

THE CONTRIBUTION OF BACKGROUND KNOWLEDGE
TO L2 TEXT-COMPREHENSION

A THESIS PRESENTED BY
ŞENCAN TOPALOĞLU
TO
THE INSTITUTE OF ECONOMICS AND SOCIAL SCIENCES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF ART
IN TEACHING ENGLISH AS A FOREIGN LANGUAGE

BILKENT UNIVERSITY
AUGUST, 1996

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Sencan Topaloglu
tarafından onaylanmıştır.

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To my thesis advisor, Dr. Susan D. Boshier,
Ms. Bena Gül Peker,
and Dr. Theodore S. Rodgers,
beautifully added to my background knowledge

ABSTRACT

Title : The contribution of background knowledge to L2
text-comprehension
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Recent theories of reading, pioneered by Goodman's (1967) psycholinguistic model of reading, acknowledge that the readers' background knowledge, that is, what they already know, strongly affects their understanding of a text. The proponents of this view of reading propose that readers are active participants in the meaning-making process, as a reaction to the earlier assumption that readers are passive recipients of meaning on the printed page.

This study intended to show the contribution of background knowledge to comprehension by looking at the process of reading in the task of interpreting a short story, using think-aloud protocols. It was hypothesized that different readers would interpret the same text differently as a consequence of their different backgrounds.

Four subjects participated in the study. During the initial interview, introductory information about their background knowledge was obtained. Prior to the reading task, they were given a training session on think-aloud protocols to provide them with some guidance as to what they were expected to do. Then they were given the target text, and they verbalized their thoughts into a tape-recorder as they occurred to them while reading. Their think-aloud protocols were then transcribed and translated. In the post-processing interview, the subjects were asked how they arrived at the meanings they constructed.

In the data analysis, the text-related points that the subjects referred to were extracted from the text and the individual way each subject responded to those points were compared and contrasted to display how the text was activated by the four readers. Conversely, their background knowledge as activated by the text was examined in separate case descriptions of the four readers. In this two-way analysis, the information both from the protocols and the interviews was used to verify the proposed points. A coding scheme developed by the researcher was made use of to clarify the nature of background knowledge.

The results show that readers do indeed generate different interpretations due to their background knowledge. It was found out that readers make use of their background knowledge in explicit and implicit ways, that is, directly and indirectly. The information the subjects gave about the reading strategies they used and their explanations of how they arrived at the meanings they expressed revealed that they were not very aware of the role of background knowledge in the process of understanding. The expanding, diversifying and also misleading features of background knowledge were also identified. The readers' background knowledge enabled them to elaborate on text-related points, and to produce more than one interpretation for a particular point, while at the same time caused them to misinterpret the text. Another outcome was that readers not only brought their background knowledge but also their very person to the task of reading; their personal characteristics were reflected through their protocols.

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INSTITUTE OF ECONOMICS AND SOCIAL SCIENCES
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The examining committee appointed by the
Institute of Economics and Social Sciences for the
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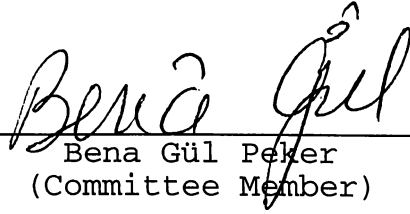
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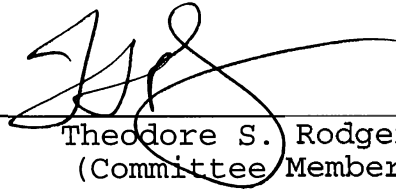
We certify that we have read this thesis and that in our combined opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts.



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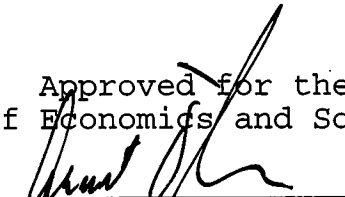


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CHAPTER 1 INTRODUCTION

Background of the Study

Different Perspectives in Reading

What reading is has been a matter of question for many researchers involved in L2 as well as L1 reading. Like other concepts it can be defined in various ways in accordance with the perspective adopted for a particular study. For instance, it can be viewed as a **decoding** process in which the reader tries to get the writer's intended meaning out of the written text by attending to linguistic forms from the lowest units to the highest ones, starting from the identification of letters and words at the bottom leading to the analysis of sentences combined into paragraphs and ultimately into a complete text¹ and its social context at the top.

The **bottom-up model** of reading described above assigns the reader a passive role by treating his/her mind as a sponge that soaks up the meaning that resides in the text (Nuttall, 1982). The reaction to this view has come from theorists who are convinced that the meaning does not simply lie in the text to be absorbed by the reader in a passive way, but rather the reader is actively involved in comprehending the text. This latter view of reading

¹In this study, the term 'text' is used to refer to a lengthy piece of language of a particular genre, although in discourse analysis it means any stretch of language that conveys a complete message.

corresponds to the recognition of **background knowledge** as influential in text-comprehension, that is, what the reader already knows about the world is operative on his/her understanding of a text. From this perspective, what occurs in the reading process is the reverse of bottom-up processing: the broad context is handled first, by making hypotheses about the text and then testing these hypotheses with selective attention paid to large units of meaning; detailed characteristics such as the words on the page are considered at the final stage. This kind of processing in reading is known as the **top-down model**.

One proponent of the top-down model of reading, Frank Smith, proposed a view of reading based on prediction, which involves asking questions about the text through which the reader selects among a variety of alternatives of meaning, depending on his/her background knowledge (Smith, 1978). Smith finds this kind of reading similar to the process of scientific inquiry, which relies on the past for the understanding of the present, which, in turn leads to implications for the future. In a reading situation, the past corresponds to the reader's background knowledge, the present to the text at hand, and finally the future to prediction. By prediction, the reader forms

hypotheses and tests these hypotheses while reading, that is, s/he experiments with the text.

Up to this point two different approaches to reading that are completely opposite of one another have been presented, namely bottom-up and top-down views of reading. A more recent approach, which became popular after 1980, amalgamated these two models into the **interactive model** of reading. According to this model "data-driven, bottom-up processing combines with top-down, conceptually-driven processing to cooperatively determine the most likely interpretation of the input" (Rumelhart, 1977, cited in Lesgold & Pèrfetti, 1981, p. 37). This procedure begins with obtaining visual input from the page. This incoming data is then matched against existing knowledge in the mind whereby hypotheses are formed about the content of the text. By further sampling of the data, the hypotheses that are consistent with the input are confirmed, and the ones that are found inconsistent are abandoned or revised.

The use of the term 'interactive' proliferates in the literature on reading research. Widdowson's use of the term, for instance, is different from Rumelhart's. What Widdowson (1977) means by 'interactive' is the relation of the reader to the text - the reading process being a dialogue between the two, and not the relation between the higher-level and lower-level processes in Rumelhart's

sense. Widdowson's view is referred to as 'interactive process' and Rumelhart's as 'interactive model' in reading research to make a distinction between the two.

Widdowson's description of reading involves an interaction between the reader and the writer by the establishment of a dialogue on the part of the reader, who assumes "the dual role of the addresser and the addressee" (p. 177). Thus a view of reading as communication is presented. In this view, reading is seen as a discourse event, and writer and reader as interlocutors. It follows that the text should be interpreted since a correspondence between the writer's intent and the reader's understanding of it should be established in order to make the communication successful. In this respect interpretation relates to *how* the reader understands a text. Consequently, reading efficiency is determined by the effectiveness of the discourse the reader is able to create from the text. Widdowson claims that in most cases what is actually expressed in a discourse is rather vague because it is unlikely that the meanings of the encoder (speaker or writer) and the decoder (listener or reader) entirely coincide since the conceptual worlds of the two can never be identical, and proposes that only a rough correspondence is satisfactory for communication to take place.

Widdowson's view of interactive reading, which had its inspiration from speech act theory, found another expression in what has been called **the transactional theory of reading**, whose foremost advocate is Rosenblatt (1978). She also recognizes the rules of speech acts applying to literary works, and speaks of the reading act in which the writer and the reader share the same language and rules of communication. This idea points to the acknowledgement of the fact that "any reading act is the result of a complex social nexus" (Rosenblatt, 1978, p. 20). Considering that communication between the speaker and listener involves such non-verbal cues as emphasis and pitch, and when it is face-to-face, facial expression and gesture, Rosenblatt suggests that the writer should provide verbal substitutes for these to serve as cues for understanding the author's voice, tone, and persona. Here the reader is in a situation to construct the speaker of the text, that is, the author, without seeing or hearing him/her actually, and thus reading becomes a transaction between the reader and the author's text. According to this transactional view, Rosenblatt's definition of reading is " an event occurring at a particular time in a particular environment at a particular moment in the life history of the reader" (1978, p. 20). Hence a more encompassing view of reading

in terms of region and time has been introduced, including "the present states and present interests or preoccupations of the reader" (1978, p. 20) as well as his/her past experience and consequently the outside world the text and the reader are part of. This points to the uniqueness of each transaction of one reader in herself/himself and of different readers comparatively.

The overall view of reading as a transactional process also includes selective attention. Each reader, consciously or subconsciously, selects from among many alternatives, "those that fit with what has already been evoked, or, if necessary, reviews and revises the choices or syntheses that have been made" (Rosenblatt, 1988, cited in Karolides, 1992, p. 24). This creation of the text's meaning is "an active, self-ordering, self-corrective process the text itself leads the reader toward this self-corrective process" (Rosenblatt, 1978, p. 11).

Schema Theory

In the discussion so far the readers' "particular frame of mind formed by their own personal milieu" (Karolides, 1992, p. 23) has been focused upon. Mind in this sense being the object of this study, it is essential to introduce a related theory, namely schema theory. It has its origins in the Gestalt psychology of the 1920s, which proposed that a new experience is understood by

being matched against "a stereotypical version of a similar experience held in memory" (Cook, 1994, p. 9), that is, generalized mental representations of original events.

Having its focus on language processing, schema theory claims that interpretation takes place by a cognitive process in which the incoming information is related to the previously acquired knowledge of the receiver (reader or listener) found as schemata in the mind. A **schema** (or schemata in the plural form) is an abstract "packet of knowledge - a depiction of some situation - in memory" (Bartlett, 1932, cited in Sanford, 1985, p. 143). Schemata are "constructed from all our previous experiences" and "organized into interrelated patterns" (Nunan, 1993, p.71). They are classified into three groups: **linguistic schemata** (prior language knowledge), **formal schemata** (knowledge of rhetorical organization of texts), and **content schemata** (background knowledge). Schemata are believed to have a powerful influence on text-comprehension because understanding a text is thought to rely on the availability of the schemata relevant to the reading material. In the absence of such schemata or the failure of their use, the reader is assumed to have difficulties in making sense of the text.

The Condition of Education in Turkey

The age that we live in has been declared the Information Age since it has witnessed quick access to information and its faster and large scale use by the spread of computers in various areas. The interest in developing computers helped a new discipline emerge: cognitive science, which deals with cognitive processes in terms of both natural and artificial intelligence. The study of artificial intelligence (AI), a branch of computer science, suggests that mental functions associated with humans (e.g., language, problem-solving) can be replicated and studied by using computers. This increased interest in the brain and consequently information-processing, unfortunately has had almost no impact on education in Turkey, even though education is an area directly related to information. Broadly speaking, many students in many parts of the country, particularly in state schools, become victims of memorizing and remain unable to benefit from the productive and creative use of information. This problem stems from the fact that students are not aware of their abilities to make use of cognitive and metacognitive strategies. Their role in learning is usually a passive one; they are asked to receive knowledge and repeat back the same, without a demand for adding something of their own into the process.

Having long accepted this role, they show resistance when they are occasionally asked to be active in their learning and aware of their responsibilities as a learner. Even though there are exceptional students who are proactive and teachers who attempt to initiate a change from the traditional passive and receptive procedure to a more active and productive one, the majority of students who are tied to the former way of instruction inhibits the promotion of active learning from being fully achieved.

Statement of The Problem

The general condition of education in Turkey being so far from the current trends, the present study will address this problem in a narrower field, namely reading in a foreign language. Foreign language readers suffer from the problem of passivity twice, once because they often lack confidence in using the language they study due to their linguistic limitations, and again because they are not taught to use their own cognitive resources. For many years students have been made accustomed to the belief that the teacher is the center of all knowing and the right answers reside in him/her. As a consequence, they try to understand the teacher's thoughts and to give answers parallel with his/hers in order not to fail. However, recent approaches propose that reading is a process that actively involves the reader, appealing to

his/her conceptual world and consequent expectations. This means that different readers will interpret the same text differently. The way forward is then to explore what processes readers actually undergo during reading, whether they are aware of them and what kind of education they should have in order to break away from their traditionally passive and receptive role and increase their strengths as active readers.

Purpose of the Study

The purpose of this study was to investigate the reading behaviour of different EFL readers in Turkey to determine the content of what readers bring to the task of reading. The study focused in particular on the contribution of background knowledge to text-interpretation. The possible similarities and differences between the participant readers were also examined.

Research Questions

Having clarified the main points as to the content of the study and its purpose, the research questions were addressed in this study were:

1. Do individual readers make use of their background knowledge in their interpretation process? If they do, how? Do individual differences due to background knowledge occur?

2.. Are the participant readers conscious of the role of their background knowledge in their interpretation process?

Significance of the Study

The numerous studies done in this specific area have been mostly concerned with recall as a comprehension process and the ones built upon interpretation have predominantly made use of sentences and short paragraphs as texts. Moreover, the interpretations obtained have been evaluated mostly in terms of linguistic and formal schemata. In this study a longer text was used, and content schemata (background knowledge) foregrounded. Readers' awareness of the process of understanding was also explored. Moreover, there has not been much research on background knowledge in Turkey. The studies that have been conducted are concerned with general reading skills, and do not relate directly to background knowledge and metacognitive awareness. This study is significant in that it provided information about Turkish readers' use of background knowledge in EFL context.

CHAPTER 2 REVIEW OF THE LITERATURE

Following Chapter 1, which introduced some key terms that relate to reading and provided the concern of this study, this chapter intends to review selected studies dealing with schema theory and its role in interactive reading. It will also take a close look at variables that affect the understanding of a text and at recent trends in reading that have grown out of and with a schema-theoretic view of reading. The first section explores the origins of schema theory, giving both philosophical and psychological stances that have helped it emerge. It also provides a basis for the account of its development in the next section. The second section takes schema theory to its further stages out of which interactive reading has evolved. After giving a brief history of this model of reading in the third section, the next section considers the role of language competence in L2 reading and introduces two alternative findings with respect to the level of language proficiency at which background knowledge is more effective. The fifth section focuses on the reader, the text, and the writer as elements that help interpretation occur. As an extension, the sixth section discusses the transactional theory of reading, which includes and expands the interactive process. The next

section takes a close look at textuality, a crucial concept for understanding the phenomenon of reading. The eighth section provides preliminary information on think-aloud as an introspective method in reading research and gives some examples of studies that have used this method. The final section gives an account of research on background knowledge in Turkey.

