tezde Wolfgang Iser'ın okur merkezli teorisi incelenmekte ve bu teorinin gerçekçi, modernist ve postmodernist yazından örnek olarak seçilmiş üç öykü üzerinde uygulaması yapılmaktadır. Bu öyküler şunlardır: Theodore Dreiser'in "The Lost Phoebe"si, Ernest Hemingway'ın "The Killers"ı ve John Barth'ın "Lost in the Funhouse"ı. Tezde, Iser'ın teorisi temel alınarak, her yazınsal metinde belli düzeyde boşlukların ve belirsizliklerin varolduğu, bunların da metinle nesnel gerçeklik arasında ve metnin – Iser'in deyimiyle – 'repertuar'ındaki perspektifler arasında ortaya çıktığı savunulmaktadır. Ancak, bu boşluk ve belirsizliklerin her yazınsal metinde aynı olmadığı, belirsizliklerin türü ve derecesi bakımından farklılık gösterdiği belirtilmektedir. Gerçekçi metinden modernist ve postmodernist metinlere

geçildikçe metinle nesnel gerçeklik arasındaki boşluğun büyüdüğü, metnin repertuarındaki perspektifler arasındaki boşlukların ve belirsizliklerin ise sayıca arttığı ve – onları birbiriyle ilintilendirmeye yarayacak metinsel bilginin azalması ya da yokolmasıyla – aralarında bağ kurmanın güçleştiği gözlenmektedir.

Bu tezde, ayrıca, belirsizliklerin türünde ve derecesinde değişiklik oldukça, aynı zamanda okurun metin karşısındaki duruşunda da değişiklik olduğu savunulmaktadır. Gerçekçi metni okurken, okur metnin içinde ve dışında kolaylıkla gezinerek nesnel gerçekle ilişkiler kurabilirken modernist ve postmodernist metinlerde böyle bir okuma yöntemini uygulamak ve metni nesnel gerçekle ilintilendirmek zorlaşır. Böylece, gerçekçi metinde okura biçilen duruş önemsizken modernist ve postmodernist metinlerde okurun etkin olması beklenmektedir.

Anahtar Sözcükler: okur, metin, nesnel gerçeklik, perspektif, boşluk, belirsizlik, somutlaştırma, ve anlamlandırma.

To Derya Çokal

My Love

ACKNOWLEDGMENTS

I express my sincerest appreciation to my supervisor Prof. Dr. Sevda Çalışkan for her invaluable guidence, patience, understanding and perfect support. I am also grateful to Assist. Prof. Dr. Margeret Sönmez and Dr. Rüçhan Kayalar for their illuminating suggestions and comments.

My special thanks to my best friend Cumhur Yılmaz Madran, whose constant encouragement and support were crucial in the creation of this thesis.

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CHAPTER 1

INTRODUCTION

This thesis studies Wolfgang Iser's theory of reading and applies it to three sample stories: Theodore Dreiser's "The Lost Phoebe", Hemingway's "The Killers" and John Barth's "Lost in the Funhouse". The reason for the choice of these stories is that they represent different periods and literary techniques, and, therefore, different roles intended for the reader. Dreiser's story is a naturalist story, "The Killers" a modernist and "Lost in the Funhouse" a postmodernist one. A study like this undoubtedly requires a theoretical basis from which certain points for analysis can be derived. In this study Wolfgang Iser's theory of reading provides such a basis. The reason why Iser's theory is chosen is that, unlike other Reader Response theorists, Iser thinks, with the influence of Husserl's Phenomenology and Roman Ingarden's theory of reading, the meaning of a literary text can only be derived from an interaction between text and reader. Therefore, as in Husserl's phenomenology, in Iser's model, neither the object nor the subject is functional by itself. Iser objects to both subjective and mimetic approaches and states, "The process of assembling the meaning of the text is not a private act, for although it does mobilize the subjective disposition of the reader, it does not lead to day-dreaming but to the fulfillment of conditions that have already been structured in the text". Therefore, the relationship

between object and subject, i.e. text and reader, is that of "transmitter and receiver" (Iser; 1978: p.49-50).

The thesis studies in the way described above such a relationship between text and reader in "The Lost Phoebe", "The Killers" and "Lost in the Funhouse", and argues, in the light of Iser's theory, that no literary text can ever be a direct representation of objective reality as an expository writing is; it can only be, in some way or another, an illusion of that reality. Thus, whether it is a realist, a modernist, or a postmodernist text, every literary text has a certain degree of indeterminacy and, consequently, gaps. According to Iser, the gaps and indeterminacies present in the text are the main stimulating factors in the interaction between text and reader. The text sends signals to help the reader in the process of concretization*, and these signals, in turn, are taken by the reader as guiding elements for filling in the gaps and resolving the indeterminacies. However, the reader is not a passive recipient, because s/he shows his/her private disposition in this process. For Iser, it is the multi-dimensional relationship between text and reader that creates the aesthetic effect of the text.

There are mainly two points that cause the emergence of the gaps and that determine the role intended for the reader in the text: first, the distance between the literary text and objective reality, and, second, the lack of any connecting reference between the shifting perspectives within the text. These general points will be taken

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* * 'concretization' is a term introduced by the Polish critic Roman Ingarden to define the process of meaning-projection by understanding and combining the schematized views** of the text
** 'schematized views' is term also introduced by Ingarden to define the schematical and defamiliarized representation of objective reality in the text.

as the theoretical criteria of analysis throughout the thesis, and the three stories will be examined in the light of these two general principles.

The main argument of this thesis is that the distance between the text and objective reality grows and the reference needed for connecting the perspectives gradually disappears as one moves from the realist story to the modernist and then to the postmodernist one. Thus, the amount of indeterminacy and the number of gaps increase and become different in kind, and the role demanded of the reader changes as one moves from "The Lost Phoebe" to "The Killers" and to "Lost in the Funhouse". The main reason for this gradual change in the structure of the text is that while the realist text is representational and, thus, the language used in it is referential, that is, it is diachronically set in time, from the modernist on to the postmodernist text, a gradual movement towards self-reflexivity, self-referentiality and synchronicity can be observed.

Such a structural change causes also a change in the way the text is read. In "Indeterminacy and the Reader's Response in Prose Fiction", Iser quotes Northrop Frye, who states:

> Whenever we read anything, we find our attention moving in two directions at once. One direction is outward and centrifugal, in which we keep going outside our reading, from the individual works to the things they mean, or, in practice, to our memory of the conventional association between them. The other direction is inward or centripetal, in which we try to develop from the words a sense of the larger pattern they make. (p.24)

As this study will show, when the text becomes self-reflexive and non-referential, reading gradually becomes centripetal, because it gets difficult for the reader to move

both inside and outside the text, that is, both in centripetal and centrifugal ways. From this standpoint, it can be stated that, since it is representational and the language used in it is referential, it is possible for the reader to read "The Lost Phoebe" moving both centripetally and centrifugally; however, in contrast, the self-reflexive, synchronic and non-referential structure of the text in "The Killers" and "Lost in the Funhouse" makes it almost impossible for the reader to draw connections with the objective reality, which makes the process of reading mainly centripetal.

Thus, as it is seen in this introduction, the degree and type of the gaps of indeterminacy, the act of reading and the role of the reader change as one moves from a realist to a modernist and to a postmodernist text. It is this process of change that the thesis studies.

CHAPTER II

CONTEMPORARY LITERARY THEORY AND WOLFGANG ISER'S THEORY OF READING

In contemporary literary theory, the role of the reader has become increasingly important. The reader and the relationship between him/her and the text have become a centre of attraction throughout the twentieth century. However, there are various approaches to the role of the reader in literary criticism. One of these approaches is that of the German literary theorist Wolfgang Iser, whose theory will be studied and applied here. The reason for focusing on Iser's theory is that, unlike others, he contends that the meaning of a literary text is the result of an interaction between text and reader, subject and object. However, in order to understand Iser's theory better, first of all, one should have a look at the theoretical background from which it is derived.

Until the second half of the nineteenth century, literature was regarded either as an imitation of external reality, or an expression of a subjective world, and, in each case, as an ordered entity created by an author-God and containing only that author's meaning. The scientific developments that took place in the second half of the nineteenth century and the beginning of the twentieth century caused the literary theorists of the time to change their conception of literature. Among the scientific

developments that shook to their roots the traditional conceptions of the universe and man were Darwin's theory of evolution, which had cast doubts about the idea of a Supreme Creator and, consequently, about the dominance the author assumed over his work; Freud's theory of psychoanalysis, which shattered what remained of the idea of the autonomous subject unified in itself; and Bergson's concept of time that challenged the idea that the universe and time had order and were independent of human consciousness. When the experience of economic, social and political problems, which culminated in the outbreak of the First World War, were added to the effects created by those scientific developments, the literary theorists of the time began to think that the mimetic, author-centered and expressive approaches were no longer applicable. As a reaction to these approaches, there emerged different literary theories that would respond to the changes in social, economic, scientific, philosophical and literary life. The most outstanding ones were the Russian Formalism, the American New Criticism, Structuralism and Postructuralism, which were mainly text-centered but fundamentally different, and Reader-centered theories.

Russian Formalism originated as a reaction to the mimetic theory of art in which art is seen as a reflection of historical facts. In contrast to this approach, the Formalists viewed art as a construction of poetic language and narrative techniques. For Victor Shklovsky, the leading theorist of the Russian Formalism, "art is a way of experiencing the artfulness of an object; the object is not important." (Shklovsky: p.741). Thus, the object of criticism was viewed as not the content or the historical background of a text but its 'literariness'. One important concept in Shklovsky's

poetics is 'defamiliarization'. The reality seen in a literary text is an estranged one, and it is these elements of estrangement that one should focus on.

While Russian Formalism mainly challenged the mimetic theory, American New Criticism emerged as a reaction to the traditional author-centered approach. In their New Critical essay, 'The Intentional Fallacy' (1954), Wimsatt and Beardsley criticized the popular belief that to know what the author intended – what he had in mind at the time of writing – is to know the correct interpretation of the work, and they argued that meaning is to be determined solely by doing a close reading of the text: since we have no way of knowing what an author meant to say, we can only assume that the meaning of a text must be derived from reading it closely. They suggested that even when we have statements about the author's intention (such as diaries, critical essays, or new works from living authors), the text means only what it says. They state that the text "is not the critic's own and not the author's (it is detached from the author at its birth and goes about the world beyond his power to intend about it or control it)." For them, it belongs to the public, because "it is embodied in language, the peculiar possession of the public, and it is about the human being, an object of public knowledge" (Wimsatt and Beardsley: p.1383). Thus, Wimsatt and Beardsley argued, to discover this public meaning inherent in the text and build a unified object out of it, the reader should use and rely upon his or her knowledge of linguistics and literary elements. So, while the Formalists focused only on the 'literariness' of a literary text, the New Critics saw the text, with its content and form, as a whole that must be analyzed independently of its author.

Structuralism is also a text-centered approach, and like Formalism and New Criticism, it, too, rejects both the mimetic theory and the author-centered approach. However, unlike Formalism and New Criticism, with the influence of the French linguist Ferdinand de Saussure's linguistics, it attaches so much importance to language that it reads everything as language and as, to use Saussure's terms, subject to the arbitrary relationship between the signifier and the signified. As language from a Saussurian point of view is seen as a "signifying system in which the elements that make up the system are crucial, so literature could also be seen as embodying systematic sets of rules and codes which enable literature to signify" (Newton: p.131). In these terms, when literary texts are considered as 'paroles' (Saussure's definition of the ordinary speech, or the practical uses of language), these paroles must be understood in relation to 'langue' (Saussure's definition of the general system of language) or "the underlying signifying system" (Newton: p.131). Reality is also regarded as a part of that system and as being structured in various systems of signs and symbols. This use of language as a model for understanding aspects of reality that are non-linguistic in character makes Structuralism attach little importance to the author or historical background of the text, or to questions of meaning and reference.

Like Structuralism, Poststructuralism also is influenced by Saussure's theory of linguistics and sees text and language as essential. However, while Structuralism is founded upon a stability of linguistic structures and their ability to mirror the movements of the mind, Poststructuralism holds that language is a multi-dimensional system in which there is no fixed meaning. In Terry Eagleton's words,

the main difference between structuralism and poststructuralism is that "while structuralism divided the sign from its referent", poststucturalism "divides the signifier from the signified" (Eagleton: p.111). According to the poststructuralist approach, since every meaning is based on an absence and presence at the same time, there is no complete, closed meaning; with a free play of the signifiers, every signifier leads to another signifier and therefore, every signifier, or meaning, includes a void that calls for a new signifier.

Along with the role of the author, the role of the reader has also changed in discussions of literary theory: Plato's idea of literature was based on the deceptive and immoral effect of poetry on the public (in other words, its individual readers); Aristotle's theory of 'Catharsis' is about the emotional state and the purgation of the 'audience' during a play; David Hume, in "Of the Standard of Taste" (1757), talks about how, when reading a literary work, readers show different responses, while they are united in "praising certain virtues and blaming affectation, coldness, false brilliancy, etc" (Hume: p.213). However, the role of the reader was largely ignored until the beginning of the 20th century, and it is only in this century that the reader became more and more functional in literary criticism. The Russian Formalism presupposed an intellectual reader who had the abilities to analyze the 'literariness' of a literary text, while the American New Criticism sought one who could study the text - with its public language and content - as an independent entity. Structuralists and poststructuralists also drew attention to the role of the reader; but, seeing him/her (as well as the author) as a constituent of the text, they, too, presupposed an intellectual reader who can analyze the interplay of signs in a literary text.

So, the role of the reader got more and more important in contemporary literary criticism. As one who shows the growing importance of the role of the reader in literary criticism, Roland Barthes must be mentioned here because of the relevance of his theory to discussions of the role of the reader and author. In his essay "The Death of the Author" (1977) Barthes criticizes the traditional author-centered approaches and claims that a literary text is made of various and multi-dimensional signs concretized by the reader. For Barthes, "a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody and contestation, but there is one place where this multiplicity is focused; that place is the reader, not, as was hitherto said, the author... the birth of the reader must be at the cost of the death of the author." It is on the reader that the realization of the text depends, which makes the unity of the text lie "not in its origin but in its destination." However, Barthes' reader is not, at least to a certain degree, an individual reading subject but a constituent of the text who "holds together in a single field all the traces by which the written text is constituted (In The Critical Tradition: p.118).

However, in his approach to the relationship between text and reader Barthes is very different from reader-response critics. For Barthes, the text is "bound to *Jouissance*, that is to a pleasure without separation." (Ibid: p.1010). In "The Pleasure of the Text" (1976), Barthes sees the reading process as an interactive activity that gives orgasmic pleasure; it is a " free play of words, which seeks to undo repressive thought systems by a careless slipping and sliding of language. Such a text demands less a 'hermeneutics' than an 'erotics': since there is no way to arrest it into

determinate sense, the reader simply luxuriates in the tantalizing glide of signs, in the provocative glimpses of meanings which surface only to submerge again."(Eagleton: p.82). Caught in the play of language, the reader does not try, as in Iser's theory, to build a unitary meaning out of the textual signals in the text. According to Barthes, reading is like a game, not a serious activity of meaning-projection.

The role of the reader in Reader-Response criticism is quite different from the one envisaged by Barthes. And yet, although all reader-response critics focus on the reader in the reading process, the nature and degree of importance they attach to the reader and to the relationship between him/her and the text varies greatly. While the German reader-response theorist Wolfgang Iser sees the 'meaning' of a text as a dialectical and multi-dimensional relationship between text and reader, there are some other reader-response critics who have different approaches to the text and reader. Among them, the theories of Norman Holland and Stanley Fish are distinctive. Since in order to understand something better and put it in a right context, it is generally useful to examine its opposites, examining the theories of Holland and Fish may help us see the distinctive characteristics of Iser's theory better.

Norman Holland is a psychoanalytical reader-response critic who, in his writings, studies the role of the reader's psychology and 'identity theme' in the reading process. The identity theme is a psychological condition that dictates, or organizes, the interpretation of texts. Holland sees texts as "setting into motion in the reader an interplay of fantasies and defenses against those fantasies." (Green and Lebihan: p.192). Therefore he seeks out the unconscious world of the text. The analyst/critic looks for dichotomies, ambiguities, absences and repetitions in the text.

Although this may sound like textual criticism, Holland takes this further to say that the unconscious sub-text of the literary text interacts with the sub-text (unconscious) of the reader. The reader who encounters this sub-text is one possessed of a unique 'identity theme'. It is this identity theme, for Holland, that determines the way the text is to be read.

For Holland, there is no general reading of a literary text: "readers respond to literature in terms of their own 'lifestyle' (or 'character' or 'personality', or 'identity')" (Holland: p.1236). Every reader recreates his 'identity theme' in the reading process. So, the real meaning of the text is the meaning created by the individual's psyche in response to the work. Therefore, for Holland, someone's reading a poem or a story can be seen as a representation of personal transaction. He argues that every reading, in which various codes and strategies are used, is an act of achieving a reading that 'feels right'. He states, "we all, as readers, use shared techniques to serve highly personal, even idiosyncratic, ends. We put hypotheses out from ourselves into the text." (Ibid: p.153). So, for Holland, what the text *does* depends on what we ask it to do, which in turn depends on what we bring to it.

Most critics see a problem with Holland's theory in that literary study is carried on in institutions and has public, political and socio-cultural functions. For them, if interpretation is always a function of personality, then to study literature is only to replicate one's personality. If Literary Studies is to be seen as an academic subject, then it must have standards of criticism, which are in some way objective or public, and not merely the realizations of the personalities of individual readers.

Stanley Fish is also a subjectivist reader-response critic who deals with the 'interpretive communities' and 'informed' readers instead of the reader's individual psychology. Fish thinks that linguistic and textual facts are products of interpretation, rather than being its objects. Therefore, the object is constituted as literary, and the subject, being 'informed' by conventional notions, is the determiner of the world of this object. As Schwarz quotes, he says: "Interpreters do not decode poems: they make them"; for him, literature is "something that only exists meaningfully in the mind of the reader" and, therefore a literary work is "a catalyst of mental events."(In Schwarz: p.126). Reading becomes for him not a matter of discovering what the text means, but a process of experiencing what it does to the reader. Fish criticizes those who see literature as an object and describe what it 'is' instead of what it 'does'. What the text 'does' to us, however, is actually a matter of what we do to it, a question of interpretation. Thus, the object of critical attention is the structure of the reader's experience, not any objective structure is to be found in the work itself.

However, Fish is more interested in patterns of interpretation than in individual readings. He answers the question of why the interpretations of a certain literary text are alike by stating that it is because of the shared 'interpretive strategies' used by the interpreters. These strategies exist prior to the act of reading and therefore determine the shape of what is read. So, they are held in common by 'interpretive communities'. All interpreters belong to one or another of these communities. As a result, texts emerge as the consequence of the interpretive man-made strategies. Fish's reader, as Iser puts it, is "an 'informed reader' who 1) is a competent speaker of the language out of which the text is built up; 2) is in full

possession of the 'semantic knowledge that a mature ... listener brings to this task of comprehension," which includes the knowledge of lexical sets, collocation probabilities, idioms, professional and other dialects, etc.; and 3) has literary competence ... The reader, of whose responses I speak, then, is this informed reader, neither an abstraction, nor an actual living reader, but a hybrid – a real reader (me) who does everything within his power to make himself informed."(Iser; 1978: p.31). Although for Fish, "unintelligibility, in the strict or pure sense, is an impossibility."(Fish: p.526), he cannot avoid being a subjectivist critic who sees reading as a privilege of 'informed' readers.

What is common between Fish and the other reader response critics is that he also sees reading as an event, or a happening, through which the text is experienced and the meaning of the text is produced. However, he differs from Iser and Barthes by attaching so much importance to the reading subject and to the strategies that are created by this subject.

Among the critics whose main focus is on the act of reading, Wolfgang Iser's approach is unique. Behind Iser's theory, there is the influence of Phenomenology and Gestalt psychology, as well as the aesthetic theories derived from these. His approach is a rationalistic one, and, unlike Holland, Fish and Barthes, he attaches importance both to the reader and the text and to the dynamic interaction between the two.

Iser was influenced mainly by Husserl's phenomenonology and Roman Ingarden's theory of reading when developing his reader-response theory. So, in

order to understand his theory, one must review the general tenets of Husserl's phenomenology and Ingarden's theory of reading.

The philosophical perspective and method of phenomenology was established by the German thinker Edmund Husserl (1859-1938) in Ideas: A General Introduction to Pure Phenomenology (1913). Husserl's phenomenology emerged as an attempt to overcome the division between subject and object, which goes back to the time of Plato and Aristotle.

Although Husserl is closer to idealist philosophy, he is against both materialism and extreme idealism. His philosophy studies the structures of experience as they represent themselves to consciousness. For Husserl, there is a real existence of objects independent of our consciousness, but these objects do not mean anything by themselves, because they take their meaning from consciousness. James M. Eddie, in Husserl's Phenomenology, describes the relationship between consciousness and real objects stating that the main property of consciousness is 'the having of objects'. Thus conscious processes are "real, distinguishable, datable psychic events which take place within a physical organism" (Eddie: p.7). The important thing for Husserl's phenomenology is to see how the conscious world of the perceiver acts in the physical world of objects.

Husserl introduced the ideas of 'intentionality' and 'reduction' to show how consciousness works. In his article "Husserl's Realism and Idealism", Harrison Hall states,

> At the center of Husserl's phenomenology is the notion of the intentionality of consciousness, the characteristic of conscious acts to be of or directed toward something. Since phenomenology is the 'pure' study of consciousness and since intentionality is, for

> Husserl, *the* essential feature of consciousness, phenomenology is equivalent to the study of intentionality (p.430).

According to the idea of intentionality there are such acts as remembering, desiring, perceiving, and the abstract contents of these acts in the human mind, which Husserl called meanings. These meanings, he claimed, enable an act to be directed toward an object under a certain aspect, and such directedness, called intentionality, he held to be the essence of consciousness. Consciousness acts in a selective way in this process. It selects its object of perception, gives it a meaning, and, then, reflecting on it, 'reduces' it to a basic structure within. Husserl called this activity 'phenomenological reduction'. For him, the human mind is a composition of the reduction of structures of meaning, each acting as a background for others in the process of perception. Hall argues that because of his idea of 'phenomenological reduction' Husserl is neither an idealist nor a realist, because it is with reduction that consciousness, out of the real objects, constitutes within itself structures of meaning, which, afterwards, act separately from the world of real objects. So, in Husserl's phenomenology, it is consciousness that gives meaning to objective reality, but it is nothing by itself without this objective reality.

Among the critics who are influenced by Husserl's phenomenology is Roman Ingarden, who thinks that a literary text is an intentional object which does not have a full existence without the participation of consciousness, yet it does not depend entirely on a subject for its existence. Central to Ingarden's theory is "a distinction between the ontological status of the work of art, and the epistemological status of the cognitive activities by which the reader 'concretizes' the work" (Freund:

p.139). Ingarden distinguishes between two kinds of objects: the real, determinate, or, as he calls it, 'autonomous' and intentional or, in his words, 'ontically heteronomous' objects. While an autonomous object has immanent properties, which have a factual existence independent of the text, a heteronomous object is the representation of the autonomous object in the text and, as such, is characterized by a combination of immanent and inherent properties, that is, it includes properties of both consciousness and material reality. Without the operations of a subject-object relationship, heteronomous objects do not have a full existence.

The literary work of art, according to Ingarden, is an ontically heteronomous object; in other words, it is an intentional object that has both immanent and inherent properties (which makes it neither real nor ideal) and that requires reader participation. The reader, in the process of reading concretizes the 'schematized aspects' or 'views' of the text, which are the highlighted and defamiliarized aspects of reality; in other words, they are "aspects of reality which cannot be completely but only schematically depicted in a literary text." (Newton: p.74). Therefore, these schematized views, in a way, form the skeleton of the text. Although this skeleton is determinate in itself, there are indeterminate places and gaps between its elements that must be completed by the reader.

According to Ingarden, the gaps of indeterminacy in a literary text are mainly caused by the text's limited perception of a complete material object. Because of these gaps, reading becomes a creative process of 'concretization'. In the act of reading, the reader bridges the gaps in the schematized structure of the text, determining the places of indeterminacy and actualizing the potential of the

schemata. In the final analysis, Ingarden's understanding of the nature of a literary text, however, bears some differences from Iser's. Ingarden views the literary text as a syntactic representation of organic unity and sees "the valuable nature" of this unity as "founded in the individual character" (Ingarden: p.77) of the text. Thus, the image of unity formed in the mind of the reader is not the result of the reading process, because the elements of unity already exist within the text. Therefore, to a large extent, it is the text that dominates the reader in Ingarden's theory.

Like Ingarden, and again with the influence of Husserl's phenomenology, Iser thinks the meaning of a literary text can only be derived from an interaction between text and reader, object and subject. Therefore, as in Husserl's and Ingarden's theories, neither object nor subject is functional by itself in Iser's theory, which makes him against those approaches that make sharp distinctions between object and subject as the mimetic and subjective theories. However, while Ingarden concentrates more on the object, that is, on the elements of the text that enable the reader to construct a harmonious whole out of the syntactic and semantic layers, Iser uses Ingarden's stratification to emphasize the features he neglects in terms of their stimulating roles in the realization of the text: the gaps and the breaks between the various layers and segments of the text.

Unlike Ingarden's theory, in Iser's model, it is these gaps and breaks and the way they will be filled up that determine the concretization of the text. According to Iser, it is due to the gaps of indeterminacy in a text that communication takes place; as he states, "Underlying the process of interaction is an indeterminate, constitutive blank . . . which is continually bombarded with projections" (Ibid: p.

167). Iser presents two types of gaps: first, the one caused by the distance between the literary text and objective reality, and, second, those between the shifting perspectives in, what Iser calls, the 'repertoire' of the text.

A literary text, for Iser, is not a direct representation of objective reality; that is, it is not expository as a scientific text is. Since literary objects cannot thoroughly copy the real objects in the empirical world, they do not have the determinacy of being one with reality. The first point that makes a literary text different from other texts is that other texts, such as scientific texts, present in detail an object that exists independently of the text, which makes the text simply an exposition of that object. However, literature is regarded as 'fictitious writing' and the very term 'fiction' means something that has a form without reality. This does not mean that it contains nothing about reality; it tells us something about reality, but in a different way: only some aspects of reality are highlighted in the text, while others are glossed over. And, these aspects of reality take place in the text only schematically, that is, in a defamiliarized way.

Iser explains the relationship between a literary text and objective reality by referring to the 'speech-act' theory. The speech act theory, associated with the work of Austin (1962) and Searle, focuses on what speakers do when they use language and deals with the pragmatic function of language. Apart from this general focus on the 'action' of language, speech act theorists state that certain verbs actually 'perform' an act when they are uttered. Verbs such as those to do with warning, prohibiting or promising, and so on, perform the very function encoded in the word.

A basic aspect of speech act theory is the distinction between 'locution' and 'illocution'. Locution is the form of an utterance and the physical act of uttering, whereas illocution is the function of an utterance. Thus, when one says "Were you born in a barn?" (Green and Lebihan: p.30), the locution seems to be about the addressee's origins. However, the illocution, or pragmatic meaning, is actually a request or a command to shut the door. The distinction between locution and illocution is therefore one between form and function. For Austin and Searle, each utterance is associated with 'illocutionary force', that is a force caused by the function of the utterance.

Speech acts are the basic units of linguistic communication that not only organize the signs used in communication but also condition the way in which these signs are to be received. Speech acts are not just sentences; they are linguistic utterances in a given situation or context; and it is through this context that they take on their meaning. For Iser, all utterances have their place in a situation, arising from it and conditioned by it.

Iser deals with the functionalist, that is, illocutionary aspect of language in the speech act theory and describes it as a theory " derived from ordinary language philosophy" and as an "attempt to describe those factors that condition the success and failure of linguistic communication."(Ibid: p. 54). For Iser, those factors that condition linguistic communication can be of use also in the reading of fiction, which is a "linguistic action in the sense that it involves an understanding of the text, or of what the text seeks to convey, by establishing a relationship between text and reader"

(Ibid: p.54-55) in a given situation or context; and it is through this context that they take on their meaning.

For Iser, fictional language has the basic properties of the illocutionary act. However, although literary language is derived from ordinary speech, unlike it and expository texts, fictional utterance does not have a direct real life situation, whereas the speech act presupposes a historical, social or conventional situation whose precise definition is essential to the success of the act; As Ingarden states "literary language lacks the anchoring of the intentions of the meaning contents in the proper reality," (In Iser; 1978: p. 63). However, this does not mean that literary language is thoroughly without a situation that the speech act theory presupposes; it absorbs, collects and stores a variety of contexts from historical, social, conventional, psychological, etc. situations; but it defamiliarizes them in such a way that they seem to be stripped of their real-life validity. It depragmatizes the objects it selects and makes them objects of scrutiny in themselves.

It is because of the different application of language that literature lacks a situational context. Unlike ordinary speech, literary language makes use of symbols, similes, metaphors, etc. and makes "an existing object knowable by translating it into something it is not." (Ibid: p.64); in other words, by the use of these tools, it estranges the object of representation.