The Origins of Schema Theory

The related studies to be reviewed in this chapter all bear the same characteristic in that they are based upon schema theory. The idea of schema can be traced back to Kant (Meiklejohn, 1781/1990), who conceived of two types of schemata, namely "the schema of the sensuous conception" and "the schema of the pure conception" (p. 103); the former refers to the image of the object that stands for a particular individual form and the latter to "the synthetical unity of the manifold" (p. 101), a category that conjoins all possible representations of an object or phenomenon in one general conception. In this respect we can speak of the schema of a triangle as a particular form drawn from empirical knowledge and as the unity of the properties common to all triangles.

Despite the fact that the idea of schema belongs to Kant from a philosophical stance, the psychologist

Bartlett (1932, cited in Swales, 1990) is recognized as the originator of the psychological theory with his classic study on how human memory works in the book titled *Remembering*. For the reasons that Kant's version in particular was difficult to understand and the concept of schema in general was found vague, the term was shunned until 1975² when Minsky (1975, cited in Rumelhart & McClelland, 1986) replaced it with 'frame' in his work. Bartlett himself was displeased with the term schema since it did not reflect all the facts about the concept, yet he continued to use it, having no other alternative. His experiments with British subjects on recalling Indian folktales showed that the participants were prone to integrate the original story with the knowledge of similar folktales from their own culture. It was observed that they used their schemata to fill in the details they had forgotten.

The Development of Schema Theory

Minsky's (1975, cited in Nunan, 1993) frame theory suggested that "human memory consists of sets of stereotypical situations or frames, which are constructed out of our past experiences" (p. 69) such as going to the doctor, shopping, and so forth. These frames were

² This eclipse of schema theory was also due to the emergence of positivist science and behaviourist psychology that pervaded during the 1930s, 40s and 50s, both of which disfavoured introspection of mental processes.

believed to be used in making sense of new experiences and modified on the face of unfulfilled expectations. Minsky classified frames as verb-schema, object, script, narrative, scene, and scientific frames.

Shank and Abelson (1977, cited in Sanford, 1985) used the term 'script' for the same phenomenon but with more focus on sequential activities. Scripts were considered to "provide a way of predicting what should happen next" (p. 199) when activated and distinguish what is unusual when something unexpected happens. Scripts are divided into three types: situational, personal and instrumental scripts.

Despite the differences in the way the terms schema, frame and script have been used, what they refer to is essentially the same, namely stereotyped knowledge structures, which are said to be found in the collective mind of people, that is, all people possess similar images or ideas in relation to a particular thing. In brief, they are all schema theory structures, which are used by people for understanding. Cook (1994) argues that "these new terminologies which repeat old ideas" (p. 20) create confusion and suggests that schema, "the most favoured general term which has emerged over the years" (p. 20), should be preferred.

This reorientation toward schema theory is due to the development of computer science since the latter sought an understanding of human information-processing as its model. The outstanding names that marks this new phase of schema theory are Rumelhart and McClelland, who not only consolidated the use of the term schema but also added some new dimensions to its content so as to overcome its limitations and inconsistencies. Finding Minsky's and Shank and Abelson's descriptions of cognitive knowledge structures passive, inflexible and ungenerative, they conjectured that "schemata must be sufficiently malleable to fit around almost everything" (Rumelhart & McClelland, 1986, p. 20) and proposed a flexible and highly structured view of schemata. They believed that schemata are not representational objects (i.e., explicit entities) but rather "implicit in our knowledge and are created by the very environment that they are trying to interpret" (p. 20). Their version of schemata was detailed enough to display them as "sufficiently pliable to adapt to new situations and new configurations of events" (p. 20). They considered them as "coalitions of tightly interconnected units" (p. 20) (i.e., configurations); these groups of units and subpatterns of units act in concert, and activate or inhibit one another. The studies he and his associates have done on 'Parallel Distributed

Processing' (Rumelhart & McClelland, 1986) have shown that schemata have variables that enable them to fit any situation or to fill in slots in the absence of any specific input, that they can embed in a coherent way in the form of subtrees, that they are organic in the sense that they grow and fulfill themselves within their environment (i.e., they involve active processes). Thus, he provided a novel explanation of schemata, instantiated by the activation of "a set of connection strengths" (p. 21) stored in memory. With this view proposing that it is this set of connection strengths and not schemata themselves which are stored in memory, he has departed from the conventional theory.

The connectionist theory briefly described above, also known as 'Parallel Distributed Processing', is the outcome of the joint work done by Rumelhart, McClelland and the PDP Research Group. Because of the mechanical nature of information-processing involved, it has been found analogous to the workings of a computer. The computer metaphor has good ground in that both the human brain and computer machinery are alike in terms of possessing a system of parallel networks that make simultaneous processing possible. This analogy signifies a symbiotic relationship in the development of the corresponding sciences, namely cognitive psychology and

computer science; that is, any finding in one of them may help the other to be better understood and improved.

The Evolution of Interactive Reading

The development of schema theory led to the invention of a top-down model of reading, later subsumed within interactive reading. Interactive reading evolved out of the studies of Goodman (1965, 1966, 1967-1976, cited in Samuels & Kamil, 1984) and F. Smith (1971, cited in Samuels & Kamil, 1984). Goodman proposed a theory of reading known as a 'psycholinguistic guessing game', which inspired many other succeeding researchers in the area. According to this theory the reader reconstructs meaning by way of predictions elicited by his/her past experiences and knowledge of the language. Goodman believed that reading is not simply picking up information from the page in a letter-by-letter or word-by-word manner but rather a selective process, imprecise and hypothesis-driven. This argument made him widely recognized as a proponent of the top-down model of reading, although he did not so consider his views.

F. Smith (1971, cited in Hudson, 1982) agreed with Goodman's view of reading given above, suggesting that "the reader is not moving from words to meaning, but rather is moving from meaning to words" (p. 186). F. Smith (1971, cited in Samuels & Kamil, 1984) indicated

that "the redundancy inherent at all levels of language" (p. 24) along with limited reading abilities led to the marshalling of top-level resources to construct meaning of a text.

Eskey (1988), a second language reading specialist, is one of the earliest supporters of Goodman's psycholinguistic model of reading mentioned above. He found the decoding model of the reading process inadequate since it underestimated the contribution of the reader. But he also detected some limitations in the top-down model because it de-emphasized the perceptual, decoding dimensions of the reading process. Consequently, he regarded the interactive model proposed by Rumelhart (1977, cited in Eskey, 1988) and developed by Rumelhart and McClelland (1981, cited in Eskey, 1988), and Lesgold and Perfetti (1981, cited in Eskey, 1988) as more insightful since this model offered a balance among the various subprocesses of reading, which are considered to be in constant interaction with one another, and did not presuppose the primacy of top-down processing skills. Although he seemed to re-interpret the word 'interactive' using it for "the interaction between the information obtained by means of bottom-up decoding and information provided by means of top-down analysis" (p. 96), this version of interactive reading is not much different from

Rumelhart's view of interaction, which is essentially based on bottom-up (data-driven) and top-down (concept-driven) information. The major difference is that Eskey regards knowledge of the language of a text as part of background knowledge, but he still describes it as bottom-up, perceptual and linguistic skills while he uses the term top-down for higher order interpretation processes, which were depicted in the same way in Rumelhart's model.

To sum up, although the profound impact of the top-down processing perspective on the field of L2 reading made it a competitor to the bottom-up view of reading, the interactive model of reading proposed that top-down processing is the complement of bottom-up processing rather than its competitor.

The implications Eskey and Grabe (1988) provided for the teaching of reading in L2 reflected this conjoint working of bottom-up and top-down skills and strategies. They suggested that the skill for rapid and accurate identification of lexical and grammatical forms be developed so that students can use top-down skills effectively in a second language context. They also emphasized the development of top-down skills such as attending to global meaning, making intelligent guesses in the face of uncertainty, and improving the use of schemata for the proper interpretation of texts.

The Role of Language Competence in L2 Reading

The interest in interactive reading stems from the fact that it does not underestimate the role of linguistic factors in reading and recognizes language competence as an integral part of reading ability. The evidence for the inhibiting effect of linguistic deficiencies on reading comprehension has been provided by a number of studies. For instance, Yorio (1971, cited in Devine, 1988) stated that L2 reader's knowledge is not "like that of the native speaker; the guessing or predicting ability necessary to pick up cues is hindered by the imperfect knowledge of the language" (p. 262). Eskey (1973, cited in Grabe, 1988) speak of a language ceiling or threshold to characterize the limitations of reading in L2. They believe that this ceiling must be surpassed in order to be able to develop fluent reading abilities. Again Eskey (1988), claiming that "good reading is a more language-structured affair than the guessing-game metaphor seems to imply" (p. 94) stressed the importance of automatic lower-level processing in L2 contexts:

...top-down models do have some limitations. They tend to emphasize such higher-level skills as the prediction of meaning by means of context clues or

certain kinds of background at the expense of such lower-level skills as the rapid and accurate identification of lexical and grammatical forms. That is, in making the perfectly valid point that fluent reading is primarily a cognitive process, they tend to deemphasize the perceptual and decoding dimensions of that process. The model they promote is an accurate model of the skillful, fluent reader, for whom perception and decoding dimensions of that process have become automatic, but for the less proficient, developing reader - like most second language readers - this model does not provide a true picture of the problems such readers must surmount.

(p. 93)

The quotation above points to a paradox of reading research: Eskey considers that fluent readers that have surpassed the language ceiling make use of higher-level skills while less proficient ones are word-bound. However, many studies have shown that poor readers also rely on prior knowledge in working out the meaning of a text. For instance, Stanovich (1980, cited in Eskey, 1988) favours the view that poor readers are actually more dependent on higher level processes than proficient readers. Similarly, Hudson's study (1982) has shown that the use of appropriate schemata facilitates reading

comprehension at both the beginning and intermediate proficiency levels of language. Eskey explains this phenomenon by distinguishing between the use of prior knowledge to facilitate word-recognition and the use of such knowledge to facilitate higher-level interpretations of texts, the former being a strategy for less proficient readers and the latter for proficient ones. Allington's (cited in Eskey, 1988) remark on this issue is that good readers are more reliant on context for fluency and poor readers for accuracy.

The above mentioned examples drawn from relevant studies raise these questions: Can the availability of appropriate background knowledge overcome linguistic deficiencies or does language competence have priority over familiarity with the subject matter of the text? Do beginning or advanced readers make *more* use of higher-level processing during the process of reading?

Coady (1979, cited in Carrell & Eisterhold, 1983) argued that beginning readers make more use of bottom-up processing while readers with more language proficiency tend to use more abstract, conceptual abilities, referring to the textual information only to make predictions and confirm hypotheses. But he acknowledged the compensatory role of background knowledge for certain syntactic deficiencies:

...strong semantic input can help compensate when syntactic control is weak. The interest and background knowledge will enable the student to comprehend at a reasonable rate and keep him involved in the material in spite of its syntactic difficulty. (1979, cited in Carrell & Eisterhold, 1983, p. 75.)

Controversially, Carrell and Eisterhold (1983) were in favour of the priority of language proficiency in second or foreign language reading for the activation of relevant schemata. They considered that without essential language processing skills the reader will fail to access appropriate schemata although they exist in his/her mind.

The Reader, the Text, and the Writer

Language is not the sole factor influencing reading. The reader and the text are also variables in reading. As Eskey (1988) says, the mix of skills and knowledge employed during reading varies from reader to reader and even for one reader from one text to another. This being the case, reading involves a special kind of communication between the reader (decoder) and the writer (encoder) via the text. The reader has the text and his/her unique being to guide him/her in constructing the meaning of text.

As will be remembered from the background of the study in Chapter 1, Widdowson (1977) is the proponent of

this view of reading as a communicative event in which textual information is combined with the information a reader brings to a text. In Widdowson's words, "rapport between the writer and the reader is established" (p. 177). The nature of such a communication is not overt as in face-to face exchange, but rather "idealized into a covert cognitive process" (p. 177) by a dialogue in which the reader enacts the roles of both interlocutors.

Widdowson, referring to Garfinkel's idea of 'practical reasoning' (1967, cited in Widdowson, 1974), stresses the heuristic, creative nature of the interpretation process in which meanings conveyed are in no way found "preordained" and "fixed" (pp. 156-157) in the text, but have to be discovered and reconstituted by means of several cognitive procedures that make use of textual clues and "the conceptual world of the reader's knowledge and experience" (p. 174). This idea corresponds to what Widdowson calls 'potential for meaning', which is realized in varying degrees by each reader.

The Emergence of the Transactional Theory of Reading

That reading is a communicative activity and therefore an interpretive, creative one is a view also maintained by Rosenblatt (1978). But her argument presents a transactional view of reading, which has also been briefly described in Chapter 1. It has its origin in

the philosophical view offered by Dewey and Bentley (1949, cited in Rosenblatt, 1978), who have envisaged the organism and the environment in mutual interaction, that is, as a transaction which is "an ongoing process in which the elements or factors are aspects of a total situation, each conditioned by and conditioning the other" (p. 17). With this description Dewey and Bentley differentiate 'transaction' from 'interaction', the latter of which implies separate, self-contained entities acting on each other. In the transactional view neither the text nor the reader is isolated. The text is not "an object in the sense of an entity existing apart from author or reader" (p. 21) but rather a process, lived through by the reader; in other words, an experience involving both. And it is this experience, as Rosenblatt suggests, that may be "the object of thought, like other experiences in life" (p. 21).

The transactional formulation has arisen from the current interest in ecology, from the idea that humans, being a part of their environment, affect it and are affected by it. In analogy to this ecological, organic apprehension, the text and the reader, being elements of an environment, are part of a total situation (i.e., an event at a particular time and place), in a relationship of a special kind in which they mutually act on each

other: the text produces a response in the reader, and thus it is activated by him/her, and reciprocally the reader's background knowledge is activated by the text, and thus s/he makes sense of it through the linkage between the writer's text and his/her mind. As a result, it can be said that the nature of this connection between the text and the reader is idiosyncratic as well as social and historical.

As is clear, Widdowson's (1977) and Rosenblatt's (1978) views with respect to reading show striking similarities in that both involve a symbiotic relationship between the writer's text and the reader's mind, each contributing to the other. Both treat text as a speech act in which a correspondence between what the writer says and what the reader understands may be found, and both call for the active, responsible participation of the reader. Although Widdowson has not used the term 'transaction', his description of the reading process may be accepted as a step toward this more recent view.

Textuality

After having examined the dynamic relationship within the triangle of the reader, the text and the writer, it is now 'textuality', another crucial term with regard to the concern of this particular study, which needs a close look. "A textuality is the condition according to which a

text is a text" (p. 73), says Silverman (1994), and with reference to Heidegger (1960, cited in Silverman, 1994) he explains that textuality is marked by the framework of the text, which gives it its intertextuality and contextuality, so to speak, its identity, which differentiates it from other texts.

For a more comprehensive study of textuality it is worthwhile to refer to Beaugrande (1980, cited in Carrell, 1985) and Beaugrand and Dressler (1981, cited in Carrell, 1985). They maintain that texts cannot be adequately studied only by linguistic methods. Relying on the findings of cognitive science, they defend the view that a text cannot be isolated from the psychological and sociological procedures in the reception phase as well as in the production phase. Their argument is based upon the notion of textuality, which they characterized by seven standards: cohesion (connections between the surface elements of the text), coherence (connections between the concepts underlying the text), intentionality (the purpose of the text producer), acceptability (the text receiver's attitude), informativity (unpredictability of the text), situationality (relevance to a situational setting) and intertextuality (interdependency between the current text and the cognitive knowledge structures of other texts previously studied). This is a communicative,

interactive, procedural approach to the study of text that necessitates an exchange between the reader and the text, and hence the writer.