According to Iser, it is this lack of situation that causes the distance, and, therefore, the gap between the literary text and objective reality, the real object and its representation in language. Since the fictional situation does not exist until it is "linguistically produced by the reader", the reader tries to fill in this gap of

indeterminacy by building a situation for the text. However, as it will be seen in the general argument of this thesis, the structure of the text changes and the amount of indeterminacy and of the participation expected from the reader increase as the reader moves from a realist to a modernist and a postmodernist text. While a realist text is representational and the language used in it is referential, and, thus, it is set diachronically in time, the modernist and postmodernist texts, with changing degrees, are rather self-reflexive and synchronic, and their language is non-referential. Consequently, while the realist text guides the reader for the building of situational contexts, in modernist and postmodernist texts, the schematized views of the text, that is, the highlighted and defamiliarized aspects of reality become so undetectable that it gets almost impossible for the reader to build a situational context for the text.

As it is said above, apart from the gap between the text and objective reality, there is also another type of gap between the shifting perspectives in the 'repertoire' of the text. The repertoire of the text is the embodiment of all the elements within the text. Since these elements are the "schematized aspects", or "views", of the objective world, this kind of gap is interrelated with the one between the text and objective reality. The repertoire consists of everything familiar to the reader within the text. This may be in the form of references to earlier works, or to social and historical norms, or to the whole culture from which the text has emerged. The manner in which conventions, references to past works, norms and traditions take their place in the literary repertoire varies considerably, but, as they have been removed from their original context or function, they are always in some way reduced and modified (or defamiliarized) – as it is in Husserl's idea of 'phenomenological reduction. They are

recodified into a set of signals so that they become capable of new connections. It is the array of signifiers in the text that guides the reader to the building of a situation.

The lack of any connecting reference in the repertoire, which is caused by the text's lack of a situation, produces a gap between its different elements, while at the same time it forms the preconditions for the projection of meaning. In the process of connecting the above-mentioned elements of the repertoire, the reader confronts other elements, which play a fundamental role in the concretization of the text: the narrative strategies used in the text.

The most important strategy is the use of perspective and point of view. For Iser, there are four main perspectives in a literary text: that of the narrator, that of the character(s), the plot and the one intended for the reader. These perspectives are interwoven in the text and offer constantly shifting views. Among these perspectives, as it will be seen in the general argument of this study, the narrator's is of major importance. It is the position of the narrator that determines, to a certain degree, the positions of the other perspectives. For example, if the narrator is an 'overt'* one who manipulates the whole action, the other perspectives, including the reader's, are glossed over by the presence of such a narrator, and, therefore, the part they play becomes a rather unimportant one. However, if the narrator is a 'covert'** one who

*'overt narrator' is a term introduced by the French critic Gerard Genette to describe the kind of narrator who makes his/her presence felt throughout the text and who manipulates the reader with the information s/he gives about the events, the characters, etc.

** 'covert narrator' is a term also introduced by Gerard Genette to describe the kind of narrator who keeps silent and hides behind the scene as the action unfolds.

hides behind the scene as the action unfolds, the other perspectives play a more active role in the text, and as for the reader, in the production of meaning.

Iser holds that each of the perspectives in the repertoire presents its object by defamiliarizing it, that is, unlike the speech act, without a situational context and, therefore, without a connecting reference. It is this lack of connecting reference that causes the rise of gaps. It is only through the combination of these different perspectives and the building up of situations for them that these gaps can be filled in and the meaning of the text be grasped. However, although the sources of the gaps are stated clearly in Iser's theory, the differences they bear in kind are not pointed out. For example, how the gaps change from a realist text to a modern text and how a change in the structure of the text or in perspectives causes a change both in the kind of gaps and in the role of the reader do not take place in Iser's theory. This aspect of Iser's theory will be discussed in the following parts of this study.

Since the combination of these perspectives and the way the text and objective reality will be connected are not laid down by the text, there occur different concretizations. In the final analysis, for Iser, it is the intentionality, or the directedness, of consciousness that modifies the concretization of the textual structure; therefore, each reader's understanding of a text will be different from others. As a result, there emerges a plurality of meanings from the same text depending on the reader. Thus, the claim of traditional approaches that a text bears only one meaning, which is the author's, is disproved.

However, the reader who will converge the perspectives within the repertoire and connect the world of the text with the objective one is not a real

reader; because Iser's reader is an 'implied reader'. He describes the implied reader as the embodiment of "all those predispositions necessary for a literary work to exercise its effect – predispositions laid down, not by an empirical outside reality, but by the text itself. Consequently, the implied reader as a concept has its roots firmly planted in the structure of the text; he is a construct and in no way to be identified with any real reader." (Iser; 1978: p.34). The implied reader is, therefore, a textual structure anticipating the presence of a recipient who does not need to be defined as an individual reading subject.

The concept of the implied reader prestructures the role to be assumed by each recipient to concretize the schematized views in the text and to converge the different changing perspectives within it. Thus, as Iser puts it, "the concept of the implied reader designates a network of response-inviting structures, which impel the reader to grasp the text." (Ibid: p.34). Iser divides the reader's role into two interrelated aspects: first, the reader's role as a 'textual structure', and, second, the reader's role as a 'structured act'. The first is presented as a structural constituent of the text so as to call for a certain response from the reader. The textual structure is, in a sense, the 'world' of perspectives to which the reader must respond. These responses are invoked in the reader through a variety of textual components. For example, point-of-view, narrators, and characters all give the reader the advantage of viewing the text from different angles. These vantage points essentially structure the reader's response. They offer 'guidelines' or 'starting points' that lead the reader to the 'meeting place' where the meaning will be projected. However, Iser stresses that the reader's role is not one of passive recipient. The textual structure only provides

guidelines for the structured acts of the reader. While it is the role of the text to offer the vantage points, it is the reader's role as the structured act to evaluate these vantage points and to actualize the meaning of the text. So, the textual structure and the structured act are interrelated; without a structured act, the textual structure cannot be actualized.

In fact, with his idea of the 'implied reader', which is a structural element of the text, Iser's theory becomes a trans-historical and gender-neutral one, and, as such, it completely ignores the question of the individual reading subject. As Dr. Ian A. Bell states, "Iser's reader lacks flesh, blood, prejudices and the elementary skills of household maintenance, remaining a rather abstract personage, neither historicized nor gendered." (Bell: p.33). In this case, reading is seen as a hermeneutic act taking place outside the realm of gender and historicity. So, Iser does not give a definite answer to the questions of how an 'implied reader', who is situated inside the text and has no or little relation with the extratextual reality, will fill in the gap between the text and objective reality and what elements concerning the reader will play an important role in this process, questions that can only be answered bringing to the fore the idea of a 'real reader'.

Although Iser defines his reader as a textual structure, he describes the reading process through elements applicable mostly by a real reader. The text itself, according to Iser, can never be grasped as a whole but "only as a series of changing perspectives, each one restricted in itself and so necessitating further perspectives. " (Ibid: p. 68). The reader's acts of comprehension are structured by his/her attempts to build up a consistent view of the textual structure as s/he moves between the shifting

perspectives of the text. Iser likens the reader's construction of meaning to " a traveler in a stagecoach who has to make the often difficult journey through the novel, gazing out from his moving viewpoint. Naturally, he combines all that he sees within his memory and establishes a pattern of consistency, the nature and reliability of which will depend partly on the degree of attention he has paid during each phase of the journey. At no time, however, he can have a total view of the journey." (Ibid: p. 16). Thus, the relationship between text and reader appears as a self-regulating system in which the text sends signifiers which are then received by the reader. These signifiers stimulate in the mind of the reader during the reading process a constant feedback of information converging both the knowledge about the previous parts of the text that are read and his/her real-life experiences, something that may only occur if the reader is a real one.

The reader's journey through the text is governed by foreground-and-background activities, or, in other words, by acts of 'protension' and 'retention'. Iser describes this movement of the wandering viewpoint by quoting from Husserl: "Every originally constituent process is inspired by protensions, which construct and collect the seed of what is to come, as such, and bring it to fruition." (In Iser; 1978: p. 110) For Iser, this remark draws attention to an elementary factor that plays a central part in the reading process. While reading a text, the individual sentences create in the mind of the reader an expectation of some kind – which Husserl calls 'protension'. The protensions formed in the reading process do not remain as they are throughout the reading process; they are modified by what Iser calls 'retention', that is, background. According to Iser, the reader's position in the text is "at the point

of intersection between retention and protension." (Ibid: p.111). In other words, each individual sentence prefigures a particular horizon, but this is immediately transformed into the background for the next sentence and, therefore, is modified. In the process of reading, the reader collects such backgrounds in his/her memory by way of retention, and then creates new expectations out of these backgrounds by way protension; and then again this protension is retained into a background in memory, and so on. However, as it will be seen in the following parts of this study, as the languge used in the text becomes more and more non-referential, and the text self-reflexive and synchronic, and as the connecting reference between the perspectives in the repertoire gets less and less apparent, the linearity, or the temporal-causal relationship in the progression of the events is gradually disrupted. In these cases, the movement of the reader's viewpoint by way of protension and retention gets more and more difficult.

The process of retention and protension takes place as a result of the reader's effort to build a consistency in his/her reading. This is a direct influence of Gestalt psychology, which holds that the human mind is inclined to "construct coherent wholes out of parts" (Green and Lebihan: p.213-4). In other words, the human mind perceives things not as unrelated bits and pieces, but as meaningful and organized wholes. These wholes, or figures, stand out against a background. But background and foreground constantly shift. Iser sees the complex relationship between text and reader in terms of Gestalt psychology, according to which the reader constantly tries to make sense of the text while the text constantly defies his/her efforts through gaps and indeterminacies.

Although Iser states that the whole meaning can never be fully realized, with his idea of the wandering viewpoint and the production of meaning by way of protension and retention, he seems to think the act of reading in logical, and sometimes mechanical, terms in which there is an organic relationship between retention and protension in the process of meaning-projection. In order for retention and protension to occur, the events must develop in a way that would logically respond, at least to a certain degree, to the expectations of a reader who is situated in the extratextual reality and who views the textual structure in terms of external reality. However, as it will be seen later in the analysis of the modern and postmodern stories, this approach is not applicable to modern texts in which the gap between the objective reality and the text is huge and the connecting reference between the perspectives in the repertoire almost disappears.

As it is seen in the overall discussion of this chapter, the distinguishing element in Iser's theory is that, unlike other reader-response critics, he thinks that meaning-projection is a result of an interaction between text and reader. The gaps of indeterminacy play an important role in this relationship. These can be divided into two types: the gap between the objective reality and the text and the gaps between the oscillating perspectives in the repertoire of the text. For the production of meaning, the reader has to fill in these gaps. In the process of reading and filling in the gaps, the reader constantly builds backgrounds and foregrounds for him/her and revises them as s/he goes along. However, as it will be seen in the following parts of this study, the amount of indeterminacy both between the text and objective reality and between the perspectives gradually increases in modern and postmodern texts,

and reading by building foregrounds and backgrounds for filling in the gaps becomes more and more difficult. This is a point that causes fundamental changes both in the role of the reader and in the process of reading.

CHAPTER III

A STUDY OF ISER'S APPLICATION OF HIS THEORY

In this chapter, Iser's application of the criteria stated in the previous chapter will be studied. The focus of this study will be four analyses from The Implied Reader, in which Iser applies his theory to Henry Fielding's Joseph Andrews, Thackeray's Vanity Fair, James Joyce's "The Oxen of the Sun" - a chapter from Ulysses - and Ivy Compton-Burnett's A Heritage and Its History. These texts are chosen because they represent different aspects in terms of the distance between the text and objective reality and the amount of indeterminacy between the perspectives in the repertoire of the text. And, as a result, they also represent different positions of perspectives, among which the narrator's play an important role, and different roles expected from the reader. In these texts, from the first to the last, a gradual change can be observed from the representational to the self-reflexive, and from referential to non-referential use of language, from a linearity of the events to a disruption of this linearity, from the diachronic set of the text to the synchronic one in space. As a result, a gradual increase can be seen in the distance between the text and objective reality and of the indeterminacy between the perspectives. Such a kind of change in the structure of the text and increase in the amount of indeterminacy also causes a change in the role of the reader and an increase in reader participation. As the reader moves from the representational to the self-reflexive and synchronic text and as the temporal-causal progression of the events is disrupted, it

becomes difficult for him/her to wander inside the text with his/her viewpoint in order to achieve unity through protension and retention. In this case, it also becomes difficult for the reader to build a situational context for the text and connect the perspectives in its repertoire. Since the text is no longer set diachronically in time but synchronically in space, it is almost impossible for the reader to move both in centripetal and centrifugal ways in the process of reading; thus, his/her reading mostly becomes a centripetal one.

Fielding's Joseph Andrews can be given as an example of the representational text that is diachronically set in time. Thus, the language used in it is referential and, therefore, guides the reader for the building of connections between the text and objective reality. This means that the reader, in the gap-filling process, does not experience much difficulty in wandering inside the text with his/her viewpoint for protension and retention and in moving both in centripetal and centrifugal ways, and, as a result, in creating a situational context for the text and converging the perspectives in the repertoire.

In his analysis of Joseph Andrews, Iser states that the novel begins as a parody of Richardson's Pamela, in which human nature and conduct are for the most part rigidly fixed. To criticize this approach to human nature, Fielding uses a narrator who tries to make readers see that there may be a wide variety of personalities and human conduct in life. For this purpose, establishing a temporal-causal relationship, he presents the reader with various positions, examples of human conduct and contrasts. The reader can see such occasions mostly in the adventures of Abraham Adams and his confrontations with the real world. According to Iser, in the

representation of Abraham Adams, the unshakable faith of Abraham and the human weakness of Adam in Biblical mythology are combined. Abraham Adams is not aware of the conflicting sides within his personality, and the result of this ignorance is apparent throughout the novel. He, not knowing what he is, takes part in a variety of confrontations with the world, always reacting quite spontaneously and, mostly, inappropriately. From the standpoint of the hero, the world seems corrupted. However, in the eyes of the world, Adams is narrow-minded and naïve. Although, apart from the narrator's, these two perspectives are dominant throughout the novel, the narrator prevents the reader from thoroughly identifying with any of them by presenting both of them as deficient, which shows the important role played by the narrator. As he does not give any indication as to which one is true, there arise gaps between the perspective of Adams and the one represented by the real world. These gaps can only be filled if the two perspectives are converged, and, for Iser, it is the reader who is expected to do that. The reader, by the guiding references of the narrator, enacts a kind of superiority over the characters and becomes aware of the conflicting sides in Parson Adams, his inadequacy in dealing with the world, and the defects of the world of reality. And, doing that, s/he creates a situational context for the text.