Following the arguments of de Beaugrand and Dressler, Carrell (1985) takes a closer look at the seven standards of textuality to explain the nature of the reader's interaction with the text, and emphasizes their significant role in interactive second language reading. Carrell considers cohesion and coherence as the two most basic standards of textuality in terms of their facilitating role in making sense of text. She relates the elements of cohesion and coherence to intentionality and acceptability, that is, the agreement in the message exchanged between the text producer and the text receiver; she states that when there is lack of shared knowledge between the writer and the reader, there may occur a communication breakdown due to the reader's inability to accept the message the writer has intended to convey, which implies a failure in recovering or upholding the coherence of the text. She explains that successful employment of the principles of intentionality and acceptability lies in "the unambiguous use and perception of potentially ambiguous utterances" (p. 29), which supports cohesion and coherence of the text. Carrell defines informativity as "the extent to which the content

and/or form of the text is contextually expected and predictable" (p. 29), and indicates that there is an inverse relationship between the degree of contextual probability and the level of informativity. Carrell further explains the concept of informativity by referring to the phenomenon of information gap in communication, which demands more processing (i.e., attempts to predict) from the receiver of the message. She regards situationality, the sixth standard of textuality, as a subjective occurrence since it is determined by text users' inferences about the situational setting of a text, which are based on their prior knowledge, assumptions, and expectations. Finally, Carrell briefly describes intertextuality as the knowledge of other texts and indicates its powerful effect in enhancing the understanding of a particular text.

Think-Aloud Protocols in Reading Research

Since reading is an event occurring internally in the reader's mind, it is often studied by introspective techniques, which require readers to externalize their thoughts verbally. One such technique is the think-aloud protocol, in which readers' reports are tape-recorded, transcribed, and analyzed as data. The concern of this section is to give some examples of studies on reading that have used this technique.

A well-known study using think-aloud protocols is Hosenfeld's (1977, cited in Hawkins, 1991). She asked a number of high-school subjects to verbalize their thoughts as they read along in the foreign language they studied. She compared the performances of successful and unsuccessful readers in terms of the strategies they used. The results showed that successful readers kept the context of the passage in mind, followed the total meaning by making use of broad phrases and skipping unimportant words, employed guessing strategies where they did not know the meaning of a word and referred to a dictionary as a last resort. As an extension of this study, Hosenfeld (1979, cited in Hawkins, 1991) worked with one of the unsuccessful readers, Cindy. For an eight-week period Cindy thought aloud while reading and had the opportunity to compare the strategies she used with those of a successful reader. During this period, Hosenfeld realized that her subject was not using the context, and devised a methodology for improving this skill and enabled her to improve her reading in this eight weeks' time.

Another study accomplished by using think-aloud protocols belongs to Langer (1990). Concerned with meaning-making experience in reading for literary and informative purposes, she collected 216 protocols from 36 students, each of whom had been given two short stories,

two poems, one science selection, and one social studies selection. Findings revealed that "literary meaning-building involved exploring a horizon of possibilities, while reading of other material involved maintaining a point of reference" (p. 229). Another discovery was that readers took four stances in relation to the text, each of which presented a different dimension in the process of understanding. These were: being out and stepping into an envisionment - in which readers try to understand the interrelations in the text by asking questions and making associations, and thereby establishing a context for the text; being in and moving through an envisionment - in which readers engage themselves in developing their understanding of the text by constructing meaning, drawing on their personal and text-related knowledge; stepping back and rethinking what one knows - in which readers reflect upon their own lives or their knowledge, making use of their growing understanding of the text, and finally stepping out and objectifying the experience - in which readers distance themselves from the envisionments they develop to comment on the text and the reading experience itself.

M. W. Smith (1991) also studied cognitive processes to analyze the construction of meaning from narrative text. He used five successful and five less successful

readers, each of whom read two stories in think-aloud sessions. He found that in general both the successful and less-successful readers were engaged primarily in story-driven³ and association-driven⁴ readings rather than in point-driven readings. Another result was that in general the readers' responses to text reflected their individual style and were not much affected by the type of story they read. Finally, it appeared that the successful readers tended to rely more on their personal experience than the less successful readers.

Research on Background Knowledge in Turkey

In Turkey the amount of research that has been done on background knowledge is insignificant. What follows is a review of several studies done on Turkish students.

They are based primarily on reading comprehension; **background knowledge has not usually been examined directly.**

³ Smith made use of Vipond and Hunt's (1984) three categories of orientations in reading, which are story-driven, information-driven and point-driven readings. Story-driven reading means focus on plot, character and event. Information-driven reading involves getting the literal meaning by focusing on what the author says rather than implies. And point-driven reading refers to the sharing and comparing of values and beliefs as well as to the exchange of information.

⁴ Finding Vipond and Hundt's categories unsatisfactory to explain the protocols of his study, Smith, added this category, which he used to describe the functions of relating and expanding in reading. Association-driven readings refer to the instances in which readers evoke some memories, emotions or views, which are in their background knowledge.

Summak (1992), a researcher in Gaziantep University, studied the role of reading in university education and the reasons for students' drawbacks in reading, using 360 freshman engineering students. His results showed that special training is necessary to develop students' reading skills, and that much more time should be allocated for reading comprehension practice. Reading passages should be selected according to the interests of the students as well as the objectives of the course; the way these passages are presented should be motivating; finally, students' background knowledge should be activated to stimulate them to take an active part in the reading process.

Sancar (1992), a METU researcher, started from the question of cultural content in reading and found out that students at different levels can answer factual questions requiring direct answers from a text that has cultural content, but have difficulty in making evaluations of the text. She also observed that students are good at making inferences based on native culture-based texts, and poor on foreign culture-based ones. With these findings, she urges examination of the cultural content of texts, as the cultural elements in a text may be an obstacle for understanding the text.

Elmas (1992), who did her research study at Bilkent University, dealt with the question of whether activating EFL readers' prior knowledge by a prereading activity affects their recall of a text and whether the effect of this activation continues over a long period of time. Her experimental study showed that activating prior knowledge did not significantly increase subjects' retelling of the text, a finding which is contradictory with the findings of previous studies. As an explanation of this contradiction, the characteristics of the text such as its length and topic were assumed to override the influence of prior knowledge.

The studies discussed in this literature review all provide evidence for the view that the reader brings his/her background knowledge to the task of reading, a view which has sprung out of schema theory. This study will attempt to support this view, by way of showing the individual and social nature of reading in text-interpretation, which will be performed using a think-aloud procedure.

CHAPTER 3 METHODOLOGY

This study attempted to show the readers' part in constructing meaning from text and how background knowledge affects this process. The subjects and the text were chosen in accordance with the information obtained from interviews. Two freshman students and two graduates from the English Literature Department participated in the study. They were asked to read and try to understand a short story and say what they were thinking while they were reading. Later, they were interviewed about how they arrived at the meanings they constructed. Another purpose in conducting this interview was to understand their awareness of the text-processing they were involved in.

The concern of this chapter is to describe the components of the research design, which were used to answer the research questions raised in Chapter 1, and given context and support by means of the relevant literature reviewed in Chapter 2. What follows is a detailed account of the subjects, materials, data collection procedures and analyses used in the design of this study.

Subjects

Two freshman students and two graduates from English Literature Departments participated in this study. Three of the subjects were Bilkent University students, one

graduate was from Selcuk University in Konya. The freshmen were 19. The graduate of Bilkent University was 24, and the one from Konya was 22. The subjects from Bilkent University belonged to the upper-middle class, while the one from Konya University to the lower-middle class. This determination was made based on the socioeconomic status of their families. The Konya University graduate had uneducated parents and his father's profession was not one that offered a high salary. In addition, they had a rural origin. The other subjects had an urban life. Their parents were educated and their fathers were businessmen with a good income. Both freshmen's mothers were teachers while the graduates' were housewives. None of the Bilkent subjects had a scholarship; their parents paid for their education.

Since the theme of the text selected for this study was concerned with men and women, the subjects chosen were of opposite sexes. Such a discrimination was considered essential for obtaining the viewpoints of both sexes. The rationale behind this consideration was that a text dealing with an issue that involves men and women should employ subjects from both sexes for the attainment of a balance in the examination of views. However, this study is not a direct investigation of gender difference in the interpretation of a text but an attempt to understand

individual differences resulting from different backgrounds and viewpoints, which are shaped by gender as a social construction along with other factors such as education, social class, and personality.

The subjects were grouped in pairs of one female and one male student at two different levels of language proficiency. Since it was difficult to determine reliably the language proficiency level of the subjects and to attain exact equality in each pair, their language proficiency was determined by their level of education: one pair as freshmen and the other as graduates. In English-medium education, it was considered a reasonable assumption that the higher the grade level and therefore the greater the number of years spent studying in English, the greater the degree of English language proficiency. Here are the portraits of each subject:

M1 (The Male Freshman Subject)

Although he seemed to be a quiet person, the male subject concealed an adventurous character in himself. He stated that he had been very naughty as a child both at school and at home, and for this reason nobody had liked him, but he continued to behave like that because he got pleasure by disturbing people and making them angry. He expressed that he became quieter in time. He was sorry for neglecting his school. He expressed that he would

prefer to be more knowledgeable. Because his girlfriend was more hardworking and managed to enter a university in the United States, he felt she was superior to him, which he did not like.

He likes music but not books. Yet he has been encouraged by his mother to read some. He likes adventure stories that have a hero/heroine in them, that is, one predominant figure with extraordinary skills. The themes that impress him are to discover yourself and not to be ordinary, striving for achieving a goal, and love. He likes the books in which he can find points familiar to his individual world. He wants to find a character like and beyond himself, and to identify himself with this person. Realistic writings that are based on current issues appeal to him as well.

His mother is an art teacher and his father is a businessman. He is interested in banking and finance. He wants to earn a lot of money to experience expensive pleasures in life such as risky sports. He finds himself educated and different. But he thinks that he may appear to be ordinary to other people. He does not like to reveal himself among strange people and he feels himself lonely in such situations; he wants them to get to know him gradually. With intimate friends he is more outgoing and joking.

M2 (The Male Graduate Subject)

Unlike the other subjects, this male subject is from the rural area (i.e., Konya) and has a religious background. He has not had a childhood like other children's. He stated that he did not play outside much but rather studied at home. He expressed that he was a quiet boy, which he always hated. He complained that he had been expected to be adult-like and to read books above his level since he was eight years old. Among the books he has read are *Paul and Virgin* - in which he found a pure love, Goethe's *Faust* - which impressed him with the idea of not surrendering to Satan, novels of Steinbeck and Hemingway - which he did not like because there was no happy ending, ideological books, Islamic classics, and even encyclopedias and dictionaries due to his interest in translation.

He is the only educated person in his family, but he wished he had had his education in better schools. He stated that his rural life had held him back in his education.

He indicated that his father, who is an authoritative person, influenced his life too much, intending to do good, but then felt sorry for his intrusion later on. The conflict between his father and himself has been a life-long problem for him. His father's support has been a

cause for his suffering rather than a help. He expressed that he had been able to take control of his life in time. He has been ambitious to be successful in life. He believes that realities come out of dreams, within the confines of possibility.

The most important concepts for him are peace, purity in love, beauty, duty, success, family and absolute happiness that can only be achieved by religion.

F1 (The Female Freshman Subject)

This subject is an outgoing, friendly, kind person. She is also optimistic and sensible, about which she criticizes herself at times because it has affected her human relationships. She has a great interest in people. She prefers to know people by incidents and to be known in the same way. She likes to share beautiful things with them. She is sensitive to other people's problems, and has a tendency to generate solutions for such problems.

She has read a lot of books. She likes real-life stories particularly. The theme that most appeals to her is interaction between men and women. Love appeared to be the most emphasized topic in her talk. She stated that her mind was strongly affected by what she read, that she never remained the same but underwent continuous change by what she read.

In addition to her hobby of reading, she likes writing as well. She writes her impressions about her life experiences. Her sensitivity toward events in real-life is reflected in her writing as well. Another point she is sensitive to is odour; she has a predisposition for the sense of smell. What smell means to her is first the odour of a flower and then the smell of skin, something that attracts people. This interest in smells is in fact only one aspect of her interest in details. She has a poetic attitude in looking at the things around her, which is partly due to her practices in drawing; she is a careful observer. She likes expressing abstract thoughts and feelings in words. But her way of thinking is so abstract that it is quite difficult to understand her by her words. Even she herself has difficulty most of the times in making her thoughts concrete by the words she uses.

F2 (The Female Graduate Subject)

She is a commonsensical, humble and helping person. She shows kindness and hospitality towards people, which she regards as beauty. She has a developed sense of human understanding.

Studying literature was not a coincidence, but a conscious choice for her. She likes reading but has never attempted to write. In her reading she focuses on

characters; she tries to understand them by their conversations. She strongly depends on textual clues to show evidence for what she says about the text. She claims that only the text makes her think what she thinks.

She is calm by nature. She is not sentimental, nor is she easily affected by external factors such as natural phenomena. Her realistic attitude makes her focus on ideas rather than feelings.

Family ties are important for her. She expressed that she has experienced no repression from her family and has been able to do the things she wanted. She does not reject rules, but conforms to them. She has no extreme behaviour and does not like people who do.

Materials

The target text used in this study was a short fantasy story entitled *The Cistern* by the American science fiction and fantasy writer, Ray Bradbury (see Appendix A). This story was chosen in light of the information obtained from eight undergraduate students, who were talked with briefly about their likes and dislikes in reading literary works. Love appeared to be a favourite theme that influenced them in one way or another, as well as a feeling they were in need of in their personal lives. *The Cistern* as a story depicting love as missing in a person's life, was expected to serve as a motive that would promote

their cooperation with the text, which was important in terms of the accomplishment of the study. The story is about a woman's unfulfilled love, which causes her to create a fantasy that enables her desire of being with her lover to come true, though in a depressing way.

Procedures

The Initial Interview

Freshman students in the English Literature Department were contacted through their instructor to inform them about the study and those students who were able to give their time were considered initially. From among eight students, who were talked with briefly about their likes and dislikes in reading, one girl and one boy, who were quite enthusiastic about participating in the task and assured that they would attend to the requirements of the study, were chosen. In an initial interview, they were questioned about the books they have previously read, the ideas that are important to them, their interests both in reading and in daily life, some prior experiences that come to their mind first and their personal characteristics. These questions were previously prepared core questions (see Appendix B). But this interview was semi-open; in other words, the questions emerged during the interview were also asked along with the core questions in order to create a relaxed, natural

conversation and to obtain relevant information about the background knowledge of each subject as much as possible. Because background knowledge is a broad and indefinite issue and therefore impossible to have thorough information about, only the issues that had some significance in the person's life were considered relevant at this stage; additional information about each subject was expected to emerge in the protocols.