As it is stated before, Iser thinks that the literary text is not simply an exposition of external reality; it is only an illusion of reality. And the reader who will concretize such a text is set in space not in time; in other words, s/he is a trans-historical and gender-neutral subject. However, in Joseph Andrews, the illusion created in the text directly refers to the objective reality an individual reading subject

experiences. The values and deficiencies represented in the text or the representation of women as weak and men as determiners inevitably leads the reader to build connections with the socio-historical context s/he is situated in, and, therefore, to apply a gender-oriented approach. So, the aspects of reality represented in the text, or the schematized views of the text, are not so much defamiliarized as to discard the idea of an individual reading subject who is diachronically set in time.

Now, the question arises as to whether the meaning of such a text can be, as Iser thinks, a result of an interaction between text and reader; in other words, as to what extent reader participation is essential in a text in which most of the information needed to create a situational context for the schematized views of the text and to connect the perspectives in the repertoire is given by the author-narrator, and in which the linear progression of the events helps the reader create a real life-like wholeness in the reading process. Is it the reader or the author who plays the fundamental part in the production of meaning in such a text? Dr. Ian A. Bell answers these questions asserting that, in Joseph Andrews, the reader is granted a degree of interpretative freedom only in trivial instances, but "the big decisions are all made for him by the author, and there is never any doubt that these big decisions remain questionable" (Bell: 33). A similar approach is suggested by Robert C. Halub, who states,

> ... more troublesome for Iser's enterprise is the fact that here and elsewhere freedom is granted to the reader only when it does not really count much at all. If Joseph Andrews is a pound or two lighter, an inch or two taller, or if his eyes are darker shade of blue are matters left to the reader. In these areas we are permitted to exercise a certain liberty in filling in blanks. But when it comes to the meaning of sections of the novel as the work in its entirety, Iser

> leaves no room for deviating from 'the message'. The indeterminate often seems to involve only the trivial and non-essential details; where meaning is produced, however, the reader either travels through the predetermined path or misunderstands the text. (In Bell: p.34)

When one keeps in mind the position of the narrator as a manipulating agent who shows the deficiencies of the other perspectives and who tries to prevent the reader from identifying him/herself with any of them, Bell's and Halub's ideas seem plausible since, as in any realist text, it is the author's text that mostly shapes the reader's response.

In a modern novel, on the other hand, reader participation for the production of meaning is essential. As one moves from the realist text to a modern text, s/he can see how the schematized aspects of the text get more and more defamiliarized, the language used non-referential, and the text, self-reflexive and synchronic; and, as a result, the reader can see how the distance between the text and objective reality grows and the amount of the connecting reference between the perspectives decreases. S/he can also see how the temporal-causal relationship between the events gets disrupted, the movement of the reader's viewpoint inside the text for retention and protension hindered, and the positions of the perspectives, including the narrator's and the reader's, change, and how reading becomes mostly centripetal.

However, this change both in the structure of the text, in the amount of indeterminacy, in the act of reading and in the role of the reader did not happen suddenly. The stages of transitions can clearly be seen in the nineteenth century. As one moves from the eighteenth century to the nineteenth century, it can be seen that

there is a noticeable increase in the amount of indeterminacy and change in the role of the reader. Thackeray's Vanity Fair is, Iser thinks, a good example of this transition.

Iser argues that if Vanity Fair is studied in terms of author-reader relationship and the textual structure that is to be realized through a structured act of the reader, one should first have a look at what the textual structure of the novel is and what kind of structured act is required. In the novel, as Iser states,

> The predominant aim is no longer to create the illusion of an objective outside reality, and the novelist is no longer concerned with projecting his own ambiguous view of the world onto his reader. Instead, his technique is to diversify his vision, in order to compel the reader to view things for himself. (Iser; 1974: p.120)

Being so, the reader can see in the reading process that, unlike Joseph Andrews, Vanity Fair is an increasingly self-reflexive text that is set more in space and less in time, uses a more self-referential language, and the linearity of the events gets, to a certain degree, disrupted. Thus, when compared with Joseph Andrews, the amount of the distance between the text and objective reality, of the indeterminacy between the perspectives and, therefore, of reader participation is seen as increased, which makes the reading process a much more difficult act.

As the narrator of Vanity Fair does not help the reader as the one in Joseph Andrews, the reader can no longer move with his/her wandering viewpoint for protension and retention. However, as in Joseph Andrews, the narrator plays an important role in this change. So, the position of the narrator in the novel should be studied first. For this, Iser thinks, one must first define the term 'author', which plays

an important role in the reader's response. According to Iser, in order to understand the novel fully, the reader should distinguish, as Wayne Booth does in The Rhetoric of Fiction (1961), between the actual person who wrote the book (author), the one whose attitudes shape the book (implied author), and the one who communicates directly with the reader (narrator).

While the implied author is sometimes identified with the narrator, sometimes s/he is thought to be superior to the narrator. However, this is not always so. In the novels of the nineteenth century, the narrator, by being a dramatized one, is sometimes seen in the story as a full character who can see the events from the inside and, sometimes, in a superior position who can look at the events from the outside. So, he acquires a privileged position over the implied author. This is the case in Vanity Fair, in which the narrator is a complete character but, at the same time, in contrast to the other characters, a superior one who manipulates the other perspectives and the reader as well. In the novel, everything is given through the eyes of the narrator. Therefore, the reader can gain access to the social reality presented by the implied author only through the eyes of the narrator. In order to ensure that the reader participates in the way desired, the narrator is set up as a kind of authority between the reader and the events, conveying the impression that understanding can only be achieved through this medium. In the course of the action, the narrator takes on various guises in order to control the distance between the reader and the events.

At the beginning of the novel, the narrator introduces himself as the 'Manager of Performance'. The 'Manager of Performance' first gives an outline of what the audience is to expect. The ideal visitor to 'Vanity Fair' is described as a

"man with a reflective turn of mind", which implies what the reader will see. The 'Manager', guiding the reader in the Fair, states that the people who think the 'Fairs' are immoral are right; but those who do not think so should get in and look at the performances, because, he says, there are scenes of all kinds there: dreadful combats, grand horse-ridings, scenes of high life, and some love scenes for the sentimental. In this way, the 'Manager' tries to attract the attention of different kinds of people to his 'Fair'. After a while, the narrator says, "This, dear friends and companions, is my amiable object – to walk with you through the Fair, to examine the shops and shows there; and that we should all come home after the flair, and the noise, and the gaiety, and be perfectly miserable in private." (Iser; ed. in 1971: p.27). However, the reader, Iser explains, will only feel miserable after walking through the Fair if, unexpectedly, he sees his own self represented in one of the situations there and, consequently, turns his attention to his own behavior, which shines "out at him from the mirror of possibilities" (Ibid). Iser argues that the narrator is only pretending to help the reader, but he is in fact mocking him.

The reliability of the narrator is also questionable due to the fact that he continually changes masks: at one moment he is an observer of the Fair, like the reader; then he suddenly becomes imbued with extraordinary knowledge and then, toward the end, he announces that the whole story was not his own at all, but that he had overheard it in a conversation. The narrator's strategy of changing masks also makes the reliability of the given information for filling in the gaps questionable, which causes both a disruption of the temporal-causal relationship of the events and an increase in the amount of indeterminacy to such an extent that it becomes difficult

for the reader's viewpoint to move inside the text for creating backgrounds and foregrounds, and, thus, to create a situational context and converge the shifting perspectives. The reader can grasp the social panorama of the novel only if s/he understands these constantly shifting perspectives. Although s/he cannot help following the views and interpretations of the narrator, it is essential for him/her to understand the motivations behind this constant changing of viewpoints, because only the discovery of the motivations can lead to the comprehension of the novel. In the reading process, the reader will see that s/he is given only as much information as will keep him/her oriented and interested, and the narrator does that to distance him/her from the text. For Iser, the narrator, then, can be regarded as a sort of mediator between the reader and the events, with the implication that only through him can the social reality of the novel be communicated. He acts as a regulator of the distance between reader and events, and, in doing so, brings about the aesthetic effect of the novel.

The narrator's strategy can be seen more clearly in his relations with the perspectives represented by the characters in the repertoire of the novel. Peter K. Garrett likens the narrator to a showman "who manipulates his puppets while subjecting them to a constant stream of commentary" (Garrett: p.98). The characters are constantly kept down below the intellectual level of the narrator so as to place the reader at a distance from them, and this prevents the reader from building a real-life situation for the text – something that s/he easily does in Joseph Andrews. However, the reader is not a passive recipient of what the narrator supplies. The actual gaps between the characters' action and the narrator's comments and his inconsistent

attitudes stimulate the reader into forming judgments of his own, and, bridging the gaps and, therefore, projecting the meaning of the novel.

The reader's act of building a situational context for the text and converging the perspectives is also hindered by the text's lack of a center. Being described like puppets, the characters are not regarded as representing an ideal, as Abraham Adams in Joseph Andrews. There are two main figures in the novel, Becky and Amelia, both of whom, despite the contrast in their behavior, are simple and, therefore, cannot be regarded as heroines. Right at the beginning, the reader is told the following about Amelia:

> She is not a heroine, there is no need to describe her person; indeed, I am afraid that her nose was rather short than otherwise, and her cheeks a great deal too round and red for a heroine; but her face blushed with rosy health, and her lips with the freshest of smiles, and she had a pair of eyes which sparkled with the brightest and honestest good-humour, except indeed when they filled with tears, and that was a great deal too often; for the silly thing would cry over a dead canary-bird; or over a mouse, that the cat haply had seized upon; or over the end of a novel, were it ever so stupid. (In Iser; 1974: p.107)

Iser argues that the details of this description give the impression that something significant is being said about the person described, but, in fact, they deprive " the character of its representative nature" (Ibid: p.107). Then, the novel denies the reader a basic focal point that would guide his/her response. The absence of a center, both in terms of a narrative perspective – because the narrator changes roles and stances throughout the novel– and of a hero, as Garrett states, "thrusts the problem of formal and thematic coherence into usual prominence, so that the question of whether and how the separate narratives are to be connected" (p.102-3) arises. It is the reader's

job to connect these narratives, and s/he can do that only by being aware of the narrative strategy of the text and by being alerted to the misdirections of the narrator, something which requires more focus on the textual elements than in Joseph Andrews.

In the twentieth-century novel, on the other hand, the nature of the text, and, consequently, the role expected of the reader change. This time, the language used is a non-referential one, and, the text, self-reflexive. In other words, the text is not set diachronically in time but synchronically in space. Thus, the distance between the text and objective reality is unbridgeable and the information needed to connect the perspectives is almost absent. As a result, it is very difficult for the reader to build a situational context for the text and to converge the perspectives for establishing a Gestalt. Such a text leads the reader to apply mainly a centripetal reading, in which s/he can build only an indirect and mostly indefinite relationship between the real world and the text.

Such characteristics can be observed in Joyce's Ulysses, which is a good example of the changing nature of the text and the role of the reader in the modern novel. In Ulysses, the distance between the objective world and the text and the amount of indeterminacy between the perspectives increase to such an extent that reader participation for the production of meaning becomes essential. Iser studies in The Implied Reader the shifting perspectives, the function of style, the large number of gaps and the participation demanded of the reader in Ulysses. As an epitome of these, Iser takes the chapter of the novel, titled "The Oxen of the Sun" and analyses

the changing perspectives and the degree of indeterminacy as a result of the use of style.

Iser explains that the subject of "The Oxen of the Sun" is Bloom's visit to a maternity hospital. There, Bloom and his friends wait for Mrs. Purefoy's childbirth. The conversation between them is mainly about love, procreation, and birth. Iser states that "fictional language provides instructions for the building of a situation and so for the production of meaning" (Iser; 1976: p.64). However, although the subject seems to be simple, it is not easy for the reader to build a situation for what is represented in the chapter, as it is in Joseph Andrews and, to a certain degree, in Vanity Fair, because the linguistic presentation of these themes takes place on different, contrasting levels of style and are set in space rather than in time.

The chapter begins with an enigmatic invocation, and this is followed by long sentences that seem to lose their meanings as they progress. After these come the sequence of historical styles that take up the whole of the chapter. The subjects of love, procreation and birth are dealt with in all the characteristic styles of English literature.

Iser states that 'The Oxen of the Sun' starts with three sentences, each of which is repeated three times. The sentences are: "DESHIL HOLLES EAMUS", "Send us, bright one, light one, Horhorn, quickening and wombfruit", and "Hoopsa, boyaboy, hoopsa". Iser deciphers these sentences as: "Bloom feels an urge to go to Holles Street, where Dr. Horne's maternity hospital is situated. There is an invocation of the art of Dr. Horne to help the fruit of the womb to come into the world. And, finally, we have the threefold delight of the midwife when she holds the

newborn babe in her hands" (Ibid: p.185). These trivial subjects, Iser argues, become vivid with the use of Latin words, Latin-sounding words, and a rhythmic beat. With long, mainly unpunctuated sentences, Iser states, "an attempt is made to describe the nature and significance of a maternity hospital. But it is only after very careful study that the reader begins to discern this intention. The lack of punctuation excludes any logical linguistic pattern, and behind this there obviously lies the fear of making any concrete statement about the object to be described" (Ibid: p.301).

For Iser, because of his awareness of the danger of capturing only the surface view of things, Joyce approaches the object he describes from all linguistic sides, but without an exact description. He does this using a non-referential language, that is, a wide range of specialized vocabulary and precise details of meaning, which give the impression that the object is being described exactly, although in fact it tends to become more and more indefinite. Through this effort to depict the object from as many sides as possible, the maternity hospital seems almost living. Therefore, the relation between language and the object of representation becomes a mystery, and the gap between them reaches unbridgeable proportions. Here it is only through the reader's participation that the gap can be bridged.

The tension arising from the gap between language and object is extended by another stylistic form, in which Joyce uses various styles from the history of English literature. Joyce does this to give different conceptions of the object, not from the perspective of an omni-present consciousness as it is in the realist novel, but from the point of view of different historical periods and styles. And doing so, he makes the object more and more indeterminate and the gap between it and the real

object wider and wider. The first example of this is that, in imitation of old English poetry, the reader is given an alliterative prose impression of Dr. Horne's maternity hospital. This style captures only the outside of things and sets the words or sentences side by side without connecting them with each other. Likewise, the articles seem to be used without any function, although the alliteration implies certain unformulated connections. The function of individual items, Iser states, "remains hidden from perception, so that they take on an element of incomprehensibility which transforms their practical value into some secret sort of reference" (Ibid: p.303). In the next style, events in the maternity hospital are recounted in the form of a late medieval travel book. Everything begins to seem full of excitement. Leopold Bloom suddenly becomes the medieval 'traveler Leopold'. When he confronts a tin of sardines in oil, 'traveler Leopold' begins to define this unimportant object as if it was important. Thus an incongruity between the object and its description becomes apparent.