The responses of the participants showed that love was a theme that mostly engaged their minds. To motivate their active participation, a text based upon this theme was found, which led to the selection of the subjects from both sexes to compare the two viewpoints. These interviews helped confirm the already known fact that people are in no way exactly alike although they bear some similarities. Thus, there was no need to seek people of different backgrounds since they had inevitably different backgrounds. But such criteria as their cooperation and clarity in speech were sought after to facilitate the accomplishment of the study.

In addition to freshman students, fourth-year students were also sought as participants in the study to make a comparison between the readings of more educated students and those of less educated students. However, appropriate fourth-year students could not be found;

therefore, graduates of English Literature Departments were found and each one was interviewed as described above.

The initial interviews were not recorded in order not to give a mechanical impression and cause inhibition in the participants' talk. The participants were later given practice as part of the training procedure to have them get acquainted with talking while being tape-recorded. Note-taking on the part of the researcher helped the procedure appear more natural.

Training Procedure

Preceding the reading of the target text, the subjects were trained as to what they were to do for the think-aloud protocol. They were helped to understand what a 'think-aloud protocol' is and what they should be careful about during the procedure. This was done in two steps: first, they were asked to close their eyes and concentrate on what they were thinking and say their thoughts aloud; then, they were given the beginning part of a short story other than the target text and asked to externalize their thoughts generated during the reading process to serve as practice for the actual study. In the second step, the subjects' reports were tape-recorded to acquaint them with this aspect of the procedure. Modelling by the researcher was avoided in order not to

affect their natural, individual way of expressing themselves.

Think-Aloud Procedure

The task of the research being interpretation, the cognitive processes involved were the focus of the study. Consequently, data needed to be collected through an introspective technique called think-aloud procedure, in which the subjects verbalize what they are thinking while they read. The subjects' own statements, that is, their think-aloud protocols (also called self-reports and verbalized introspections) as to how they organized and processed information served as the data that was used to analyze the subjects' cognitive processes .

At the beginning of the think-aloud procedure it was ensured that the subjects felt ready for the activity by clarifying every point they asked and helping them relax by stating that they need not be worried because they were expected to tell only what came to their mind naturally. Then they were given the target text and asked to externalize the content of their minds by verbalizing their thoughts in the form of a monologue while they were reading the text. This processing stage necessitated the avoidance of interruption so that the subjects could maintain the sequence of their generated thoughts (processing steps) in its continuous flow. But there were

times when they stopped verbalizing due to their absorption in the text or a problematic situation they encountered in the text, at which times they were stimulated to think-aloud again with reminders like "Please keep talking" or "What are you thinking?". There were also occasions when something was going wrong in the think-aloud procedure such as inaudible or incomprehensible utterances. In those instances, the subjects were interrupted and reminded to speak or verbalize their thoughts properly. This verbalization procedure, which was done in the subjects' native tongue, was tape-recorded. These recordings were then transcribed and translated to serve as data.

Post-processing Interview

This interview was a delayed one that allowed enough time for the subjects to relax and start afresh. The freshmen were interviewed after a couple of days. But the graduates had to be interviewed on the same day as their think-aloud protocols because they were visited at Kocaeli University, where they have been working as English instructors, and there were program constraints on the part of both the researcher and the subjects. Therefore, for the graduates, the post-processing interview was done while listening to their protocols from the tape about half an hour after the protocols. For the freshmen, the

post-processing interview took place after their think-aloud protocols had been transcribed and examined. Thus, the interval between the think-aloud protocol and the post-processing interview could not be kept consistent for all the subjects. The purpose of the post-processing interviews was to elicit information about what made them think as they did, in other words, how they arrived at the meanings they expressed during the protocols. This is why the interview questions for each subject were based on his/her individual meaning-making process. As an extension, some further questions were asked during the analysis phase to confirm if some particular ideas drawn from the protocols either in the tape-recorded or typed form had been elicited by their background knowledge. The post-processing interview was not recorded either since they usually took very long; therefore, information was collected by note-taking, as in the initial interview.

Data Analysis

The collected data were analyzed in two major steps. First, the points from the text that the subjects referred to during the protocols were listed, and how those points were handled by each subject was studied by comparing and contrasting to show how the text was activated by the four readers. The next step involved identifying the points in the protocols that related to the background knowledge of

the subjects, sorting them out according to a coding scheme developed by the researcher, and describing the cases of each reader individually in terms of how their background knowledge had been activated by the text. Now it is the concern of Chapter 4 to give a detailed account of the data analyzed, including a detailed description of the coding scheme used.

CHAPTER 4 DATA ANALYSIS

As described in Chapter 3, this study was accomplished by the contributions of two freshman students and two graduates of English Literature Departments, who verbalized the thoughts that occurred to them as they were reading a text to make sense of it. The purpose of this study was to examine the contribution of background knowledge to their comprehension of a text, and meanwhile to depict the individual differences in their interpretations as well as to pinpoint similarities. The text chosen was an eight-page short story; the reason behind this choice was that unlike factual texts it was felt a literary work would prompt a wider range of interpretations, which was the focus of the study. The length of the text was also taken into consideration so as not to overwhelm the reader and to leave enough time for thinking, forming expectations and hypotheses before immediately reaching the end of the text and seeing where all things led. After the think-aloud protocols, the subjects were interviewed on the meanings they made in order to elicit further information as to *how* they understood the text. At this stage, they were also questioned about what they exactly meant by some of the concepts or expressions they had used during the think-aloud protocols, and the significance of these ideas in

their mind was searched by means of open questions and mind-mapping. That is to say, because there was ambiguity in some of their expressions, they were either asked to clarify verbally what they had said or required to draw a diagram showing the mental linkages of their ideas related to a particular concept such as beauty or happiness.

In this chapter, data collected through the procedures described above were analyzed. Since the data in concern were naturalistic and verbal, they were analyzed according to the principles of qualitative research; that is to say, patterns and categories were determined from the data, which were then used to analyze the data. However subjective this study is in nature, the fact that it is exploratory, descriptive and interpretive is what makes it truthful. These features of the analysis made it a lengthy and complex task to deal with.

The analysis involved a two-way procedure. First, how the text had been activated by the readers was looked at by finding the text-related points the readers had attended to, and comparing and contrasting their responses to them, while at the same time displaying the outcome of their individual way of attending selectively to text. The text-related points were determined according to such criteria as their explicitness, which enabled all or most of the readers to attend to them during their reading, and

their potential significance in terms of the global meaning of the text activated by one reader or another. Detailed text-related points were not included in order not to be exhaustive. Secondly, how the background knowledge of the readers was activated by the text was examined. The steps followed in this procedure were:

- (a) identifying the points related the readers' background knowledge in their protocols,
- (b) finding their referents in the text,
- (c) determining the associations that linked the two,
- (d) displaying them in figures,
- (e) labelling each reader by the striking features of their self-reports that define the nature of their backgrounds such as religious, sociological, and so forth, and
- (f) studying each reader separately as a different case by describing the major points that have determined the nature of his/her background first, and then the minor ones, centering them around certain topics based upon a coding scheme developed for this purpose.

The coding scheme was created by examining the nature of the subjects' protocol statements that related to their background knowledge and the supporting information they gave in the post-processing interview. Having identified the characteristics of each idea belonging to the subjects' background knowledge, these ideas were categorized under certain labels that sum up those characteristics. The coding scheme has two levels. In the first level, the subjects' responses elicited by their

background knowledge were divided into two groups: intellectual and affective, and each of these groups further subdivided into more specific categories. These categories will be explained later in this chapter.

Activation of the Text

The text-related points discussed below are cover terms that include several specific points in the text. Certainly, it is not a complete list, but a display of the major points that have significance in the subjects' protocols. As stated in the introductory section, detail-related points were not included, as this study was intended to be comprehensive, not exhaustive.

two sisters: All of the subjects except F1 paid attention to the two sisters at the beginning of the story. M1 referred to them as heroines and described them as ordinary people because they were sitting at home and doing such domestic jobs as tidying the table⁵ and doing handiwork and because he inferred that they were bored from being at home, doing nothing different and feeling lonely. His focus was rather more on Juliet than Anna maybe because the former name sounded better, or maybe because she was the quieter person and therefore more mysterious in his opinion. M2's focus was on Anna at the beginning; he described her as a romantic, introverted and

⁵ In fact Juliet was embroidering tablecloths; M1 was unsuccessful in guessing the meaning of 'embroider' from the context.

pessimistic person because she isolated herself by the window, watching the rain idly, and not working like her sister. At this point he compared her with Juliet, whom he found to be more realistic from her conversation.

F2 also made a comparison between the two sisters. Her first impression about Anna was that she was creative by nature. Like M2, she understood it from what she said: "...There's actually a city under a city..." . Depending on the textual clue that she wants to see other people but not be seen by them, F2 inferred that she is introverted, which goes together with her creativity. Another characteristic that she considered as contributory to her creativity was her childishness, which was evident in her referring to the game of hide-and-seek in what she tells. These findings led F2 to think of Anna as a more interesting person than Juliet. The latter was, for her, narrow-minded, strict and conservative while the former was broad-minded.

This discrimination between the natures of the two sisters was not noticed by F1. She thought that they made up the fantasy story together due to her similar experience with a friend. But she felt a coldness between the two sisters, or rather a lost warmth. She had a tendency to generalize the characteristics she found in

these persons, particularly in Anna. She expressed that some personal traits were permanent in people and do not change despite anything.

the room: M1 did not comment on the room directly, but after having read it he expressed that he found the story monotonous because the two sisters were in the same room from the beginning to the end and therefore the story had a dull atmosphere. M2 also pointed to the colorlessness of the room and consequently the lack of spirit in the atmosphere. Both readers were frustrated by the ordinary, dull setting the room made. The mood that came over F1 was the same, that is, monotony, but she caught signs of an endeavour for liveliness in Anna's attempt to start telling an interesting story. Although F2 caught the darkness of the atmosphere, she did not mention the room directly in her protocol; only during the post-processing interview did she indicate that the room as a setting made her think that the time of the story was the eighteenth century.

darkness: The darkness of the story does not lie solely in the setting, which is a colourless room. The rainy weather, the gray sky, the evening hours, the dark street, the cistern under the road, and the idea of death are elements that contribute to the creation of a dark atmosphere. In other words, the author produced this

effect by the language he used and the situation he depicted. This is why all the subjects had the same impression of gloominess.

However, the female subjects appeared to be more optimistic than the male subjects. Both F1 and F2 saw something hopeful in the story. F1 considered that the change in the climate carries a hope, that there is a chance for the man and the woman to live again and to experience the things they have not; additionally she had the expectation of a happy ending. F2 also formulated a happy ending for the story, stating that Anna realized what she wanted by means of her dream and decided to make it true at every cost.

The difference between the two female subjects was the former's approach was more passive, that is, considering that the people in the dream were separate beings from the actual characters in the story, she said that the chance to have a second life and be together was given to the man and the woman in the fantasy by the two sisters. The latter's version, on the other hand, was more active and self-governed; to put it more plainly, she explained that the woman in the fantasy story was no one else than Anna, and that she came to an awareness of the cause of her frustration and made a decision to take

control of her life and do the things she always wanted to do.

As far as he understood, M1 found the story dark. Similarly, M2 found the story an intensely pessimistic and hopeless one. Due to its dark atmosphere, he concluded that it was a sad story.

rain: The rain which permeates throughout the story had a different impact on each subject except for its gloominess. M1 considered the rain in its relation to the cistern and stopped at the words *pellets* and *gutters* to guess their meaning, realizing that they were related to rain. But he did not tell anything significant about the rain. M2's interpretation of the rain was rather rich. Rain, for him, was a means of cleansing and an essential part of the life cycle; it produced movement as well. In his mind, rain was also associated with romanticism, and this made him think that Anna, who was watching the rain, was a romantic person.

F1 considered rain as an agent that gave life to the dead man and woman in the fantasy, and thus put it into the context of nature. F2 also treated rain as a natural phenomenon that signifies Nature's power over humans in a broad sense, and as an event that affects Anna as a particular case.

nature: Natural phenomena and both living and non-living things of nature occupy a considerable part of the story. All the subjects referred to one or two things about it. Rainy and dry seasons, water, Japanese water flowers drew M1's interest but he did not elaborate on them to display their significance for the story. For instance, although he knew Japanese water flowers live in the water, he did not make use of this knowledge to interpret the revival of the man and the woman in the water. Yet, during the post-processing interview, he came to an understanding of the fact that human beings are likened to plants as these plants were likened to human beings.

Unlike M1, M2 elaborated immensely on the things related to nature. Due to his religious background and nature's important part in religion, he extended their meanings to spiritual issues. For instance, flowers meant peace and happiness for him. Seasons and lightness-darkness led him to the concept of cycle, which implied the philosophical issues of motion and order in nature. He regarded thunder as a factor of noise, which destroys peace. He also saw contrasts in these ideas such as noise as opposed to silence, rainy seasons as opposed to dry seasons and lightness as opposed to darkness. Light signified action as opposed to the statism of darkness in

his interpretation. M2 differed from the other subjects in that he caught more details in the text; those related to nature were water, sea, ocean and snakes. He interpreted water as both men's semen and the initiator of life, and linked these ideas to the religious notion of Creation as well as to sexuality. Sea and ocean also had religious connotations in his mind. Having read many books on religion, he associated these ideas with Nirvana, or absolute happiness and becoming One with God. In a similar way, his background knowledge in religion made him think of evil and its association with women as creatures of seduction as in the example of Adam and Eve. He recognized that snakes also mean twists, or "twines" as used in the story, and that "one hissing and shining coil" was reflective of a snake, all of which implied movement, flow and transition and contributed to the interpretation in sexual terms. He even thought of the possibility that snakes stand for the twists in Anna's life.

Both F1 and F2 interpreted nature as a power that governs humans. The former explained that the man and the woman in the water yield to the power of nature and they make love. She also saw an interaction between humans and their environment and considered nature as described in the story as reflective of the feelings of the characters in negative and positive terms such as pessimism,

coldness, fear, hope and happiness. Like M2, she regarded rain or water as an agent that gives life, but she had in mind only the particular man and the woman in the story and not the broader issue of Creation. She differed from him also in her interpretation of the flower simile; she expressed that the flowers signified the infinity of a person's physical and spiritual beauty.

F2 paid attention to the things found in nature such as rain, water, snakes but did not elaborate on them. She differed from the other subjects in that she expressed the power of nature not as her opinion but as Anna's view; in other words, she adhered to the thought that all the natural phenomena described in the story were a reflection of Anna's mind, rather than the author's or her own.

sexual intercourse: M1 just followed the lines of the story and caught the bits of the text telling that the man and the woman met by the flow of the water, who, in this way, were able to touch each other, and he concluded that it was a love story. Typically for him, he did not comment on this topic. No background knowledge was observed to be working in this part. M2's habit of seeking clues in the text helped him to interpret sexual intercourse. That "the water was interested in the woman" made him think that water is a phallic symbol, which led to an elaboration on the issues of productivity and the

biological continuation of society. Anna's way of telling this event, that is, the sexual intercourse depicted as occurring in the water made him find such sexuality romantic and agree with Anna that it is not wicked in this way. Thus he revised the notion of filth which he had implied by the cistern at the beginning of the story and had associated with a brothel. Although he had found such a place dirty, he had acknowledged that it was an essential place.

F1 linked the sexual intercourse between the man and the woman in the dream with nature's power that makes such things inevitable, and thus presented a biological explanation. F2 approached the problem from a sociological point of view. She talked about the restriction exercised upon women by the society and Anna's desire for free love caused by her rebellious nature that does not conform to the norms of the age she lives in.

love: In his initial interview, M1 had expressed that he did not like love stories, and in his protocol, he did not sympathize with the hopelessness of the love affair in the story. But the books he had previously read such as *Yuvarlağın Köşeleri (Corners of a Circle)* by Özdemir Asaf revealed that he acknowledges love as encompassing life in all its manifestations, not as a temporary event. Because he did not give much of himself

it was hard to understand the underlying reasons for his dislike of the kind of love between a man and a woman. M2, having been inspired by the words the sea and the ocean, carried the argument of love to higher levels to include heavenly love, that is, the endeavour to become One with God and attain Absolute Happiness. The phrase "street by street" made him think of the stages in this spiritual experience. He also considered the love between a man and a woman; he regarded it as transitory and as a means for procreation. From his standpoint, eternal love is the love of God.

F1 referred to love by the stereotyped knowledge that two people of opposite sexes talk to each other, feel close, and fall in love when they are together in the privacy of such a place as a cistern⁶. She described the love imagined in the story as the product of the perfecting tendency of the mind, which renders things as it should be, and commented that all people have such dreams as part of their daily lives in order to satisfy their unfulfilled wishes. In F2's protocol love appeared to signify freedom and rebellion against the established rules of the society. Like F1, she understood that Anna had a love that she could not fulfill in real life and that is why she fancied it had come true in her dream. She

⁶She did not know the meaning of 'cistern' exactly; she conjectured that it was a small place.

added that Anna wanted to make love in secret, despite her unconformist attitude.

dream: The dream element in the story was realized by all the subjects because it was so evident in the text. Upon reading the part related to the cistern, M1 expressed that it was "all imagination". In his post-processing interview, he stated that the "If.....would....." structure that Anna used made him understand she was telling her dream. However, he also confessed that he was confused whether it was a dream or reality on the whole. M2's understanding of dream was different from the other subjects; he thought that it was a dream seen when sleeping and expected that there would be some dream interpretations in the story. This expectation of his led him to think that Juliet, "her mouth" being "twisted and pale", started to interpret Anna's dream. His explanation in the post-processing interview revealed that he first thought Anna was telling a dream she had seen, and then reasoned that she was just imagining because there was no explicit statement that it was a dream, but having read the part in which it said "...as she finished her little dream" he was assured that she was telling a dream she had seen. Elsewhere in his protocol he commented on Anna's dream as something enabling a woman to move and relax,

something like finding a way out. In other words, a dream meant to him a resource for solving problems in real life.

F1 had a different explanation for the dream element. Dreaming for her was doing, because by dreaming one is able to do the things s/he cannot do in real life. Unlike M2, she treated the dream in the story as the product of imagination rather than a dream in sleep. She commented that imagination has the power to show things perfectly. F2 related dreaming to children's fantasy world and found Anna childish and inventive. Like F1, she acknowledged that dreaming serves to fulfill one's wishes. She explained that Anna liked travelling and wanted it to be possible with her lover. Additionally, she found Anna's dreams eccentric.

secrecy: M1 realized that some mysterious things happened in the story, but did not identify anything secret. Where living in the cistern far from people's eyes is told, M2 intuited that there was a personal secret between the two sisters but could not understand what it was. He hypothesized (wrongly) that it was related to Anna's previous family (with the supposition that she is a step or adopted child).

F1 also intuited a secret, but at a different point in the story. Where Juliet, having been reminded of her dry Japanese water flowers, said "I wish you wouldn't talk

about it," F1 hypothesized that there was something unforgivable that was undesirable to be heard. Although the place in the text was wrong, she was right in linking secrecy to the love affair between the man and the woman who meet in a hidden place, as she explained in the post-processing interview. F2 identified the secrecy where the imaginary man and woman were in the safety of the cistern waters "with nothing applying to them and no worries". In this respect she made the most relevant interpretation that Anna desires secrecy in making love.

bothering situation: That there is a bothering situation in the story was felt by two of the subjects. Having intuited a problem in relation to Anna's birth and being affected by the dark atmosphere of the story, M2 inferred that there is a bothering situation that frustrates the sisters, particularly one of them. He felt himself frustrated, too. F2 also caught the feeling of frustration, in a different way, though. She inferred that Anna was oppressed by the social ties that limited the way of life she wants for herself.

the cistern: Both M1 and M2 did not ignore the title and looked up in the dictionary to get its meaning. But both were confused about what it exactly meant. Knowing its relation to rain water and the metal cover on the streets, they also associated it with sewers. This

inference made M1 displeased with reading the story. M2 hypothesized that the cistern, being a place where dirty things are collected, may stand for a brothel. He added that it is an essential place, and yet symbolizes bad fate. In the part where the man came to an iron cover, he thought that the life of this man had flowed into this place, with all the wickedness that should be forgotten. Earlier than this, M2 considered the cistern to be a familiar place where the two sisters played hide-and-seek when they were children. M1 stopped at this part of the story as well; unlike M2, he did not attempt to interpret it, but personalized the situation by telling he hid himself too, as a child. He tried to relate the cistern to the subject matter, but he was not successful. Contrastingly, M2 used every minute detail to elaborate. Paying attention to the word "square", which Anna used to describe the cistern, he considered that the cistern may imply imprisonment as well because this shape has sharp corners and gives the impression of limitedness when compared to a circle, which has continuity. The iron rungs of the cover was also influential in this interpretation. One final alternative for the meaning of the cistern in addition to its many other possibilities was that it was a shelter for the man, who was depicted to be repressed by his mother. M2 gave the additional

comment that this place was indicative of Frank's mood and it was suitable for him. Thus, he assigned multiple meanings to the cistern.

In contrast to the male subjects, the female subjects did not pay attention to the title, nor did they look up for the word cistern throughout their reading. Therefore, they had only a vague idea of what kind of place it referred to. F1 inferred that the cistern is a small and dark place, far from the eyes of other people, where the imaginary man and woman meet secretly. F2 regarded it as a safe place for Frank and Anna to live in and to be away from any intrusion into their lives by the former's mother and the latter's sister.

sitting and talking: The fact that the two sisters were sitting in a room and talking together influenced the four readers in different ways. It did not suit M1's adventure-loving nature because it reminded him of the 'lifeless' English films in which there are almost no outside scenes and people are pictured having conversations in an inside setting, which constitutes all 'the events' of the scenario. M2 felt a friendly, relaxed atmosphere in this scene, and he considered the conversation between the two sisters as oriented toward the solution of a problem.

F1 found familiarity in this scene of sitting and talking since she herself did the same with a friend in leisure time and imagined things. F2 stated that sitting in a room and talking about things made her think that the event took place in the eighteenth century since these reflected the life style of those times, particularly with respect to women, who did not have much opportunity to travel. She added that making embroidery was also influential in this inference. In her view, these were all indicative of the restricted world of women.

embroidery: Another interesting element in the story was embroidery (or sewing), which was activated by three of the subjects. M1 made the generalization that girls who spend their time at home usually make such handiwork and expressed that he found them ordinary. M2 related sewing to patience with the consideration that Juliet kept on sewing even as it got darker in the room; he inferred that she was a persevering person. F2, as explained above, associated embroidery with women's way of living in the eighteenth century.

the game of hide-and-peek: This part of the text was activated by only two of the subjects: M1 and F2. The former personalized the situation by saying that he hid himself in different places when he was a child to make other people worry about him, and thereby he deviated from

the actual game and considered hiding itself. Anna's reference to the game of hide-and-seek made F2 think that she was a childish person.

a city under a city: This point was considered by two of the subjects. M1, interpreting it in realistic terms, thought that Anna was telling something about a city, but being unable to find any further explanation about it, he concluded that it was a mystery the two sisters shared. F2 inferred that this idea of Anna's was indicative of her creativity.

the imaginary man and woman: M1 paid attention to the "lonely" and "ill" man and the woman, who come to life after death in the cistern and wondered about the possibility of such an event, which he found very strange. Although he caught the idea of the water and the flow, the man and the woman who met in the water, and the simile of Japanese water flowers, and knew that these were part of the story Anna told, he could not relate them to one another. But he later understood that the water enabled the man and the woman to meet and make love. Still, he could not make sense of it as "a viewer outside the text", as he expressed himself to be. Throughout the story these people were vague to him, and he could not exactly know whether the story was a dream or a reality.

M2 could not identify the imagined man immediately because he thought the person 'he' was Anna's father. Another reason was that he thought it was a real dream, rather than a story Anna imagined; therefore, he could not immediately identify who the dead man and woman referred to. The person 'he', who was vague to him up to a late point in the story, was described as a "lonely" and "kind"⁷ person who had never travelled in his life. M2 related the link between this man's illness and handsomeness to innocence. He also caught the information from the text that 'he' was a person who had been waiting for years, but the place he had been was unknown. Only halfway through the story M2 came to the conclusion that the man and woman were in a dream Anna saw and was telling about; he confirmed this interpretation at the point where the text said "...as she finished her little dream". He paid attention to the fact that both the man and the woman were dead. But he did not explicitly say that the water activated them, that is, made them come back to life; rather he thought the water was a masculine element and would enable the woman to give birth to a new life. Later in the story, he considered that the real-life referents for these imaginary people were Juliet and the man called

⁷ In the text, it says " the kind of man who never travelled"; here M2 showed a bottom-up processing failure by associating the word with its another sense.

Frank. He stated that Anna implied a probable love affair between her sister and this man by way of the dream she saw, and that she wanted to help this problem of her sister's.

Due to her interest in observing people, F1 focused on the man and the woman, but did not immediately realize that they were imaginary. She thought they were two people Anna observed and reflected upon as they were walking in the street. She commented that these people were unaware of this. Taking them realistically, she anticipated a romance between these two people together "in a small place" like a cistern. But once Anna's story was shaped, F1 started to treat them as imaginary since she thought that Anna together with her sister made them do things in their shared dream. She got the impression that the woman had been waiting for the man, but at the same time assumed that he was dead. Given that both were dead, their resurrection made her happy and she thought that this was a chance given to them by the two sisters to enable them to do the things they had not been able to do before. Because F1 was a person who gave importance to interaction and found the interaction between a man and a woman particularly special, she realized this man and woman did not speak to each other and conjectured that they did not have the ability to speak. She found the

love between them a strong one, such that she even thought that they would free themselves from Anna and Juliet's story, and consequently from their control, and live their own lives independently. She pointed to Anna's desire to be the woman in the story and stated that she found a name for the man: Frank. On the whole, she regarded the whole event as a wish-fulfilling dream, which we all do in our lives, and expressed that she herself did the same at times.

F2, distinguishing Anna from Juliet by her childish, inventive, and eccentric characteristics, which she inferred from the content of her conversation, considered that the story of the man and the woman - that is, the fantasy of free love - was the product of Anna's creativity and an expression of her innermost desires and revolt against the norms of society. That the man and woman were dead elicited the thought that such a free love would only be possible after death as there were social restrictions in real life. Like F1, she acknowledged that Anna identified herself with the woman in this fantasy, and conjectured that she made up this story as a reaction to a probable love unfulfilled in real-life. She recognized the resurrection in water, as did the other subjects.

Overall, the subjects responded to different points in the text, which coincided with one another at times. But their background knowledge activated by the text showed more diversity, which was reflected in their individual interpretation of the text.

Activation of Background Knowledge

As discussed in Chapter 2, studies on reading have shown that readers are guided not only by the text but also by their background knowledge, in other words, by the schemata they have, in the process of understanding. The schemata of readers lead them to give responses to the text both intellectually and affectively. The previous section displayed the different and similar ways in which the text influenced the four readers. Now this section will look at the same reading events from the other side, that is, how the background knowledge of the readers affected their understanding of the text. In order to analyze closely the contribution of background knowledge, a coding system was developed.

The Coding Scheme

Goodman's psycholinguistic model of reading (1967, cited in Samuels & Kamil, 1984), which is based primarily on prediction in the construction of meaning, constituted a foundation for further research in reading and for classroom applications. This psycholinguistic approach to

reading involves the mind of the reader as a resource, and also language skills. Yet the 'psyche' part has been only partially rendered because of a concern for the mind, and the dimensions of the mind have also been only partially realized because the model focuses on such higher order skills as getting the main idea, using the context, forming hypotheses, confirming or revising them, and so forth. The current study has shown that reading is more than the application of these skills; it has other dimensions which correspond to the neglected part of the psyche, namely one's innermost feelings, which, together with the mind, form a person's very being. In this study, the affective dimension of the reader has been included in the overall concept of background knowledge because the researcher observed that the readers underwent a series of expectations, wishes and psychological effects, which are also products of their schemata as well as activated by the text.

Figure 1 displays the coding categories of background knowledge developed for this study. Although these categories inevitably overlap as they are all related to the one's lifetime experiences, each has predominant features that make them distinct.

A. Intellectual Responses

1. Shared Generalizations
 - a) stereotypical attitudes
 - b) normative attitudes
 2. Individual Associations
 - a) figurative meanings
 - b) preoccupations
 3. Experiential Knowledge
 - a) the teachings of an individual's life
 - b) habits of mind
 4. Educational Knowledge
 5. Nature-originated Knowledge
-

B. Affective Responses

1. Psychological effects
 2. Expectations
 3. Wishes
-

Figure 1. The Coding Scheme of Background Knowledge

Before giving a depiction of the four readers' background knowledge, it is essential to provide an explanation for the coding scheme in Figure 1.

A. INTELLECTUAL RESPONSES

1. *Shared Generalizations (ShGen)*: These correspond to socially driven stereotypical and sometimes normative knowledge, which forms the collective thought of a community and is passed on to the individual's mind. Stereotypes are fixed, general ideas or images (e.g., a

businessman wearing a suit and a tie, and carrying a briefcase) and norms are the expectations of a community for the individual (e.g., speaking respectfully to elderly people).

2. *Individual Associations* (IndAsso): These are the products of a person's own perceptions, which may be shared by others as well. They may either be in the form of figurative meanings (i.e., metaphorical extensions) (e.g., a rose standing for love) or preoccupations (i.e., primary concerns of the mind) (e.g., a person who usually thinks of money).

3. *Experiential Knowledge* (Exp): Although experience could be conceived as including all the other categories, here it means specifically what one has learned from his/her individual life and the lives of other people in general, including both past and present states, and also a person's habits of mind, that is, tendencies such as observing people, self-criticizing, and so forth.

4. *Educational Knowledge* (Edu): This refers to the knowledge formed by schooling including all the books read in and out of school.

5. *Nature-originated Knowledge* (Nat): Although this category overlaps with some other categories such as experiential and educational knowledge, here it is considered in its own right, based on the consideration

that nature itself is a teacher and provides people with knowledge of the phenomenal world.

B. AFFECTIVE RESPONSES

1. *Psychological Effects* (PsyEff): These are either the reactions people show for particular situations or people, or particular feelings they recognize and/or undergo as an outcome of the activation of relevant schemata. These reactions or feelings are shaped by the way they find familiarity (or sometimes unfamiliarity) in those situations or people. They are the impressions people have from their encounters with other people or specific events.

2. *Expectations* (E): Although it overlaps with wishes, these also include the things one thinks likely to happen.