Then, all of a sudden, the language changes again and the characters waiting in the hall of the maternity hospital begin to speak in the style of Sir Thomas Malory. The medieval traveler Leopold of a moment ago now becomes 'Sir Leopold'. The highly stylized discussion concerns traditional moral problems connected with birth (e.g., whether a wife should be allowed to die for her baby). Then, suddenly, the subject changes and the characters begin to speak about the order of God and the subjects of love and procreation through the perspective of Christian knighthood. Here again a gap emerges due to the conflict between the conception of love according to Christian knighthood and its experience in a deteriorated way in

the modern society. Afterwards, love is treated in the style of a Bunyan allegory. The spiritual conflict transforms the maternity hospital into 'the land of Phenomenon', with an unreal outer world giving way to the reality of the inner. The hidden thoughts and feelings of the people concerned are externalized as allegorical characters. This time the incongruity is between the traditional use of allegory and its present distorted use, in which extreme sexual urges are personified.

The final example Iser gives of Joyce's use of style is the minute description of the external events in the diction of Samuel Pepys. As it is in Pepys' Diary, the most insignificant trifles are observed in detail so that they seem exaggerated. Then, in the style of 'moral weeklies' the characters discuss various practical methods of controlling with mechanical perfection all the processes of intimacy. Again, an incongruity arises here between this idea of sex, with its simple description in language, and its modern conception.

Iser states that, with the use of different styles, Joyce wants to show us the inadequacy of each style for the presentation of reality. So, in 'The Oxen of the Sun' the themes of love, procreation and birth are discussed in a series of historical styles each of which convey a single, one-sided viewpoint, for style, as Iser puts it, "reproduces only aspects of reality and not – in contrast to the implicit claims – reality itself." (Ibid: p.305).

Although Iser does not mention it, it can be observed that, as in Joseph Andrews and Vanity Fair, the narrative strategy of the text and the position of the narrator in Ulysses, too, play an important role in the amount of the indeterminacy that emerges in it and in the positions of the other perspectives, including the

reader's. The narrative continuously shifts between external and internal narration, and it does not mark these shifts. The narrator "remains invisibly in the background and avoids calling attention to his presence" (Beeretz: p.33). The withdrawal of the narrator from the scene makes the textual elements come directly to the reader, who is left to him/herself without narratorial assistance. Thus, reader participation becomes fundamentally important for the production of meaning.

Because of the withdrawal of the narrator from the scene, the gap between the text and objective reality widens and the amount of indeterminacy between the shifting perspectives increases to such an extent that whenever the reader reads the text to establish a Gestalt picture in his/her mind, "illusion takes over" Iser; 1974: p.233). Iser compares the synchronic composition of the novel to something "solid like a city which exists in space and which could be entered from any direction." (Ibid: p.231). The reader is almost free to choose his/her own direction, but s/he will not be able to cope with every possible perspective, for the number of these is far beyond the capacity of his/her perception.

As these conceptions are not combined together, every picture remains as the representative of only one aspect of reality. Out of the textual signals, the reader can only create illusions, not pictures connected directly with reality, because it is almost impossible for him/her to be able to build real-life situations for what is given. It is because of this lack of identification with the real world that the novel calls for a centripetal reading.

The increase in the amount of indeterminacy and the change in the act of reading in the modern novel mentioned above can also be observed in Ivy Compton-

Burnett's A Heritage and Its History, which is chosen here for the relevance of its textual structure to Hemingway's "The Killers"- a story that will be studied in the following chapter. Like Joyce's novel, A Heritage and Its History is an experimental novel in the use of narrative technique and language, but differently. The novel is written in the form of a succession of dialogues, and the use of this form causes changes both in the narrative itself and in the act of reading. The direct speech in these dialogues sets the events of the novel in the immediate present. While the reader normally expects a narrative to offer him/her via the narrator a vantage point from which s/he can judge the events as completed, in this novel the dialogue disrupts his/her expectations showing that the events take place in the present and, consequently, implying that they are unfinished. So the reader is deprived of the usual privilege to have an overall view of the events after they have happened. As a matter of fact, realistic novels written in the past tense also have some passages of dialogue, but because they take place in the past and, are completed, and because the narratorial references are present to help the reader connect the different segments of the dialogue, these dialogues lessen the distance between the reader, the text and objective reality. However, A Heritage and Its History is different in this respect. In this novel the situation and the characters are presented almost exclusively through their dialogue and without any narratorial assistance as to what is and is not of prime significance; the reader must decide that for him/herself. Moreover, there is no integrated, self-contained world such as the ones offered by nineteenth-century realistic novel. The text's almost total restriction of itself to dialogue makes it very difficult for the reader to build a real-life situation for the dialogue, because it seems

to be devoid of any environmental setting, which would make the characters' conversations fixed to any consistent set of circumstances.

The presence of the narrator can only be felt in occasional instances where she says: "said Sir Edwin," "said Graham to Ralph", etc. But not all the speakers are identified in this way, and very often there is no indication at all as to who is speaking. Therefore, while the author's minimum presence seems to help the reader, it, actually, causes more bewilderment than enlightenment, because the reader knows the author is there, and asks why she does not tell more if she is there – for instance, about the motives that give rise to the conversations. As a result, the characters in the novel take on a degree of independence from the author as well as from the reader. And the more independent they are the less the reader knows about them, for s/he has nothing but their words to understand them. Thus, the reader is not prepared for what s/he is about to hear; s/he is left to draw his/her own conclusions.

Furthermore, the author does not show a preference for any one character in the novel. As Booth puts it in The Rhetoric of Fiction, authors such as Ivy Compton-Burnett "keep most of their characters very far 'away' in every respect" (Booth; 1961: p.158). In A Heritage and Its History, the main character offers only one viewpoint, but this is rapidly cancelled out by those of the other characters. In other words, there is no hierarchy of perspectives. This is reinforced at the end of the novel, when the events have been disentangled, and suddenly the question is raised as to who the hero of the story is:

> "And who is the hero?" said Naomi.
> "Hamish?" said her brother, in question.
> "Uncle Walter might turn out to have been so all the time. But he is

> inclined to suggest it himself, and that is against it."
> "Father," said Ralph. "It can be no one else. And if we think, it is no one else. Unless my saying makes me the hero myself." (In Iser; 1974: p.238)

The characters realize how difficult it is to identify the important individual among them. As a matter of fact, the father, Simon Challoner, seems to hold the central position, which is caused by the fact that he has a title and is heir to the estate. Although all the action seems to turn around him, neither he nor any of the other characters offers a focal perspective, and, therefore, a vantage point.

The reader's expectations are frustrated by this lack of vantage point. Without the guidelines of authorial voice, the reader is left directly face to face with the "processed reality of the characters" (p.238). This situation causes the reader to develop for her/himself the possibilities of understanding that arise out of the world offered to him/her. To do this, s/he has to awaken all his/her faculties of perception. Thus, as in Ulysses, the lack of the narrator's help acts as a stimulus to activate the reader.

Due to the total absence of a narrator's assistance, and due to the almost total absence of setting, the dialogue seems devoid of context. The narrator, as in a realist text, does not give the reader the information needed for the production of meaning. For example, the backgrounds of the characters and the events are not given, so that they become set in a synchronic level and the reader feels detached. The configurations formed by the dialogue, therefore, seem to have an indeterminate nature. As a result, the movement of the reader's wandering viewpoint for protension and retention gets more and more difficult. According to Iser, for the concretization

of meaning in such a text, the reader has to apply a mainly centripetal reading, in which s/he can understand the textual structure of the dialogue better and fill in the gaps between its elements only by combining the fragmented statements in it. However, although the reader has to apply a mainly centripetal reading, s/he can still build a unifying situational context for the text. For Iser, this unifying context may be the common environment of the characters, and when the narrated time of the novel is taken into consideration, it can be said that this common environment is the landed gentry towards the end of the Victorian Age. When this is done, however, a gap arises this time between the conventions of the Victorian period and the modern literary techniques applied in their representation in the text. So, the reader is again drawn to a centripetal reading, because it is almost impossible for him/her to build a real-life context, from which an encompassing meaning can be derived.

As far as it has been seen in the previous chapters, when one moves from the representational on to the self-reflexive text, s/he can see that while the representational text is set diachronically in time, the modernist text becomes rather synchronically situated in space. In this process of change, it can be observed that as the language used in the text becomes non-referential – as in modernist texts - the gap between the text and objective reality gets wider and wider and the amount of indeterminacy - as a result of the gradual disappearance of the information needed to connect the perspectives – increases to such an extent that the linearity gets disrupted. Thus, the wandering of the reader's viewpoint for protension and retention, his/her acts of building a situational context and connecting the perspectives are prevented. However, this does not mean that the reader will give up

reading such a text; as s/he will be a more active participant in the process of meaning projection, s/he will be stimulated by the gaps and indeterminacies.

It has also been seen that the position of the narrator plays an important role in the type and degree of gaps, in the positions of the other perspectives and in the role expected from the reader. When the narrator is an all-knowing overt one, like the one in Joseph Andrews, the text becomes easier to identify with the world of objective reality, and, therefore, the gaps become easier to fill. The reader can read such a text moving both centrifugally and centripetally. If the narrator is, like the one in Vanity Fair, a dramatized one, since he manipulates and misdirects the reader, the gaps change both in type and in degree, and the role of the reader becomes important. However, the amount of indeterminacy and the need for reader participation increase and the connecting references to guide the reader decrease as the narrator almost totally withdraws from the scene as in modern texts, such as Ulysses and A History and Its Heritage. In this respect, while in Joseph Andrews, the reader can build a bridge between the objective reality and the text more easily and can move both in centripetal and centrifugal ways when reading the text, from Vanity Fair to the modernist texts handled in this study, it gradually becomes more difficult for the reader to build a real-life context for what s/he reads and, consequently, s/he has to apply mainly a centripetal reading. In a postmodernist text, these factors can be seen in a more increased level, but since Iser does not analyze a postmodernist text, the analysis of these factors in a postmodernist text, as well as in realist and modernist texts, will be made in the following chapter.

As the study in this chapter shows, the points that will be observed in the analysis of "The Lost Phoebe", "The Killers" and "Lost in the Funhouse" are how gaps are created between the real world and its representation in fiction, how the number of gaps and the amount of indeterminacy increase and how the relationship of the perspectives with each other changes as one moves from a realist to a modernist and a postmodernist text. These general guidelines will make it necessary to look at the role of the narrator and at how texts position their readers; how they fulfill or frustrate the reader's expectations; and the types of discourse used in them.

CHAPTER IV

AN ISERIAN ANALYSIS OF THEODORE DREISER'S "THE LOST PHOEBE", HEMİNGWAY'S "THE KILLERS" AND JOHN BARTH'S "LOST IN THE FUNHOUSE"

In this chapter, the points derived from Iser's theory in the previous chapters will be applied to the three sample stories mentioned before. These stories are Theodore Dreiser's "The Lost Phoebe" (1916), a naturalist story; Hemingway's "The Killers" (1927), a modernist one; and John Barth's "Lost in the Funhouse" (1967), a postmodernist story. Thus, as the argument runs, when the reader moves from "The Lost Phoebe" to "The Killers" and to "Lost in the Funhouse", s/he can observe that the text gradually becomes self-reflexive and synchronic and the language, non-referential. Consequently, as the reader moves, the amount of distance between the text and objective reality grows, the gaps of indeterminacy between the perspectives - as a result of the gradual disappearance of the connecting references – multiply and, therefore, the temporal-causal relationship between the events gets disrupted. This change in the structure of the text causes also a change in the act of reading and in the role of the reader. As this change takes place, the movement of the reader's wandering viewpoint for protension and retention, the building of a situational context for the text and the convergence of the perspectives in the

repertoire for the creation of a Gestalt become harder and harder, so that the reader can move only inside the text and apply a centripetal reading. And, in terms of the role expected of the reader, it can be said that reader participation increases in the modern and postmodern texts to such an extent that eventually almost the whole production of meaning becomes dependent on the reader.

In these stories, the narrative strategy of the text and the position of the narrator are influential on the amount of indeterminacy created, on the relations of the perspectives and on the role intended for the reader. If the narrator is a traditional omniscient narrator who gives most of the information needed to fill the gaps, as in a realist text, then, these gaps become easy to fill in and the text easy to be concretized, and, therefore, both the position of the other perspectives and the role of the reader become a rather passive one. However, if the narrator withdraws from the scene as the action unfolds, the amount of indeterminacy and reader participation increase and the other perspectives become more active.

"The Lost Phoebe" is a representational and diachronic story, which shows the role of economic and social forces in human life. It tells the story of an old couple, Henry and Phoebe, their seemingly happy but monotonous and poor life in the country, and Henry's madness and final death after Phoebe's death.

Throughout the story, a referential language is used so as to create in the mind of the reader a certain image of the objective reality represented in the text. This act of leading the reader to build relations with the extra-textual reality starts from the very beginning of the story with the title. The title is a symbolic one which emphasizes the referential nature of the word 'Phoebe', as well as what should be

expected from the story. 'Phoebe' is a mythological name representing the moon or its guiding light. Thus, "The Lost Phoebe" suggests that someone who represents such a kind of light will either be lost or die in the story. The protension and retention created with the title are fulfilled with the emphasis on the importance of Phoebe for Henry, her being a kind of guiding light in his life and the loss of this light.

As well as representing the light of the moon, the word 'Phoebe' also represents the moon's association with madness, which again creates an expectation in the mind of the reader to see this association established in the story. This expectation is fulfilled with the many references to the moon after Phoebe's death and during and after Henry's getting mad. For instance, the first night he sees Phoebe's ghost is "a moonlight night". "The moon shone through the east windows, throwing the pattern of the panes on the wooden floor, and making the old furniture, to which he was accustomed, stand out dimly in the room" (Dreiser: p.55). And, at the moment he sees Phoebe's ghost, the position of the moon and its role in Henry's madness is suggested:

> The moon by this time had shifted to a position on the western side of the house, and it now shone in through the windows of the living-room and those of the kitchen beyond. A certain combination of furniture – a chair near a table, with his coat on it, the half-open kitchen door casting a shadow, and the position of a lamp near a paper – gave him an exact representation of Phoebe leaning over the table as he had often seen her do in life. (Ibid: p.55-6)

Towards the end of the story, too, the moon and its association with Henry's madness is emphasized as:

> At midnight the moon began to rise, and at two in the morning, his wakeful hour, was a large silver disk shining through the tree to the east. He opened his eyes when the radiance became strong, making a silver pattern at his feet and lighting the woods with strange lusters and silvery, shadowy forms. As usual, his old notion that his wife must be near occurred to him on this occasion, and he looked about him with a speculative, anticipatory eye. What was it that moved in the distant shadows along the path by which he had entered – a pale, flickering will-o'-the wisp that bobbed gracefully among the trees and riveted his expectant gaze? Moonlight and shadows combined to give it a strange form and a stranger reality, this fluttering of bog-fire or dancing of wandering fire-flies. Was it truly his lost Phoebe? (Ibid: p.63).