3. *Wishes* (W): These refer to a person's desire for something to happen.

The Cases of Four Readers

Galda (1990) claims that "readers meet texts and, together they create stories" (p. 127). When reading is viewed in this way, it is easier to understand the impressions the four readers in this study had from the text as they tried to construct meaning. It was their first reading, first encounter, and first impressions. The post-processing interview showed that a subsequent encounter with the text results in increased understanding

of it, just as we know more about the people we see a second time. The four readers that contributed to this study met the same text and created their own stories, that is, their idiosyncratic interpretations, which bear some similarities at particular points. Just as they interpreted differently, they attended to different things in the text, though there were again some common points. This variation is due to selective attention, which is determined by the reader's interests, preoccupations, perceptions, habits of mind, internal motives, emotional attitudes and so forth. Now it is time to turn to the world of the reader, which creates the world of the story.

The Case of a Mysterious Reader

M1 had a mysterious nature; he did not reveal much about himself. This personal quality of his was reflected in his reading: he gave emphasis to Juliet, who mostly remained quiet in the story. On the whole, he found the story mysterious as well, partly because there were obscure parts in the story, partly because he did not attend to the text very carefully, and partly because he could not put the parts together. On the whole, he was not very interested in reading books, and furthermore, he did not like the particular story at hand, which affected his reading performance.

M1 did not activate much background knowledge, and in the rare instances when he did, he was far from making use of it to interpret the text. Figure 2 lists the instances in which he activated his background knowledge in the order in which they occurred in his protocol:

Referents in the Text	Association	BGD KN
living in the cistern: like the game of hide-and-seek	childhood	hiding (Exp/a)
Juliet embroidering	ordinariness, indoors, monotony, lack of colour	girls sewing (ShGen/a)
Frank	outside	loneliness (PsyEff)
Japanese water flowers	human lives	Japanese water flower (IndAsso/a)
echo in the cistern	emptiness	echo in the bathroom (Exp/a)

Note. BGD KN = Background Knowledge.

Figure 2. M1 and the Activation of Background Knowledge

On his encounter with Juliet in the story, who has embroidery in her hand, M1 activated the stereotyped knowledge of the social phenomenon of girls at home who generally spend their time sewing and in the post-reading interview he expressed that these impressions of his made him think that she was an ordinary person. This interpretation pointed to an explicit occurrence of background knowledge in that his remark was intentional.

Background knowledge also occurred implicitly, which will be later explained by the instances in which it occurred.

M1's post-processing interview revealed that he found Juliet mysterious because she did not talk much and regarded her as the major character in the story. The fact that he wants to appear as a mysterious person and his disposition not to speak much may be a reason why he gave predominance to Juliet. That his girlfriend has been more successful at school than he is - which he envied, and his stereotyped idea that men should be more advanced than women rather than vice versa may be another reason that explains his interest in Juliet and supports the influence of his viewpoint shaped by his background knowledge.

While reading the story, M1 remembered himself hiding when he was a child, and in the post-reading interview the reason he gave for his hiding was to make other people worry about him and to surprise them. He added that he felt himself in a place of his own when he was hidden. Yet he did not attempt to use this explicitly told experiential background knowledge to interpret the text.

Another point, which was again experience-based and explicitly stated, was the echo in the bathroom of his house. M2 recalled how the bathroom in his house echoed while reading the part about the echo in the cistern; in

the post-reading interview he commented that echoing is a nice phenomenon because one's voice sounds more beautiful in empty places. Nevertheless, he did not try to discover a significance in this experience that relates to the story.

As already noted, the four subjects attended to different things in their reading process, though there were some common points. This phenomenon is due to selective attention, which is determined by the reader's interests, preoccupations, perceptions, habits of mind, internal motives, emotional attitudes and so forth. This selectiveness in reading may explain why M1 paid attention to Frank, who "looked like a very lonely man who never travelled in all his life". Furthermore, his failure in decoding the sentence by interpreting it as "He's a lonely man. He has never gone out in his life. This is why he looks at everything with interest" is indicative of some implicit background knowledge interfering with his information processing. In his initial interview he stated that he felt lonely around new people, and that his girlfriend was in America. These experiences of his may have resulted in his focusing on the feeling of loneliness as a psychological effect, although he did not intend to do so.

Some other information M1 explicitly referred to was Japanese flowers, which he associated with human lives metaphorically. M1 knew that these flowers needed water in order to live, but he was inefficient in making use of this knowledge to clarify the related point in the story. Only in the post-reading interview did he realize the significance of Japanese water flowers; he stated that he first thought plants were being likened to human beings, but then he realized that human beings were being likened to plants at the same time.

One interesting feature about M1's protocol was that he could tell much more about the story *after* having read it rather than *while* reading it, suggesting that meaning grows in rereadings and reconsiderations of the text.

The Case of an Artistic Reader

As much as M1 was closed, F1 was open; she wanted to tell everything about herself that would help explain her protocol. She revealed that she liked writing as well as reading, and that she was taking an art course privately, which perhaps explains her habit of observing things and people and trying to depict them both externally and internally.

F1 relied on her background knowledge much more than M1. Figure 3 lists the instances in which her background knowledge was activated:

Referents in the Text	Association	BGD KN
sitting at home, looking out of the window, embroidery	indoors, sameness, looking for a change	monotony (PsyEff)
looking out of the window, imaginary people in the cistern	awareness, reflection.	observing (Exp/b)
the man and the woman in the cistern	predicting	stopping and thinking (Exp/a)
Anna	permanent personality traits	character analysis (Exp/b)
being stuck somewhere	monotony, change, outdoors, action, colour	desire to see beautiful things (W)
Anna knowing Frank by his eyes	to understand a person	body language (Exp/b)
Anna dreaming Frank	doing	imagination (Exp/b)
the imaginary dead man and woman	death	shiver (PsyEff)
Japanese water flowers	beauty, attraction	smell (IndAsso/b)
Japanese water flowers	metaphor, beauty	the concept of infinity (Edu)
lightning, thunder, rain, sunshine, seasons, desert, outer world	nature and man	attraction (Nat)
Anna's fantasy	story-telling	words as reflecting agents (Exp/a)
the visions in the fantasy story	the man and woman freeing themselves from guidance	fear (PsyEff)
seeing with the mind's eye, story telling, reviving in the water	bringing to life, flowing	the concept of inspiration (Edu)
wishful thinking: coming back to life	perfection in mind	the concept of creativity (Edu)
the intercourse between the imaginary man and woman	sexuality	Nature's power (Nat)

Note. BGD KN = Background Knowledge.

Figure 3. F1 and the Activation of Background Knowledge

Generally, F1's protocol centered around her individual world as compared with M2, who drew on his religious background and carried his arguments to wider contexts, and F2, who adopted a sociological perspective and extended the theme beyond the individual lives of people.

Her artistic attitude made her emphasize the concepts of observation, awareness, imagination, infinity, inspiration, and creativity in her interpretation. She expressed that she liked observing people, and, without knowing the meaning of 'cistern', supposed that Anna was talking about people walking in the street she had been watching for some time. The text segment "peek up at people through the slots and see them and them not see you" made her think that these people were unaware of being watched. F2, on the other hand, interpreted the same segment as Anna's shyness and introvertedness; she stated that she does not want her world of imagination to be seen by other people. It became apparent that F1's habit of observing people made her interested in reflecting upon their personalities. But unlike F2 and M2, she did this in general terms rather than focusing on particular people in the story (e.g., "some things about people don't change, despite time passing"). In fact her protocol was abundant in such generalizations on other

topics as well, which was indicative of her tendency toward abstract thinking.

This abstract thinking of hers also reflected itself in her habit of sitting and imagining with a friend about themselves and other people. She expressed that imagination was a means of doing things in your mind that you could not do in real life.

F1's educational background knowledge enabled her to talk about the infinity of the beauty rendered in the image of flowers that are a metaphor for the dead man and woman. Here she particularly emphasized the odour of a flower, though the odour was not mentioned in the text. The interviews with her revealed that she was a person very sensitive to smell. This preoccupation of her mind led her to make an addition to what was actually told in the story.

F1 spoke of an external element of inspiration that initiated the construction of the fantasy story of the dead man and woman who came back to life and created an effect of flow, whereas F2 saw an internal motive in the construction of this fantasy: Anna's childish and therefore imaginative nature. The idea of inspiration was unintentionally used by F2; her real purpose was to explain the second chance to live, given to the dead man and woman. For this reason, it is possible to speak of

implicit background knowledge working in an underlying way along with the surface reporting of the subject.

As an extension of her preoccupation with the concept of creativity, F1 spoke of the perfectionist attitude of the mind, which seeks completeness and the fulfillment of expectations. She related this attitude to the reader's expectation for a happy ending, which corresponded in the text to the chance given to the dead man and woman to live again in the way they wanted.

The fact that she likes writing about what impresses her resulted in an interpretation related to words. She thought that the attraction between the man and the woman, which was depicted in interaction with the environment, was reflected in words. This point does not exist in the other protocols; it is totally unique. The references to words as well as to the idea of attraction are reflective of implicit background knowledge since she mentioned them unconsciously while she was narrating the story of the imaginary man and woman. It became apparent later that her involvement with writing was a factor in her consideration of words as reflecting agents. Similarly, the idea of attraction as a preoccupation of her mind was revealed rather than explicitly told in her initial interview and think-aloud protocol. In the former, she expressed her interest in stories about relationships

between men and women, and told about her experiences of love. In the latter, she stated that falling in love is strongly probable when you are together with person of the opposite sex in a place away from the eyes of other people, and indirectly speaking, she expressed this phenomenon by a reference to nature interacting with human beings. Thus, nature was introduced as a source of experiential learning that helped build schemata that F1 used to interpret the story.

Apart from her artistic and love concerns, F1 also reflected psychological effects in her protocol. One of them was the monotony that pervaded the lives of the two sisters. She expressed that she found that scene of sitting by the window familiar because she herself did the same together with a close friend of hers and imagined things like the two sisters, as previously mentioned. Here this similar experience of hers misled her to think that it was both Anna and Juliet who made up the story, while it was only Anna who actually constructed it .

Another feeling that occurred to her in an implicit way was fear, which was elicited by the parts that depicted Anna's visions about the dead man and woman. This is in no way coincidence when one thinks that Ray Bradbury is a writer strongly influenced by the horror stories of Edgar Allan Poe, and is inclined to appeal to

the reader's sense of fear, activating the relevant schemata to produce this psychological effect. F2 was rather tentative when she spoke of the feeling of fear and unable to explain very well because it was implicit. A similar experience occurred in the idea of death; F1 expressed that the word death produces a cold feeling in her and makes her shiver. Death being one of the universal truths of life, this psychological effect is, in fact, typical for many people.

Another interesting outcome in F1's protocol was that she referred to stopping and thinking to predict what might happen between the man and woman in the cistern. Stopping and thinking, in fact, corresponded to her think-aloud activity which she was currently engaged in, and, in this respect, bore the traces of experiential knowledge. Reference to think-aloud was also observed in M2.

The Case of a Religious Reader

The most striking feature of M2 was his religious background, which explains why he carried his interpretation to a spiritual context. He considered such religious topics as life after death, heavenly love, becoming One with God, Absolute Truth, and Nirvana⁸. He was the one who made use of background knowledge the most,

⁸ Nirvana is a term related to Hindu and Buddhist religions, which means the ultimate state of spiritual enlightenment, a state of absolute happiness and peace.

and he was very successful in expanding the issues of the text referring to his background knowledge, and thereby seeing it in a wider context. Figure 4 lists the instances in which his background knowledge was activated:

Referents in the Text	Association	BGD KN
talk between Anna and Juliet	explanation, relaxation	opportunity for conversation (Exp/a)
colourless atmosphere in the room	frustration and relaxation	purgation at the resolution (Edu)
ill and handsome man	beauty	the concept of innocence (IndAsso/b)
Anna's nature	rain, soft talk, love, idleness, dreaming, isolation	romanticism (ShGen/a)
cistern	wickedness, filth, bad fate, things to be forgotten, essential place	dirty and low place (brothel?) (ShGen/a)
rain Anna is affected by/water in which the man and woman meet	cleansing, movement, life	rain/water (Nat)
he	family	Father (IndAsso/b)
cistern	prison, limitation	endeavours both to hold on to and to escape from a place (Exp/a)
iron rungs	being limited or hindered	the concept of prison (IndAsso/b)
the woman who has just died	new life, new experience, peace after suffering	the concept of death (Edu)
drowning	overwhelming	hardships of life (Exp/a)
seasons, darkness and lightness	motion, change, perpetuation of life, order in nature	the concept of cycle (Nat)
drawing square in the air	limitedness, imprisonment, sharpness	sensitivity to geometrical shapes (Exp/b)
the cistern waiting	problem-solving	taking action (IndAsso/b)

Referents in the Text	Association	BGD KN
noise elements of the thunder and the truck	lack of peace	the concept of bad luck (ShGen/a)
twines, snakes, coil	flow, shaping, movement	the concept of the direction of life (IndAsso/a)
the snakes in the water (=snakes)	evil, pessimism	snake (ShGen/a)
death, flowers, silence	happiness, serenity	the concept of peace
Juliet sewing	perpetuation of life, Juliet's patience	the concepts of continuity and hardship (IndAsso/a)
Anna telling	thinking aloud	tracking the thoughts (Exp/a)
water and woman	biological continuation, productivity	sexuality (Nat)
the man and the woman circling in the water	softness, continuity, revolving, world, width, unlimitedness	sensitivity to geometrical shapes (Exp/b)
pale spring love	cycle, motion, action	light (Nat)
reaching the sea and the ocean	absolute happiness/truth	Nirvana/unity with God (Edu)
tobacco shops, liquor stores, groceries, theatres	contrast	masculinity and femininity (Exp/a)
Anna's dream	explanation, solution	dream interpretation (ShGen/a)

Note. BGD KN = Background Knowledge.

Figure 4. M2 and the Activation of Background Knowledge

Having read a considerable number of books on the religions of the world, M2 interpreted the dead man and woman, who reached the sea and then the ocean through drains street by street, as passing through the stages on the way to unite with God and to reach the absolute truth, or Nirvana.

Similarly, the ideas of death, flowers and silence made him consider the concept of peace, which again has a religious nuance in meaning. His educational background, that was predominantly shaped by the precepts of Islam, made him interpret death as a new phase of life that leads to Unity with Absolute Truth. The image of snakes again activated M2's religious background knowledge and reminded him the religious myth of Adam and Eve, in which Satan, to do evil to humankind, assumed the appearance of a snake, which is associated with a woman. Thus, snakes mean evil, deceit (seduction) and pessimism to him, other than twists, which is another sense of the word 'snake'.

As much as he considered death, he stopped to think about the topics related to life, as well. The turn of the seasons, and the replacement of light by dark and of dark by light, which had a considerable place in the story, made M2 activate the nature-originated knowledge of the cycles of life, which imply motion and change, that is, the perpetuation of life.

The word 'drowning' reminded him of a possibly overwhelming situation, of the hardships of life, an association due to the experiences of his own life, which could be summed up in the word 'struggle'. Since he seemed to attend to the words in the text rather than using the resources in his mind, the reference to

hardships points to implicit background knowledge, verified by his brief life story provided in his initial interview. He told how his father had misguided him in his education by sending him to a technical high school when he was planning to study literature. He expressed his feelings about being dependent on his father in those times and his desire to become independent. Yet he still loved his father and accepted that he was still important to him. These issues in his life were reflected in his interpretation in the ideas of imprisonment, limitation, endeavours for holding on to a safe place, and at the same time, for escaping from a place, which all correspond to the cistern with its iron rungs in the text. It seemed as if the cistern stood for his home as one dimension of his interpretation, which showed multiplicity in meaning, resulting from the hypothetical situations he proposed. For example, at the point where he associated the cistern with sewers, it occurred to him that the cistern, being a place where dirty water is collected, may stand for a brothel, with its implications of bad fate, and at the same time, an essential place.

The importance of the concept of family to him, particularly the influence of his father, made itself evident in his attempt to find the anaphoric referent for 'he', which was obscure for the most part of the story.

The application of background knowledge here again occurred in an implicit way since his actual concern was recovering the referent of 'he'. He thought it was the father of Anna, whom he supposed was a step or adopted child, misinterpreting the metaphorical and ironic language of Juliet with regard to Anna's birth and kinship to herself, her being found under a tree and brought home.

There were other concepts that appeared to be from the implicit parts of his mind, which hinted at some characteristics about his personality. One of them was the concept of innocence which he associated with the beautiful appearance of an ill man. M1 also took the "ill and handsome man" into consideration by indicating this man's loneliness and his life closed to the outside world. But he could not understand how a person could be at once ill and handsome. By contrast, the female subjects did not concentrate on this point. Only F1 referred to him to explain her habit of reading one's eyes; thus, her focus was on herself rather than on the man, that is, on the effect upon herself caused by her boyfriend.

Another concept that reflected M2's personality and was referred to implicitly was his belief in taking action to solve matters rather than waiting. This information was activated on his encounter with the simile of the cistern "like a dry, hollow camel bone in a desert,

waiting". Intuiting that Juliet has a love problem with Frank, he thought that Anna was criticizing her sister for not taking action to resolve matters but instead standing around without doing anything. Here M2 misinterpreted the text by a failure in bottom-up processing; the verb *stand* in the sentence "The only sound you can hear standing down there..." was related to being in the cistern, but M2 interpreted it as being passive and emphasized the urgency of taking action to solve problems in order not to lose certain things, an interpretation which reflects a preoccupation in his mind that compensated for his error in decoding the text. There were other such traces of his mind that showed through in his protocol. For instance, "twines and snakes" in the cistern water made him think of the flow of one's life, that is, the direction it takes. The brief story of his life that he told in the initial interview also gave some clues about his concern and endeavour to take control of his life from his father, illustrating the influence of background knowledge on the interpretation process.

The richness of M2's protocol reflected his personal interests together with the stereotypical concerns of people at large. His mention of dream interpretation, which is generally referred to as finding a solution to personal problems or explaining the matters of daily life

by people, was the product of such shared knowledge and his interest in dream interpretations, about which he has read a number of books. The fact that the idea was irrelevant to the text since Anna's dream was not the kind of dream that occurs during sleep also strengthens the point that this meaning was derived solely from his background knowledge, an indication of an imbalance in interactive reading.

Another interpretation based upon a shared generalization was the concept of bad luck, which he found related to Anna's life, pervaded by the disturbance of noise caused by such factors as thunder and truck.

Another concept from M2's protocol that belongs to the collective mind of people was romanticism, the commonly defined features of which he recognized in Anna's interest in rain, her soft talk and dream about love, her idleness (as opposed to Juliet working), and her isolation by the window from the things that relate to real life. His comment that when he was reading the part where Anna was watching the rain, he remembered the song 'Singing in the Rain', which is commonly known to be a romantic song, shows that people have shared generalizations, imposed on them by the larger society.

The shared generalizations that M2 has in mind also reflected itself in his hypothesis that the cistern, being

"a dirty and low place", might stand for a brothel, which he associated with one's bad fate, a common belief among people. He also remarked that it was an essential place, consistent with the view of many other people.

M2's protocol also contained statements that have their source in one's experience of life. The talk between Anna and Juliet, which he thought was, about Anna's mysterious origin, made him think that it was an opportunity given to Anna for explanation and relaxation. Here, the therapeutic effect of conversation, which we have knowledge of by experience, was put into use to explain the situation. That he himself is a talkative person and therefore personally knows the uses of conversation also supports the contribution of background knowledge.

In M2's protocol, the effect of what is experienced on understanding was sometimes identified as his sensitivity to geometrical shapes as a habit of mind, which enabled him to present some interesting associations such as the squareness of the cistern, or of the room, with its sharp corners implying limitedness and imprisonment, and the circling of the man and the woman in the water implying continuity, unlimitedness and softness. The former shape made him think that Anna put limits even on her dreams. The circular movement also reminded him of

the revolving of the world and its width, but he did not match this information with the text.

His sensitivity also showed itself in his realization of masculine and feminine aspects in the text. For instance, he regarded water as a phallic symbol, and he thought that tobacco shops and liquor stores were places usually visited by men and groceries by women. He showed inconsistency about theatres; he first thought art was most often an occupation for men, but in the post-processing interview he said that it was women's work.

Another interesting outcome as to experiential knowledge was his realization that Anna was thinking aloud while she was telling her story, as he was doing just then. This discovery of his suggests that even present experiences, as well as past ones, may affect the reader's construction of meaning.

Nature also appeared to be a source of knowledge that offered rich interpretations in M2's protocol. The meanings he attributed to rain as romanticism, as growth and wealth, as regeneration, as cleansing, and as life-giving showed that a person's schema for a particular topic can be multi-directional rather than uni-directional. It is not only that different readers may have different schemas for the same topic but also that one reader may have more than one schema for a particular

topic, from which the most appropriate one for the text is chosen. For example, M2 searched his schemata related to rain and chose the ones that he could match with the text, which were romanticism in relation to Anna's character, and cleansing in relation to the cistern, and life-giving in relation to the man and the woman. He expressed that growth and wealth were irrelevant to the text, and he was unsure about the relation of regeneration to the text.

Sexuality was another example of nature-originated knowledge that M2 activated by relating the link between the water and the woman to the biological continuation of society. Similarly, his association of light with cycle, motion and action, was the product of his observation of the phenomenal world.

The Case of a Sociological Reader

F2 was a reader who followed the text more closely than the others; she tried to justify everything by giving reasons and examples from the text. Still, she used her background knowledge that led her to take a sociological perspective (see Figure 5):

Referents in the Text	Association	BGD KN
embroidery, sitting and talking	more restriction exercised upon women	characteristics of the eighteenth century (Edu)
city under city	channelling thoughts	the concept of creativity related to introvertedness (ShGen/a)
the game of hide-and-peek	child's fantasy world	fantasy related to childishness (ShGen/a)
the man and woman making love in the cistern	freedom	phenomenon of free love (Exp/a)
the dead man and woman in the cistern	possibility	life after death (ShGen/a)
the woman beautifully dead, the resurrection of the woman	women and beauty	preoccupation of the mind (Exp/a)
rain, water, snake	governing, dependency	nature's power (Nat)
names of places: Genesee Avenue, Crenshaw, Edmond Place, Washington, etc.	restriction	travel companion for women (ShGen/b)
limited lives of Anna and Frank by their families	Anna, Frank, travel, making love	the concept of repression (Exp/a)
fantasy	happy ending	finding the love lost, breaking free (W)

Note. BGD KN = Background Knowledge.

Figure 5. F2 and the Activation of Background Knowledge

Having in mind the influence of a book called *Daisy Miller* by Henry James, which depicted the society of the eighteenth century, F2 thought that the time of the story was that age since the two sisters sitting in a room and talking, and one of them having embroidery in her hand, reminded her of the life style of the women in those times.

Noting the restricted life women are bound by, she made use of further shared generalizations. One such generalization had a normative character: the names of different places in one paragraph and the mention of travel made F2 activate a social norm that called forth the necessity for a woman to be accompanied when she travelled to a place. She thought that Anna wanted to travel but her sister inhibited her, and Frank, her lover was inhibited by his mother in the same way, and concluded that Anna wanted to travel freely with her lover, without being restricted by society's norms.

The possibility of wishes coming true in life after death is a belief shared by many people. The free love between the dead man and woman who came back to life in the cistern made F2 think that a wish impossible to realize in life because of social norms has been envisaged as possible in life after death. Thus she interpreted the text by way of stereotyped knowledge.

Other shared generalizations that F2 based her interpretation on and were stereotypical in nature were about creativity. She linked Anna's skill to create fantasies with childishness and introvertedness, drawing on the widely held generalizations that children have a fantasy world of their own, and that introverts are bound

to channel their thoughts in some way, usually in an artistic way.

F2 also referred to knowledge acquired through experience when she mentioned the repression of women, tendency toward free love, and preoccupations of the mind. Although she herself has not been repressed, nor has she been an advocate of free love, she made use of these ideas as an outcome of her knowledge of life issues. Moreover, it was interesting to find her aware of the concept of preoccupation, and able to look into Anna's mind and to see the importance of beauty for her there. This might be assumed as a sign of implicit background knowledge related to a preoccupation in her own mind, which helped establish rapport with Anna.

Like F1, F2 also identified nature as a power governing humans, yet not as her own thought but as Anna's. However, her remark in the post-processing interview as to the dead man and the woman's dependency on water for being alive hints at nature-originated knowledge that we learn inferentially through observing nature.

F2's interpretations discussed above were all examples of explicit background knowledge. She knowingly dealt with the issues she tried to justify, rather than exposing clues from her background knowledge unintentionally. But at one point in her protocol, there

occurred a reflection of implicit background knowledge related to her wish as a reader, which underlied her prediction that Anna would break free from social restrictions and find her lost love. Thus, she gave the story a happy ending, which may be assumed as the collective feeling of the audience, mentioned by F1 and M2 as well, though at different points. F1 regarded it as the perfectionist attitude of the mind that helps excellence in things and consequently gives satisfaction. The second chance to live, given to the dead woman and man, was for her, a 'happy event' that fulfilled the reader's wish. M2 expressed that flowers give happiness and peace to someone and interpreted the reference to flowers as an indication of a happy ending within the story. The fact that most of the subjects referred to the idea of a happy ending confirms that it is a shared wish as a product of schemata.

Conclusion

As this analysis shows, reading experience involves the application of background knowledge drawn from a variety of sources and made use of in diverse ways:

- employing generalizations shared by the larger society
- forming figurative meanings

- reflecting the concepts personally important to the reader
- relating to real life experiences
- being guided by one's tendencies
- showing intertextual influences
- exposing the psychological effects elicited in the mind
- bringing expectations and wishes into play

In addition to the processes listed above it also appears that background knowledge is used in explicit and implicit ways. In the former, readers make direct, intentional references to background knowledge, while in the latter they give clues about their background knowledge indirectly and unintentionally. For example, F1 explicitly and intentionally, stated that she had the habit of observing people. But M2's consideration of a father (despite the fact that there was no mention of a father in the story) while he was trying to recover the anaphoric referent for 'he' in the text, is indicative of some implicit background knowledge.

The interviews with the subjects revealed that they were unaware of their background knowledge working during the process of reading. When they were asked what strategies they generally used while reading, M1 listed getting the main idea, rereading, reading slowly, choosing

texts that address his interests; F1 replied that she tried to get the main ideas and attended to details as well, usually guessing from the context and not referring to a dictionary; M2 explained that he attended to the text carefully with its several aspects such as crucial words, syntax, text-structure, and read on as long as he understood, but reread where he could not understand, and added that he used a dictionary and considered the polysemy of words. He also mentioned the strategy of making linkages, but did not explicitly state that he referred to background knowledge. F2 stated that she paid attention to the beginning of paragraphs, read fast, underlined the key words, and then read for a second time in which she read more carefully in order to understand better. She noted that she did not use a dictionary much, but tried to guess from the context. However, she did not make any point as to the influence of background knowledge; she expressed that she makes use of textual clues. The subjects' tendency to refer to textual information in the post-processing interview to explain how they arrived at the meanings they made also indicates that they used their background knowledge unconsciously.

Although they shared certain features, the overall picture of the case analysis of the four readers shows that each reader shaped the meaning of the text by the

uniqueness of his/her personality. This result is not surprising if one considers that personality is not separate from the mind, but rather determined by it.

Worldbook Dictionary gives aspects of personality as character, behaviour, temperament, emotion, and mental traits. Character is the combination of qualities that distinguishes one person from another. Behaviour is the observable dimension of one's character. Temperament is characterized by activity level, sociability and emotionality, all of which constitute one's genetically based disposition or makeup, that is, one's natural tendency to behave in a particular way such as love of physical adventure or love of privacy. The remaining two components, namely mental traits and emotions, form the essence of psyche (i.e., the mind) in that they determine the other three aspects of personality; in other words they are the main elements of personality. Mental traits refer to stable inner qualities that make up one's personality, and emotions, like mental traits, are part of memory content, and they convey information about how a person feels in certain situations. These features of personality, the center of which is the mind, come into play in one way or another in the reading process as a cognitive activity, which reflects a person's individuality, speciality, and peculiarity.

A quotation from Carver and Scheier (1988) will be useful to give more insight into the matter:

In a very fundamental way the world that surrounds us is the same for everyone ... The physical reality is the same for all, but what is *experienced* varies widely from person to person. How is it that people experience such diverse things when they are exposed to the same physical reality? Where do these differences in interpretation come from? Some personality psychologists answer these questions by saying that physical reality ... is merely raw material... each person *samples* this raw material and constructs his or her own personal vision of how reality is organized and what it consists of... Indeed, this organization of mental representations, through which you view reality, becomes the essence of your personality (p. 322).

This cognitivist approach to personality, which emphasizes the uniqueness of an individual's worldview as an outcome of his/her own construction of reality explains and supports individual differences in text-interpretation as well, bearing at the same time an analogy between the world and the text; that is to say, in this research study, too, the text was the same for the four readers, but their interpretations varied in accordance with how

they think and feel, in other words, what sort of person they were. More specifically, the four subjects in this study reflected their personality in reading in the following ways:

M1 had an adventurous character and wanted to find unexpected occurrences to fascinate him. Even though there were unexpected occurrences in the story, they did not appeal to him, and consequently he found the story ordinary and dull. In the face of some unusual incidents such as "a dead city under a city", he stated that it may be possible, which was indicative of his flexibility for incredibility even though he followed the concrete aspects of the text and tried to relate them to one another. Overall, he seemed to be a pessimistic reader. F1 appeared to be an optimistic reader; she expected beautiful things to happen in the story and the statements in her interpretation were positive in sharp contrast to M1's negative attitude. Another difference between them was that F1 had a tendency for abstract-thinking while M1 was more oriented toward concrete-thinking.

Unlike F1, who reflected the content of her own individual world rather than having wider discussions based on general world knowledge, F2 and M2 rendered more educated interpretations based on general world knowledge. The former took a sociological perspective and evaluated

the text in terms of social factors that determined the people's lives in the story. M2's perspective was religious as a result of his upbringing and education; this made him carry his interpretation to such a higher context that he seemed to be led away from the text. He made use of background knowledge in such a multiplicity of ways that a schema appeared to be like a polysemic word having different senses. Like M1, M2 also approached the text pessimistically by sensing a hopelessness in Juliet's situation and blaming her for not taking action to get Frank.