And it is the light of the moon that misleads him and causes him to die at the end.

The protension and retention created in the mind of the reader with the symbolic meanings of the title are fulfilled in the story with the continual emphasis on the sense of loss, abandonment, loneliness, decay, death and madness and - as the causes of these - migration and poverty. With these themes, the reader is continually led to relate these schematized views with the aspects of reality they represent.

The story begins with an emphasis on the decrease of population in the part of the country where Henry and Phoebe live, which indicates the presence of migration to the city because of the poverty and dullness of country life. Then, this suggestion of social change is illustrated in the following statements and paragraph with the description of Henry's house as abandoned and half-destroyed. The themes mentioned above are highlighted in the description of the house and the remaining part of the story. At the beginning, there are references to the death of Henry's grandfather, the deaths of Henry and Phoebe's children, and, when the rag carpet inside the house is described, to Phoebe's death – which fulfills the expectation created by the title. Although the house is presented as representing the whole history

of Henry's family, now it is abandoned and left to destruction. With its half-destroyed appearance, the house seems to represent an archaic past. The trees overshadowing it seem "reminiscently pathetic" (Dreiser: p.51). The furniture inside is old and "reminiscent of an earlier day" (Ibid: p.51). The old fashioned beds seem "a sadly alienated descendant of an early Jacobean ancestor" (Ibid: p.51). The rag carpet, which is "woven by Phoebe Ann's own hands, when she was fifteen years younger than she was when she died" (Ibid: p.51), is also worn out. A mirror in an old cherry frame has fallen down from a nail and broken "three days before their youngest son, Jerry, died." (Ibid: p.52)

The themes of death and abandonment as a result of poverty and social change are also stressed in the following part when the story shifts to the individual life of Henry and Phoebe. The couple is old at the moment and has no one to look after them. Three of their children have died; one girl has gone to Kansas, one boy to Sioux Falls and is never heard of again; one boy has moved to Washington; and another daughter lives five counties away in the same state, but is "so burdened with cares of her own that she rarely gave them a thought" (Ibid: p.52). For Henry, life seems to have been better in the past because he and his wife lived together with their children and parents. However, in fact, their past life was also hard and boring, but, since they are ignorant, they are not aware of it. Henry has not left the country and gone to the city like others because he is "so old and so fixed in his notions and so accustomed to the exact surroundings he had known all his days, that he could not think of leaving" (Ibid: p.54). They are abandoned not only by their children but also

by their neighbors, for they are "too old to be really interesting any longer" (Ibid: p.54).

As a result of their poverty, old age and abandonment by others, the once fertile garden has gotten spoiled and the animals in their farm disappeared due to lack of care. Moreover, "A will had been made which divided the small tax-eaten property" among their remaining children, so that it is "really of no interest to any one of them" (Ibid: p.53). These are stressed by the naturalist writer to suggest the decline of economic life in the country, its replacement by the growing economic forces in the city and the effects of this change on individual lives such as Henry's. From the naturalist view of social determinism – according to which the story is written - the social change suggested in the story is a process that cannot be stopped. Henry's fate has already been decided by that process, and as an individual he is powerless against it. Yet, Henry is a simple soul who does not understand this. His desperate attempts to resist change are only instinctive. He becomes so sensitive against any idea of change that, when he sees something is misplaced in the house, he reacts in a traumatic way to it, which leads Phoebe to threaten him as:

> "Now you hush, Henry," his wife would caution him in a cracked and squeaky voice. "If you don't, I'II leave yuh. I'II git up and walk out of here some day, and then where would y'be? Y'ain't got anybody but me to look after yuh." (Ibid: p.53)

Henry's traumatic situation becomes even greater when Phoebe really leaves him with her death. By Phoebe's death, he is abandoned by the light of his life and the last person he has. The economic and social change has taken away everybody around him. However, he continues to resist this stream of change and

refuses to leave and go to any of his children for help. Instead of changing his life, he goes mad and begins to see Phoebe's ghost and to look for her, which finally leads him to death. The surge of social change is so powerful that it runs over and devastates the lives of people like Henry who put up a resistance against it.

Thus, the whole story is written in a temporal-causal relationship so as to represent the social and economic change at the time and, doing so, to help the reader easily move, in the process of building a situational context, both in centrifugal and centripetal ways, and, inside the text, through protensions and retentions. However, since "no literary text relates to contingent reality as such, but to models or concepts of reality, in which contingencies and complexities are reduced to a meaningful structure" (Iser;1976: p.70), the aspects of reality represented in the text are given only in a schematical and defamiliarized way, so that there arise gaps between them. As it is said before, "The Lost Phoebe" begins with statements about the decrease of population in the country, which leads the reader from the very beginning to read the text continually moving outward. Due to the schematical representation of the objective reality, the presence of social change and migration, and their causes are not stated directly, but are suggested with signals that help the reader create them in his/her mind. When the narrative shifts from the general statement on the social situation to the description of the farmhouse as deserted, the reader is guided to fill the gap between them thinking the situation of the house in terms of the presence of social change suggested at the beginning. In the following part of the story, the impact of social change on an individual's life is illustrated with the story of Henry. However, Henry's story - because of the schematical construction of the text –

progresses on an emotional level which obscures its relation to the beginning part of the story. It is only through the wandering of the reader's viewpoint back and forth and by creating protensions and retentions that Henry's experience can be connected with the idea of social change and economic crisis in the country, and only in doing so can the reader place Henry's story in its proper situational context.

It is stated above that the referential language of the text and its representation of the main themes of death, decay, change and madness guide the reader to build connections with the objective reality in the way intended. There is a similar kind of guidance also between the perspectives in the repertoire of the story. There are two main perspectives in the story: the narrator's perspective and Henry's perspective. As stated before, the position of the narrator in the story plays an important role in closing the distance between the text and objective reality and reducing the amount of indeterminacy between the perspectives. In "The Lost Phoebe", if the guiding references of the narrator were not present, the reader would not be able to move between the worlds of the text and objective reality and, therefore, build a situational context for the text so easily. The same thing can be said for the position of the narrator in the repertoire of the text. So, for a better analysis of the gaps, the position of Henry's perspective and the role intended for the reader, the position of the narrator of the story must be studied first.

The narrator of "The Lost Phoebe" is a traditional omniscient narrator. Mitchell A. Leaska, in "The Concept of Point of View", states that the omniscient view "enable the writer to present the inner thoughts and feelings of the characters. Godlike, he may survey from his Olympian position past and present so that the

reader may come to know more of his imaginative world than any single character in it . . . One of the distinguishing features of an omniscient narrator is his power not only to inform the reader of the ideas and emotions of his characters, but also to reveal, his own biases, whether by overt authorial intrusions or by the way in which he generalizes about life, morals, manners, and so on" (Leaska: p.254-255). The narrator of "The Lost Phoebe" gives detailed information about the environment and the characters, and knows everything about Henry and Phoebe, including Henry's thoughts and state of mind. He is an all-knowing and self-conscious narrator who guides the reader to a certain meaning and makes his presence felt throughout the story with his descriptions, explanations and intrusions. From the very beginning, he gives the situation: the population in the country is "steadily decreasing". Afterwards, he supports this situation with the description of the house. With the signals he uses to describe the house, he guides the reader to imagine the house in terms of the suggestion of economic and social change in the beginning. The narrator implies that the forces dominating human life are changing and country life is diminishing. With the signals used there, the narrator prepares for the reader a background that will guide him/her to the intended meaning.

To show how the house has become so and the effects of the transformation in social and economic life on individual lives, the narrator presents Henry's experience as an example. While it is largely the perspective of the narrator that dominates, the emotional level is sustained through the representation of Henry's perspective. However, for the purposes of this story, the reader must be kept from identifying too closely with Henry and his emotions. To achieve this, the narrator

presents Henry as a simple farmer, whose understanding of life and its forces is limited. To keep the reader at a distance from Henry's perspective, the narrator connives with the reader when he addresses him/her directly to establish an atmosphere of shared knowledge. He states, "You know how it is with simple natures that fasten themselves like lichens on the stones of circumstance and weather their days to a crumbling conclusion" (Dreiser: p.52). According to the narrator, Henry does not have a "soaring intellect", and so, apart from the daily farmwork, "All the rest of life is a far-off, clamorous phantasmagoria, flickering like Northern lights in the night, and sounding as faintly as cow-bells tinkling in the distance" (Ibid: p.53). The direct address to the reader and the invitation to view Henry from a larger perspective of knowledge put the reader on the same intellectual level with the narrator and thus establish a hierarchy between the two perspectives represented in the text.

Lest this hierarchy is disrupted in the parts of the story where the emotional level is intensified, the narrator uses another strategy to control reader response. He deliberately removes all possibilities of doubt as to the real nature of Henry's experience by explaining away the situation. He achieves that sometimes by directly intruding or through the mouths of the other characters. For example, the following night of his first confrontation with Phoebe's illusion, when Henry sees the same thing again, the narrator intrudes by giving every detail about Henry's state of mind to indicate that it is the simple mind of Henry that sees the illusion:

> He sat up and watched it strangely, doubtfully, because of his previous experience, but inclined, because of the nervous titillation that passed over his body, to believe that spirits really were, and that

> Phoebe, who would be concerned because of his lonely state, must be thinking about him and hence returning (Ibid: p.56).

However, the narrator does not state directly at the beginning that Henry has gone mad. He makes the reader know about Henry's madness through the statements of the other characters. For instance, when Henry begins to search for Phoebe and, for this purpose, goes to his neighbour Farmer Dodge's house, Dodge – seeing Henry's situation – states: "He's clean out'n his head. That poor old feller's been livin' down there till he's gone outen his mind" (Ibid: p.58). But the narrator states Henry's madness directly when Henry goes to the Murrays - another neighbour of his – to see if Phoebe is there; he states that the Murrays "realized also that he was mad" (p.59). Thus, the narrator of the story continually tries to keep the reader at a distance from the emotional level of Henry's perspective so as to lead him/her to see the events in a social context and to show the impact of the social changes on individual lives. Since the text is not a sociological tract but a short story, it is only natural for him to do so.

In the reading process, the reader should be aware of both Henry's perspective and the strategies of the narrator. S/he should neither follow the guiding references of the narrator without questioning them nor be misled by Henry's perspective and think that the real cause of Henry's tragedy is Phoebe's death instead of seeing the story in its larger social context. Some readers may get involved either in the emotional level of the part of the story when Henry's experience is told or in the guiding references of the narrator and, instead of looking from the outside, begin to view the events from Henry's or the narrator's perspective. In this case, the reader loses his/her privileged position to have an overall view of the events and,

consequently, his/her perspective becomes limited. S/he can have an overall view of the text only when s/he distances him/herself from Henry's perspective and, to a certain extent, from the narrator's perspective. Only when the reader understands the positions and perspectives of both the narrator and Henry and builds the intended relation between the schematized views of the text and objective reality can "the imaginary object" of the story be "formed" (Iser; 1978: p.182).

However, as it is argued in the analysis of Iser's application of his theory to Joseph Andrews, the questions arise again as to what extent meaning-production is a result of the interaction between text and reader; what is the role of the reader in this process; to what extent the meaning to be produced depends on the gaps left to the reader? Can the reader produce a meaning different from what the text intends? When one looks at the position of the narrator and his guiding references throughout the text, s/he can see that the role intended for the reader is actually a passive one and the meaning to be produced seems to be predetermined. So, Halub and Bell's statements about Iser's interpretation of Joseph Andrews are also plausible for "The Lost Phoebe", as well as for all representational texts.

In a modernist text like Hemingway's "The Killers", the reader is expected to play a much more active role than the one in a realist text. As the reader moves from "The Lost Phoebe" to "The Killers", s/he can see that, in "The Killers" the text becomes less representational, more synchronic than diachronic, less referential, and the temporal-causal relationship between the events gets disrupted. As a result, it becomes more and more difficult for the reader to move inside the text with his/her wandering viewpoint and construct a Gestalt through protensions and retentions. The

difficulty of providing a synopsis for this story evidences this fact. However, an attempt at providing one will be made here. "The Killers" tells the story of the coming of two men, whom the reader later learns to be killers, into Henry's lunchroom to look for a Swede, Ole Anderson, to kill him; of their leaving the place abruptly at seeing that Ole is not there and does not seem to come; Ole's helpless situation when Nick Adams – the main character of the story – informs him about the killers; and, at the end, of Nick's decision to leave the town as a reaction to the strange things happening in the town.

In "The Killers" the gap between the text and objective reality is so wide that reader participation becomes essential, and centripetal reading becomes the only method that can be used to read such a text. The main cause of the emergence of this insurmountable gap is that the umbilical cord which attaches the story to the things external to it is broken and the text is synchronically set in space so as to refer only to its own status as a self-contained production. In order to understand the synchronic status of the text, it is necessary to have a look at the style of the story.

Hemingway wrote "The Killers" according to his 'iceberg' theory of the short story. The main characteristics of this theory are the use of the form of dialogue, an extreme reduction of language, a controlled and economic use of words, the handling of a very simple subject matter – often without plot – no or minimum character description, and the deliberate strategy of leaving out relevant information, that is, of providing gaps in the textual surface that calls upon the reader's activity to supply the missing context. So, the story is likened to an iceberg, most of the

meaning of which is buried under the textual surface, and the only way to get into the depths of the text is to study the elements on this surface.

One of the most important aspects of the style in "The Killers" is that the action is "so thoroughly scenic that not over three or four sentences are required to make the transitions" (Brooks and Warren: p.187). With the dramatic presentation of objective scenes, a "sense of detachment and impersonality is created" (Leaska: p.262). The scenic nature of the story is achieved mainly by the use of short sentences, detailed and minute description of the thing observed, and the use of dialogues. For example, at the very beginning of the story, the reader's attention is drawn to the opening of the door of the lunchroom and to the men who get in. A certain degree of suspense is created in the reader about the identity of the men. After the word-by-word presentation of the dialogue between them and George, like a camera, the narration moves to Nick, the main character in the story, and draws the reader's attention to him. However, the scenic presentation does not provide any direct account of the inner states of the characters under observation or background knowledge about them, which makes the reader feel detached.

The use of dialogue, likewise, plays a crucial role in the indeterminacy of the world of the text and in the creation of the gap between the text and objective reality. The nervous exchange between the killers and George at the beginning can be given as an example for the use of dialogue:

> "I'll have a roast pork tenderloin with apple sauce and mashed potatoes", the first man said.
> "It isn't ready yet."
> "What the hell do you put it on the card for?"
> "That's the dinner", George explained. "You can get that at six o'clock."
> George looked at the clock on the wall behind the counter.

"It's five o'clock."
"The clock says twenty minutes past five", the second man said.
"It's twenty minutes fast. ("The Killers": p.1089).

The use of dialogue in "The Killers" can be compared to that of Ivy Compton-Burnett's novel A Heritage and Its History, which is referred to in the previous chapter. In his study of the novel, Iser argues that there are two aspects of the use of dialogue in Ivy Compton-Burnett's novel, which make it indeterminate: first, the lack of narrative information provided by a narrator; and, second, the use of direct speech which sets the events in the immediate present. As such, the reader loses his/her privileged position to have an overall view of the events as they are completed - a privilege s/he is provided with in the realist novel. These two aspects make the novel seem to lack a vantage point. In "The Killers" narrative guidance is minimal, and the direct speech of the dialogue sets the action in the immediate present. The present time of the dialogue, and the lack of the mediating presence of the narrator make the vantage point of the story disappear. It is only in the mind of the reader that the vantage point of the text can be created, and this can be achieved only by the reader's close study of the textual signals. But, such a study is not easy for the reader, because, with the consistent use of dialogue, s/he is continually distanced from the world of the text.

Moreover, in "The Killers", the reader is detached from the text not only by its style but also by the presentation of the events. In contrast to "The Lost Phoebe", the text distances the reader by continually frustrating his/her expectations and by hindering the movement of his/her wandering viewpoint and, thus, preventing the building up of protentions and retentions. To explain the cause of this distance, Iser

states that if the reader "feels excluded from the text it is because the characters no longer offer him representative norms and values, and the text does not suggest attitudes for him to adopt." (Iser; 1978: p.209). "The Killers" can be shown as the representative of such a text that distances the reader with its strange and indeterminate nature and, thus, prevents him/her from building connections with the objective reality.

The reader's expectations are frustrated in "The Killers", because s/he "cannot find the orientation" s/he "had expected." (Ibid: p.207). The story does this by questioning the misleading aspects of reality and appearance, from which most of the readers take their reading strategies. The reader comes face to face with the strange and indeterminate aspects of the text and experiences a frustration from the very beginning of the story. First of all, reading the title of the story, which is – unlike the one in "The Lost Phoebe" – a non-referential and non-symbolic one, the reader expects to find killers who are strong and horrible and who can easily shed blood. However, this expectation, and, thus, the protension and retention, is frustrated at once when the story opens with the appearance of two small and thin men, about the same size, "dressed like twins", wearing "overcoats too tight for them." (1090). In their tight overcoats and derby hats they look like a "vaudeville team". Furthermore, with their continual act of looking at the mirror, apparently to see if Ole suddenly comes, gives the impression that they are cowardly. Instead of being terrifying, they look like fools. The reader's amazement at the strange world of the text continues with the name of the lunchroom, which is 'Henry's Lunchroom', and the absence at the scene of a man by that name. The same thing happens again

toward the end of the story when Nick goes to Hirsch's Rooming House – the boarding house where Ole is staying – to warn Ole about the killers and encounters a woman whom he takes to be Mrs. Hirsch, but who turns out to be Mrs. Bell.

While the text shows the misleading and confusing aspects of reality and appearance, the reader's act of building connections between the text and the real world is prevented. His/her distancing from the text is achieved also by the presentation of time in an indeterminate and misleading way. When the 'killers' read the menu card, although the place is a lunchroom, most of the items included there can only be found at dinner; and when the 'killers' and George refer to the clock, more confusion takes place. The clock reads twenty minutes past five, but it is really – at least according to George – only five o'clock. He says the clock is twenty minutes fast. Why the clock is fast, and if it is, why they do not correct it are unexplained. Also, several references are made later in the story to specific times (for example, "George looked up at the clock. It was quarter past six" (p.1093)), but it is uncertain what time is being referred to: the actual time or the faster time. The clock, like the menu, is unreliable, which leads 'the first man' to say, "Oh, to hell with the clock" (p. 1089).

The reader's detachment and frustration, and the hindering of his/her act of building a situational context for the text are also seen toward the end of the story when Nick goes to inform Ole about the 'killers'. He finds Ole "lying on the bed with all his clothes on. He had been a heavyweight prizefighter and he was too long for the bed." (p.1095). Nick's first impression of Ole is that he is a brave and decisive personality; he thinks that Ole can "fix it up in some way" (Ibid: 1096).

However, what he finds is a helpless man who states, "There isn't anything I can do about it" (1095). So, Ole's appearance disguises his real self and misleads both Nick and the reader, so that the reader's act of building a real-life context for him is hindered.

Together with the indeterminacy and strangeness of the world of the text, other factors that have an important role in distancing the reader from the text and the text from objective reality in "The Killers" are the narrative strategy of the text and the position of the narrator.

Iser states, "if the reader feels disoriented, it is because the narrator's perspective has not provided him with the orientation he expected;" (Ibid: 209). The narrative strategy of "The Killers" is used so as to detach the reader from the world of the text and to prevent his/her building connections with objective reality. The narrator of the story is, in the words of Gerard Genette and Rimmon-Kenan, a 'covert' narrator (Rimmon-Kenan: p.96); in the words of Wayne C. Booth, an 'undramatized' narrator (Booth; 1961: p.151); and, in the words of Carl Ficken, an 'effaced' narrator (Ficken: p.96). In contrast to the omniscient narrator of "The Lost Pheobe", the narrator of "The Killers" is one "who merely observes the action but cannot see into the minds of the characters." (Ficken: p.96), and who, most of the time, keeps silent as the action unfolds in its natural sequence. In this method of narration, as it is also used in Compton-Burnett's A Heritage and History, everything depends directly on the presentation of background, external action, gesture, and speech.

Wayne C. Booth, in "Distance and Point of view: An Essay in Classification", states that in "The Killers" "the inexperienced reader may make the mistake of thinking that the story comes to him unmediated. But even the most naïve reader must recognize that something mediating and transforming has come into a story from the moment that the author explicitly places a narrator into the tale, even if he is given no personal characteristics whatever." (Booth: p.177). Rimmon-Kenan, too, argues that the covertness of the story's narrator does not mean that the story comes to the reader unmediated; she states,

> "Hemingway's "The Killers", almost entirely restricted to dialogue, is often praised by critics for the covertness of its narrator. Nevertheless, the dialogue is 'quoted' by someone, the same 'someone' who identifies the speakers ('Nick asked', 'Al said', etc.) and describes the restaurant as well as the characters' external appearance. Who could that 'someone' be if not a narrator? (Rimmon-Kenan: p.96)

Thus, there are mainly two perspectives in the story: the perspective of the narrator and that of Nick, whose perspective – unlike Henry's in "The Lost Phoebe" – is as dominant as the narrator's. Unlike "The Lost Phoebe", there is no hierarchy of perspectives in "The Killers" and, thus, no hierarchy between the narrator and Nick. Although the narrator of "The Killers" keeps silent most of the time, he makes his presence felt. So, he and Nick's perspectives interchange throughout the text. The narrator sometimes speaks through Nick's observations, sometimes puts a spotlight on Nick from the outside so as to place him at the center and sometimes, when Nick is absent, he himself becomes an observer.

The story opens with a close-up of Henry's lunchroom; the observer of the scene seems to be Nick, not the narrator, who hides behind the scene. The reader understands the narrator's absence by his not describing how the killers have come to

the town and then to the lunchroom, and why they are looking for Ole. They are seen only when they enter the lunchroom, and only from inside: "The door of Henry's lunchroom opened and two men *came in*. They sat down at the counter." After an initial exchange between George and his customers, the narrator, through the eyes of Nick, again provides a description: "Outside it was getting dark. The street light came on outside the window." Then, he departs from Nick's consciousness and makes his presence felt by looking at Nick from the outside: "From the other end of the counter Nick Adams watched them. He had been talking to George when they came in."(p. 1089). The narrator's focus particularly on Nick and not on George draws the reader's attention to Nick and places him at the center of the story, which implies that the events are going to be narrated mostly from his perspective. When Nick is described from the outside, the vantage point for the observations rests on the narrator; but when an observation is made without a direct reference to Nick, Nick seems to be the vantage point. For example, when Nick and Sam, the 'nigger', are tied up behind the kitchen door, the story continues to progress at the counter part of the lunchroom with the exchange between Max and George. In this instance, the narrator seems to be the observer of the scene, and, therefore, the vantage point. On the other hand, there are some places in the story where the vantage point shifts from one perspective to another with no or very little transitional marks. For example, toward the end of the story, when Nick goes to warn Ole about the killers, on his way to the place, it is said: "Outside the arc-light shone through the bare branches of a tree." This is a suggestion of Nick's impressions about the place; so, Nick is the vantage point here. However, with the following statements, the vantage point shifts

to the narrator: "Nick walked up the street beside the car tracks and turned at the next arc-light down a side-street . . . Nick walked up the two steps and pushed the bell . . .Nick opened the door and went into the room". The vantage point shifts to Nick again after he opens the door with the following sentence where Ole is described from his perspective: "Ole Anderson was lying on the bed with all his clothes on." However, the narrative perspective changes again when the narrator, like a traditional third-person narrator, informs the reader about Ole's past by saying that Ole "had been a heavyweight prizefighter" ("The Killers": p.1095). So, although the narrator is absent most of the time, in many places the perspectives interchange and the narrator makes his presence felt. What increases the amount of indeterminacy is, unlike "The Lost Phoebe", in "The Killers" there are no hierarchies and no connecting references or transitional marks between the perspectives. Only by supplying the missing information and filling in the gaps between the two perspectives can the meaning of the text be produced. The reader can read the places where the vantage point rests on the narrator and where his presence becomes apparent as guiding references for this missing information and changing of perspectives.

In his article "Reflection vs. Daydream: Two Types of the Implied Reader in Hemingway's Fiction", Hupert Zapf situates the reader in an Iserian context. Zapf describes the reader's role in reading a Hemingway story and the distancing of the reader in it in terms of the idea of the implied reader and by dividing his/her role into two aspects: 'vertical' and 'horizontal'. The vertical aspect "appeals to the reader's sense of discovery and cognitive coherence, to his/her ability to detect, connect and

interpret implicit, ambiguous, or incomplete textual information, and is characterized by the structural simultaneity of opposing elements of meaning and leads to reflective distance," while the horizontal aspect "appeals to the reader's sense of empathy with significant human fate and involves a predominantly emotional psychological activity and leads to emotional identification." (Zapf: p.97). In other words, the vertical aspect of the implied reader suggests the structural level of reading and calls for reader participation to resolve the indeterminacy of the deep structure of the text, while the horizontal aspect of the implied reader refers to the emotional level of reading. To describe the vertical aspect, Zapf makes use of Iser's theory of reading, and for the horizontal aspect he uses Freudian psychoanalysis.

"The Killers", because of its 'iceberg'-like structure and the emotional distance of the reader in it, can be defined as a story which requires vertical reading. Since a vertical reader is one who "detect[s], connect[s] and interpret[s] implicit, ambiguous, or incomplete textual information", the role of such a reader in "The Killers" is to fill in the gaps where the narrator is absent, to connect the perspectives of the narrator and Nick with each other, and, making use of the textual signals – the clash between the physical appearances of the 'killers' and of Ole and their assumed identities, the clock, the mirror, etc. – to detect the deep structure of the text and connect it with the textual surface.

In "The Killers", the reader's building connections with external reality is obstructed to such an extent that it becomes almost impossible to identify the textual elements with their equivalents in the extra-textual world. Thus, the reader is driven

to abandon building connections with reality and do a centripetal reading by focusing on the textual structure and strategies.

In Barth's "Lost in the Funhouse", on the other hand, the amount of indeterminacy and, thus, reader participation increases to such an extent that, like Ulysses, the text becomes " solid like a city which exists in space and which could be entered from any direction" (Iser; 1974: p.231).

Although, when compared with the other two stories, it is even more difficult to provide a synopsis for the story, it can be said that "Lost in the Funhouse" tells the story of an adolescent boy named Ambrose, the problems he experiences as an adolescent, the difficulties he experiences as a young writer, his trip to a funhouse in Ocean City with three other members of his family and one girl named Magda, his sexual urges toward her and his being lost in the funhouse.

In contrast to the other two stories, "Lost in the Funhouse" is totally synchronic and self-reflexive and, as such, uses a non-referential language. Thus, the reader's act of establishing a Gestalt through protension and retention and building a situational context is rendered absurd in the text. This absurdity is indicated through the use of various obstructions the text puts in the reader's path. At the very beginning, the title is, like "The Lost Phoebe", used symbolically; however, unlike "The Lost Phoebe", it does not lead only to one meaning but to multiple meanings, none of which being satisfactory. Thus, like "The Killers", the protension and retention created in the mind of the reader by the title "Lost in the Funhouse" are immediately frustrated with what follows in the story.

"Lost in the Funhouse" opens with the question: "For whom is the funhouse fun? Perhaps for lovers. For Ambrose it is *a place of fear and confusion*". The protention created by this statement fulfils the one created by the title. Reading the title and then this statement, the reader thinks that the story will tell in a traditional plot structure Ambrose's experiences in a funhouse. However, when, all of a sudden, the narrative shifts to a discussion of the use of italics, the reader's expectation to see a traditional plot, which tells in a temporal-causal relationship the story of Ambrose and his experience in a funhouse, is frustrated. With the beginning of the second paragraph, this time by returning to Ambrose again, a new protension is created, but this again is frustrated before being transformed into a new retention with the following discussion of the function of fiction.

The frustration of the reader's expectations continues in the following parts of the story, too, where the sentences or events are formed fragmentally so that the protension and retention created by each one of them are immediately frustrated by the following ones. The narrative shifts from references to Ambrose, his and his family's voyage to Ocean City, his sexual urges and artistic experience to discussions about writing, fiction, characterization, well-made plots, theme, etc.; from reality to the dream world of the funhouse; and from one thought to another in Ambrose's stream of consciousness. One of the most striking examples of such shifts is towards the end of the story where the narration shifts from Ambrose's being lost in the funhouse to a discussion of Freitag's Triangle and action in a conventional dramatic narrative. Because of the sudden shifts and the fragmentation of the text, it becomes very difficult to follow what is happening. When the reader's wandering viewpoint

moves inside the text, the protension and retention created by one part of the text are at once frustrated by the following one and the signals accumulated in the act of reading does not help the reader project, to a certain degree, a consistent meaning, which a realist text provides.

As a matter of fact, it is the conception of reality presented in "Lost in the Funhouse" that disrupts the temporal-causal progression of the events and that makes it difficult for the reader both to establish a Gestalt through protension and retention and to fill in the gap between the text and the so-called 'objective reality'. We use the word 'so-called' because the story's conception of reality is totally different from the other two stories. While "The Lost Phoebe" and "The Killers" claim to represent reality in some way or another, "Lost in the Funhouse", like most postmodernist texts, totally ignores the idea of 'objective reality'. In other words, while "The Lost Phoebe" claims to represent reality as an ordered world that is independent of human consciousness and "The Killers" as confusing and its conception being dependent on the limited perception of the modern individual subject, for "Lost in the Funhouse", there is no such thing as 'objective reality'. The conception of reality in "Lost in the Funhouse" is based on its 'constructedness' and this is sustained by the consistent intrusions of the metafictional discourse into the fictional discourse of the narrative. To understand this conception and to analyze the role presupposed for the reader in it, one must have a look first at what 'metafiction' is.

In Metafiction / The Theory and Practice of Self-Conscious Fiction, Patricia Waugh defines metafiction as "a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to

pose questions about the relationship between fiction and reality," and it poses such questions "drawing on the traditional metaphor of the world as a book" (p.2-3). As the world is seen as a book, then we acquire our knowledge of it through language. From this standpoint, what the realists call "objective reality" is only a world entirely constructed of language. While "The Lost Phoebe" and "The Killers" claim to 'represent' reality in some ways, "Lost in the Funhouse" 'represents' "the *discourses* of that world" (Ibid: p.3). So, there is no gap between the text and objective reality according to the approach presented in the story, because there is no such thing as 'objective reality'.

In "Lost in the Funhouse", there is an emphasis on the construction of the text as fiction. This idea is clearly suggested in the second paragraph of the story, where the text draws attention to its own fictional status. Here, the reader is warned from the start not to read the text, in terms of realistic discourse, as a representation of 'objective reality' because s/he is reading is only fiction and, consequently, an illusion. This idea of fiction brings to mind Iser's definition of literature as "fictitious writing", which is a "form without reality". However, while Iser's idea of fiction is characterized by the relationship between object and subject - objective reality and the 'intentional' perception of it by consciousness – the idea of fiction presented in "Lost in the Funhouse", since it ignores the presence of something as 'objective reality', is based only on the subject.

In "Lost in the Funhouse", the text obstructs the reader's building connections with his/her own individual experiences and establishing a total view by presenting fictional and metafictional discourse as co-existing. In other words, the

story uses the metafictional discourse by concerning itself with particular conventions of narrative. Some of the themes mentioned (or questioned) in the story are the traditional narrative techniques such as well-made plot, characterization, theme, etc. Thus, the references are not to extra-textual reality, but to other texts and authors, creating a web of intertextuality in which every text must be inevitably connected to other texts, so that building a situational context for the text outside these relationships becomes almost impossible.

The reader experiences a difficulty also in connecting the references and making sense of them, because there is no connecting information between them. The reader can understand the oscillating references only if s/he sees that the subject is about "its own compositional maturation as well as Ambrose's personal epiphanies regarding his place in life and the fiction he will write, and, indeed, is writing" (Bowen: p.56). The story is in the process of being written as Ambrose's autobiography and is not completed yet. Ambrose is an inexperienced writer and, therefore, has difficulties in writing. As a result of this difficulty, especially to create something new, throughout the story, there are discussions about the generally accepted narrative techniques, such as well-made triangular or linear plots, characterization, theme, setting and omnipotent author. In these discussions, Ambrose's confusion about how to write his story "Lost in the Funhouse" becomes apparent. The discussion of fiction is followed by a discussion of characterization, in which it is stated that "Description of physical appearance and mannerisms is one of several standard methods of characterization used by writers of fiction" (Barth: p.73). Next, the traditional plot structure is introduced. First of all, the story "Lost in the

Funhouse" will have a beginning, a middle and an end. As the function of the beginning of a story is "to introduce the principal characters, establish their initial relationships, set the scene for the main action, expose the background of the situation if necessary, plant motifs...and initiate the first complication or whatever of the 'rising action'", the beginning of the story should recount Ambrose's first sight of the funhouse early in the afternoon and his entering it with Magda and Peter, his brother, in the evening. The middle would narrate all the relevant events from the time he goes in the funhouse to the time he loses his way, because the middle has "the double and contradictory function of delaying the climax while at the same time preparing the reader for it and fetching him to it" (p.77), and the end will tell what Ambrose does while he is lost and how he finds his way out. However, with its fragmented structure, "Lost in the Funhouse" does not correspond to this traditional scheme.

Then, Ambrose says that his story will not have a theme and will not include dialogues. However, paradoxically, later he asks, "What is the theme of the story". So, while he is trying to create a story according to the traditional narrative techniques, he also wants to create something new, which he is unable to do.

The reader sees such confusion about how he will write the story again towards the end of the story when Ambrose states that he should provide a climax and a plot for the story as in traditional stories and then criticizes the traditional approach to the short story stating that a plot does not rise, as the well-made plot, by meaningful steps but "winds upon itself, digresses, retreats, hesitates, sighs, collapses, expires". However, like in a traditional narrative, he thinks about what the

climax of the story should be and, finally, decides that it "must be its protagonist's discovery of a way to get through the funhouse. But he has found none, may have ceased to search." (p.96).

The difficulties Ambrose is experiencing as a writer have their source in the conception of every text as an intertext, that is, as "a new tissue of past citations" (In Barthes; Untying the Text: A Post-structuralist Reader: p.34). To create something untraditional is very difficult for Ambrose. In The Anxiety of Influence, Harold Bloom describes the difficulty of creating something new for a young writer, because he cannot escape the influence of his predecessors. Bloom likens the difficulty the young writer undergoes to the identity crisis a boy-child experiences in the face of his father. The struggle of the boy-child against his father to gain an identity and, thus, of the young poet against his predecessors is like a "battle between strong equals, father and son as mighty opposites, Laius and Oedipus at the cross-roads" (Bloom: p.11). The difficulty Ambrose experiences is like the one the young poet in Bloom's scheme experiences. Ambrose describes the difficulty he suffers stating that he feels within himself "the penises the intermittent organs of ...the five hundred twelve ancestors of the two hundred fifty-six ancestors of the et cetera et cetera et cetera et cetera et cetera et cetera et cetera et cetera of the author, of the narrator, of this story, *Lost in the Funhouse"* (p.80). So, writing a story with new techniques is so difficult that he feels the story "Lost in the Funhouse" becomes a burden for him, which leads him to exclaim: "I'll never be an author".

When one looks at the repertoire of the text, s/he can confront one of the most important difficulties Ambrose undergoes in writing his story: to keep himself

voice shifts to Ambrose again, and there begins a discussion of the use of blanks in nineteenth-century fiction and the function of fiction, which leads the narrator, after a shift to the narrator's perspective again, to state, "Is it likely, does it violate the principle of verisimilitude, that a thirteen-year-old boy could make such a sophisticated observation?" (p.73), which suggests the fictionality of Ambrose as a character.

Sometimes Ambrose's intruding into third-person narration is not so apparent:

> Under the boardwalk, matchbook covers, grainy other things. What is the story's theme? Ambrose is ill. He perspires in the dark passages; candied apples-on-a-stick, delicious looking, disappointing to eat. Funhouses need men's and ladies' room at intervals. Others perhaps have also vomited in corners and corridors; may even have had bowel movements liable to be stepped in in the dark. The word *fuck* suggests suction and/or and/or

> flatulence. Mother and Father; grandmothers and grandfathers on both sides; great-grandmothers and great-grandfathers on four sides, et cetera. (p.79-80)

Here, the paragraph begins with Ambrose's stream of consciousness. Then, all of a sudden, with the statement "Ambrose is ill. He perspires in the dark passages", the narration shifts to the narrator's perspective and Ambrose is approached from the outside. However, immediately after that, the narration shifts again to Ambrose's perspective and his stream of consciousness. What makes it difficult for the reader to detect this shift of perspective is, as it is in "The Killers", the lack of connecting reference or transitional marks between them, and this fact makes it difficult for the reader to wander inside the text for establishing a unity, converge the perspectives and build a situational context for the text.

In the reading process, the reader must be aware of these changing perspectives and to what degree Ambrose can distance himself from his narrative. Only then the difficulties Ambrose experiences in writing and the difficulties of writing about one's own experiences can be understood.

Until here, Ambrose's perspective is studied as being the perspective of an inexperienced writer. However, his character has another aspect: his sexual urges towards Magda. In order to understand the instability of his character and the emotional level of it, which seem to be the main cause of the difficulty he undergoes in writing about his experience and in detaching himself from his narrative, the reader must study this aspect, too. Since the text does not give Ambrose's sexual inclinations and feelings towards Magda directly, the reader can understand them

is thus inclined forward, Ambrose places his hand on her seat. When Magda becomes the first one to see the 'Towers' and takes her prize from the mother, Ambrose goes on observing her movements, silently wondering "what Magda would do when she sat back on his hand as he resolved he should" (p.78). Ambrose's sexual urges toward Magda and his observation of her physical appearance are again seen when Peter drags her to swim in the pool with him and Ambrose "pretended to help hold her back". When doing this, he observes the inside of her swimsuit and sees "the line where the sunburn ended, when she hunched her shoulders and squealed again, one nipple's auburn edge." (p.82).

At the beginning of the analysis of the story, it is said that, unlike "The Lost Phoebe", the title "Lost in the Funhouse" is used symbolically so as to lead the

reader to multiple meanings. As far as this study shows, the reader can derive two meanings in relation to the title: first, the funhouse represents Ambrose's writing experience and, thus, "Lost in the Funhouse" means that he is lost in his writing experience among multiple 'predecessor' texts, narrative techniques, etc.; second, the funhouse may represent Ambrose's sexual urges towards Magda and his emotional life, and, from this standpoint, "Lost in the Funhouse" means that Ambrose is lost in this funhouse because he is inexperienced and is unable to build himself a stable identity.

The relationship of the funhouse with the difficulties Ambrose experiences in his writing experience, as well as with his identity crisis and sexual frustrations is suggested with the sudden shift of the narrative to thoughts of the funhouse as soon as he has difficulty in writing or in expressing his feelings towards Magda. For example, when he experiences confusion about what kind of narrative technique to use and refers to Freitag's triangle, he is lost and then he dies in the funhouse "telling stories to himself in the dark" (p.95). Likewise, when he is unable to express his feelings as Peter is swimming, his mind is suddenly filled with thoughts and images of the funhouse: "If you knew your way around in the funhouse like your own bedroom, you could wait until a girl came along and then slip away without ever getting caught, even if her boyfriend was right with her. She'd think *he* did it! It would be better to be the boyfriend, and act outraged, and tear the funhouse apart." This is an important signal that indicates the relevance of the funhouse to the sufferings of Ambrose caused by a lack of a stable emotional life. He imagines "how it would feel to be married and have children of your own, and be a loving husband

and father, and go comfortably to work in the mornings and to bed with your wife at night, and wake with her there" (p.84).

However, such a life seems to be far from him at the moment. While everybody else enjoys the funhouse, Ambrose is lost there. Likewise, while everybody finds "the right exit", he sees himself caught in the maze with "the endless replication of his image in the mirrors" and "lost himself in the reflection that the necessity for an observer makes perfect observation impossible." Seeing his self divided into many, he begins to suspect his own existence. He asks, "Is there really such a person as Ambrose, or is he the figment of the author's imagination?" (p.94), which again emphasizes the fictionality of his character. These are the images where the fictional and metafictional levels of the story are fused. Ambrose is lost both as a writer and as a character in his own story. Writing itself is like that state of adolescence when you desperately seek to establish a unique identity.

When the funhouse is seen as representing Ambrose's writing experience, Ambrose is lost in the funhouse because he is not only an inexperienced writer, but also one who writes about his own experiences as an adolescent. So, he imagines the day when he will be an experienced author who does not have adolescent problems and "construct funhouses for others and be their secret operator" (p.97). Only then, he thinks, the reader will take pleasure from his writings. But he has already become that; because his narrative itself is the funhouse which the reader enters to get lost.

The reader is expected to take pleasure from the text (or from the funhouse). However, like Ambrose, the reader, too, does not enjoy the funhouse and is lost in its fragmented structure. The reader can only escape being lost if s/he leaves

behind his/her traditional conceptions, and if, instead of trying to connect it with the real world, s/he is aware that what s/he is reading is fiction. Thus, in such a narrative the boundaries between author, narrator, character and reader collapse. Writer, character and reader all become one. And, reading the text only as fiction and without building connections with something as 'objective reality' shows it is a long way from the representationalism of "The Lost Phoebe" to the self-reflexivity of "Lost in the Funhouse", from a hierarchy of perspectives to a disruption of this hierarchy and from a rather small amount of indeterminacy to an increase in this amount and, therefore, in terms of the role of the reader, to an increase in reader participation.

there is a firm belief in it in the existence of an objective reality which can be understood and explained by art. Thus, the reader is expected in this story to build connections with the objective reality and to derive the intended meaning of the text. The position of the narrator plays an important role in this process. The narrator tries throughout the story to lead the reader to a certain meaning and to control him/her by giving away the information needed for the production of meaning, and this information helps the reader easily wander inside the text through protensions and retentions. This position of the narrator puts the reader in a rather passive position and distances him/her from Henry's perspective.

As the reader moves from "The Lost Phoebe" to "The Killers", s/he can see an outstanding increase in the amount of indeterminacy and in reader participation.

This time, the mimetic character of the text changes and its representationalism acquires a different character. The perception of reality presented in the text is a modernist one and, thus, it is so confused and confusing that the text cannot hope to represent its complexity. If there is such thing as objective reality, it can only be grasped by individual perception, and since subjectivity provides only a partial view of that reality, its representation is inevitably fragmented and disintegrated. Art does not deal with an ordered objective reality but with deceptive appearances. So, confusingly, "The Killers" seems to be referential, in that it refers to things readers cognize in the real world, such as 'killers', 'lunchroom', rooming house', etc, but these do not correspond to the real objects they seem to represent. In such a kind of perception of reality, there cannot be authoritative voices as in "The Lost Phoebe". So, the narrator withdraws from the scene and leaves the action to unfold in its natural sequence. All these factors cause an increase in the amount of the indeterminacy and reader participation. As a result, the movement of the reader's viewpoint inside the text and his/her act of filling in the gaps get much more difficult than in "The Lost Phoebe".

In "Lost in the Funhouse", on the other hand, the dominant discourse is metafictional discourse. Therefore, with the idea that everything is fiction, the text becomes totally self-reflexive and synchronic and the language, totally non-referential. In the story, in contrast to "The Lost Phoebe" and "The Killers", the very foundations of the real are questioned and shattered. Reality is a construct, an effect of language and discourse. The text does not purport to represent anything except itself. This idea of fiction and reality is achieved in the story with the narrator's

fusion with character and reader and with fragmentation of the narration. The metafictional structure of the text and the position of the narrator make the gap between the text and objective reality and the amount of indeterminacy between the perspectives even greater and the movement of the reader's viewpoint inside the text and the process of filling-in-the-gaps even harder than in "The Killers". So, the role expected from the reader is more active than the ones in the other two stories. And, the reader can only achieve this role if s/he keeps in mind that what s/he is reading is only fiction and that s/he is co-writing it.

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