CHAPTER 5 CONCLUSION

Summary of the Study

This study intended to show the different ways in which different readers interpret a literary text as well as the similarities between them as a result of their background knowledge. To accomplish this study, two freshmen and two graduates from English Literature Departments were selected as participant readers for the task of reading and interpreting a short story. They were first interviewed to have introductory information about their background knowledge such as the books they have previously read, what impressed them most in those books, the first thing they remember about their childhood and other incidents that have affected them. Before they were given the reading task, they were informed about the think-aloud procedure in which they would be engaged during their reading experience. During this procedure the readers verbalized their thoughts that occurred to them while reading. After the think-aloud protocols, the subjects were asked how they arrived at the meanings they constructed in a post-processing interview. For the freshmen this second interview took place a couple of days after the think-aloud and transcribing procedures, and for the graduates it took place half an hour after the think-alouds, getting the ideas of the protocols by way of

listening to the tape. In the data analysis, the points that the subjects referred to were drawn from the text and the individual way each subject dealt with those points were compared and contrasted to display how the text had been activated by the four readers. Conversely, their background knowledge as activated by the text was examined as separate cases of the four readers. At this stage of the analysis, a coding scheme developed by the researcher was made use of in order to clarify the nature of background knowledge, the indefiniteness of which has already been pointed out in the procedures section of Chapter 3. The categories in the scheme reflected the sources of background knowledge such as education, experience, shared generalizations, and so forth, which were examined under two major headings as intellectual responses and affective responses.

Discussion of Findings and Conclusions

The study has shown that readers make use of their background knowledge in the interpretation process. Since it is an automatic function of the brain, its occurrence in one way or another is inevitable. Even though there may appear readers who claim that they do not use background knowledge, this is just a problem of lack of awareness.

The mental process of referring to background knowledge is a complicated phenomenon rather than a simple one because it has many dimensions. First of all, the readers did not merely read the text and explicitly tell an incident about their lives or make an elaboration that related to the point they read in the text. There was also implicit background knowledge that influenced their interpretations in the interactive process of reading, particularly at points where the readers seemed to be attending to the text or in their attempt to explain some other issues, that is to say, the activation of implicit background knowledge occurred indirectly and unintentionally.

Background knowledge and text as resources for creating meaning appeared to be alike in that both have explicit and implicit aspects, which influence interpretation. The implicit (i.e., obscure) parts of the text caused subjects to come up with different interpretations, while they told more or less the same things regarding the explicit (i.e., obvious) parts. For example, all the subjects identified the gloomy life of the two sisters and the love affair between the man and the woman in the story. But such micro points of the text such as the square shape of the cistern, the iron rungs of its lid, circles in the water was attended to by only one

subject (M2). In the same way, M1's mention of the ordinariness of the girls sewing at home was an explicit activation of a shared generalization. But his attendance to the loneliness of the man is not simply making use of textual information; it carries the traces of some underlying background knowledge as a psychological effect, although it was not an explicit attempt to draw on background knowledge. That is, the feeling of loneliness that comes over him among new people - as he revealed in the initial interview - and his tendency and attempt to identify himself with the man in the story made him pay attention to the loneliness of this man. Thus, explicit background knowledge corresponds to direct comments readers make by relating the textual information to their own lives or sometimes by expanding issues in the text, while implicit background knowledge consists of unintentional references to background knowledge that occur while attending to specific points in the text.

The examination of background knowledge showed that schemata are multidirectional rather than uni-directional. That is, not only different readers interpret a text differently but also one reader can produce multiple interpretations of a text in the 'either ... or ... or...' way of diverse thinking. This kind of thinking was particularly obvious in the graduates. For example, M2's

schemata for rain included the associations of wealth, production, the phallic symbol, life-giving, regeneration, cleansing, gloominess, and romanticism; among these he discarded the idea of wealth, considering it irrelevant to the text, but he made use of the remaining associations to interpret the text.

As stated earlier, background knowledge has the function of expanding issues in the text. The broader the background knowledge used, the more diverse and enlarged the interpretation is. Nevertheless, when there was no balance between the use of background knowledge and of text in an interactive way, irrelevant interpretation occurs. M2's case is an example of this; he made much use of background knowledge without attending to the text carefully, such that he was led away from the text. To put it another way, the guidance of background knowledge can be misleading when the guidance of text is insufficient.

Another interesting finding in this study is that readers like what is familiar to them, or what is close to their own situation, which may be called an Affinity Principle. Once the reader establishes a similarity between himself/herself and a particular point in the text, s/he foregrounds that point by adopting a special perspective, which contributes to the individual aspect of

reading. This Affinity Principle, which involves the reader's identification of himself/herself with a person, explains well why readers tend to focus on the characters of their own gender. However, readers also want to find unexpected things for the flow of reading. But this desire for the unknown and the unfamiliar, and the escapist intention in reading does not overshadow the principle since the bridge between reality and dream never disappears. In addition, people's interest in finding common points as well as differences is part of their nature, and it will never cease.

Additionally, a striking outcome emerged in relation to context. The graduates, who had had at least three more years of education than the freshmen, established a wider context for the story while the freshmen dealt with the issues narrowly, namely through the individual lives of the people in the story. In this respect, context revealed itself to be an element of background knowledge as well as of text, which again reflects the direct correspondence between background knowledge and text, mentioned earlier in the discussion of the implicit and explicit aspects of both. Even though readers tend to deny that they use background knowledge, they employ it unconsciously in dealing with contextual aspects, for example, when they are engaged in recognition,

identification, guessing, prediction, and inference processes. But at this point it should be noted that some readers have insufficient information about context; they restrict it to the identification of unknown words, ignoring its employment on the sentence, intersentence and whole text level.

Apart from background knowledge, another phenomena occurred during the reading process, which may be termed personalization. Some subjects identified themselves with a person or envisioned themselves in a situation in the story, and expressed what they themselves would do if s/he were that person or in that situation. The subjects not only brought their background knowledge but their very person to the task of reading. Their self showed up through their protocols in the statements of their thoughts. Personality appeared to be no other thing than the mind of the people with their mental and emotional attitudes.

Limitations of the Study

There have been some limitations in the accomplishment of this study. One of them stemmed from the focus of the study: background knowledge. As it is an indefinite concept, it was hard to deal with because it was impossible to have thorough information about it from each reader.

Being a study of cognitive processes, it was hard to ensure that the subjects told everything in their mind. The additional information they gave in the post-processing interview revealed that they had skipped some of the thoughts that had occurred to them during the protocol. Moreover, there was no possibility to control the way they expressed themselves; as a consequence, it was hard to deal with the ambiguity of some of their statements, which could not always be clarified during the interview.

Another problem arose in choosing the subjects. People did not typically want to participate in this task since they were busy and did not have time. Inevitably, those who were willing to participate were selected as subjects. Still, some criteria were sought in the choice of subjects. To see the difference in performance between educated and less educated readers, the subjects selected were of two different levels, freshman students and graduates. Although language competence is a factor influencing understanding, it was impossible to determine the language proficiency levels of the subjects in this study and to create exact equality for each pair. Again the problem of consent for participation made it impossible for the researcher to have subjects of equal language levels, even if this were possible. For purposes

of this study , the researcher assumed there was homogeneity in language proficiency parallel with level of education; that is, it was assumed the graduates were of a higher language proficiency level than the freshmen as they had had three more years of university-level English-medium education.

Additionally, the theme of a love affair between a man and a woman necessitated the subjects to be chosen from opposite sexes to see the issue from both men's and women's eyes. But finding male subjects was more difficult in the literature department since most students were females, and the few male ones that were available were not especially good students. Finally, because a literary text was used as the target text, all subjects had to be from literature departments. All these factors made it more difficult to find appropriate subjects for this study.

Implications for Further Research

The studies on background knowledge bear contradictions as to whether advanced level or beginning level L2 readers make more use of background knowledge while reading. Since there was not much difference between the relative language levels of the two pairs in this study, this linguistic problem as to background knowledge could not be examined. With subjects

representing distinct language proficiency levels, this question could be investigated.

In this study, some readers regarded themselves as observers of the text. This role of the reader may be compared to the participant role of the reader as proposed by the view of reading based on background knowledge. Galda (1990) states that spectator response is evaluative. In my study, the two readers who claimed themselves to be observers were not evaluative. In other words, the fact that they were observers did not mean that they looked at the text with a critical eye. One subject could not understand the text and did not like the story; as a result he felt himself outside the text as an observer. The other approached the people in the study as an observer, but she stepped into an envisionment about them rather than evaluate them. She was absorbed in the narration of the story, that is, she tried to understand the sequence of events. A study could focus on these two conflicting roles readers may take so that a better understanding of the relationship between readers as participants and readers as observers could be arrived at.

This study examined how reading occurs with the reader's first encounter with a text without informing the subjects about background knowledge. A developmental study may examine how readers perform when they are taught

as to the ways in which background knowledge affects reading.

Pedagogical Implications

Rosenblatt (1978) points to the fact that the reader has been invisible in the long history of the theory of literature, which illuminated the book and the author only, and stresses the importance of the creative role of the reader as a constructor of meaning in his/her own peculiar way. This already acknowledged status of the reader by recent trends has been shown to be true by the present study. Each subject displayed his/her own special way of interpretation into which they amalgamated their personal qualities and experiences, which they were partly unaware of. These readers were observed to regard the interpretation process as a task outside themselves that they have to accomplish, which hints at the necessity of making readers aware of their own resources hidden in themselves and of encouraging them to rely more on them, which can be possible in reader-centered reading classes.

Now that the reader is recognized as having a part in evolving the meaning of a text, it follows that the reader should have his/her rightful place in reading classes. One way of attaining this goal is having the biographies of readers, just as those of the writers are referred to, for a better understanding of a literary text. Teachers

should be engaged in learning about the lives of their students to give them feedback as to how the story of their lives intersects with the story in print. Students may even write diaries and compare the content of them with their interpretations of text. In these ways, they will become aware of the contribution of their background knowledge to their understanding of a text.

This study has shown that the readers were not aware of their background knowledge working in the process of interpretation. Rather, they tended to think that their thoughts were elicited by the text only. When they were asked what made them think as they did, they usually tried to show evidence from the text for what they said. In classroom practices, students should be made aware of how their background knowledge is a factor influencing their understanding of text; their awareness may be raised by showing in what ways background knowledge functions during the process of reading.

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Appendix A

A Story by Ray Bradbury

THE CISTERN

It was an afternoon of rain, and lamps lighted against the grey. For a long while the two sisters had been in the dining-room. One of them, Juliet, embroidered tablecloths; the younger, Anna, sat quietly on the window seat, staring out at the dark street and the dark sky.

Ann kept her brow pressed against the pane, but her lips moved and after reflecting a long moment, she said, 'I never thought of that before.'

'Of what?' asked Juliet.

'It just came to me. There's actually a city under a city. A dead city, right here, right under our feet.'

Juliet poked her needle in and out the white cloth. 'Come away from the window. That rain's done something to you.'

'No, really. Didn't you ever think of the cisterns before? They're all through the town, there's one for every street, and you can walk in them without bumping your head, and they go everywhere and finally go down to the sea,' said Anna, fascinated with the rain on the asphalt pavement out there and the rain falling from the sky and vanishing down the gratings at each corner of the distant intersection. 'Wouldn't you like to live in a cistern?'

'I would not!'

'But wouldn't it be fun - I mean, very secret? To live in the cistern and peek up at people through the slots and see them and them not see you? Like when you were a child and played hide-and-seek and nobody found you, and there you were in their midst all the time, all sheltered and hidden and warm and excited. I'd like that. That's what it must be like to live in the cistern.'

Juliet looked slowly up from her work. 'You *are* my sister, aren't you, Anna? You *were* born, weren't you? Sometimes, the way you talk, I think Mother found you under a tree one day and brought you home and planted you in a pot and grew

!

you to this size and there you are, and you'll never change.'

Anna didn't reply, so Juliet went back to her needle. There was no colour in the room; neither of the two sisters added any colour to it. Anna held her head to the window for five minutes. Then she looked way off into the distance and said, 'I guess you'd call it a dream. While I've been here, the last hour, I mean. Thinking. Yes, Juliet, it was a dream.'

Now it was Juliet's turn not to answer.

Anna whispered. 'All this water put me to sleep a while, I guess, and then I began to think about the rain and where it came from and where it went and how it went down those little slots in the kerb, and then I thought about deep under, and suddenly there *they* were. A man . . . and a woman. Down in that cistern, under the road.'

'What would they be doing there?' asked Juliet.

Anna said, 'Must they have a reason?'

'No, not if they're insane, no,' said Juliet. 'In that case no reasons are necessary. There they are in their cistern, and let them stay.'

'But they aren't just in the cistern,' said Anna, knowingly, her head to one side, her eyes moving under the half-down lids. 'No, they're in love, there, these two.'

'For heaven's sake,' said Juliet, 'did love make them crawl down there?'

'No, they've been there for years and years,' said Anna.

'You can't tell me they've been in that cistern for years, living together,' protested Juliet.

'Did I say they were alive?' asked Anna, surprised. 'Oh, but no. They're dead.'

The rain scrambled in wild, pushing pellets down the window. Drops came and joined with others and made streaks.

'Oh,' said Juliet.

'Yes,' said Anna, pleasantly. 'Dead. He's dead and she's dead.' This seemed to satisfy her; it was a nice discovery, and she was proud of it. 'He looked like a very lonely man who never travelled in all his life.'

'How do you know?'

'He looks like the kind of man who never travelled but wanted to. You know by his eyes.'

'You know what he looks like, then?'

'Yes. Very ill and very handsome. You know how it is with a man made handsome by illness? Illness brings out the bones in the face.'

'And he's dead?' asked the older sister.

'For five years.' Anna talked softly, with her eyelids rising and falling, as if she were about to tell a long story and knew it and wanted to work into it slowly, and then faster and then faster, until the very momentum of the story would carry her on, with her eyes wide and her lips parted. But now it was slowly, with only a slight fever to the telling. 'Five years ago this man was walking along a street and he knew he'd been walking the same street on many nights and he'd go on walking it, so he came to a manhole cover, one of those big iron waffles in the centre of the street, and he heard the river rushing under his feet, under the metal cover, rushing towards the sea.' Anna put out her right hand. 'And he bent slowly and lifted up the cistern lid and looked down at the rushing foam and the water, and he thought of someone he wanted to love and couldn't, and then he swung himself on to the iron rungs and walked down them until he was all gone. . . .'

'And what about her?' asked Juliet, busy. 'When'd she die?'

'I'm not sure. She's new. She's just dead, now. But she is dead. Beautifully, beautifully dead.' Anna admired the image she had in her mind. 'It takes death to make a woman really beautiful, and it takes death by drowning to make her most beautiful of all. Then all the stiffness is taken out of her, and her hair hangs up on the water like a drift of smoke.' She nodded her head, amusedly. 'All the schools and etiquettes and teachings in the world can't make a woman move with this dreamy ease, supple and ripply and fine.' Anna tried to show how fine, how ripply, how graceful, with her broad, coarse hand.

'He'd been waiting for her, for five years. But she hadn't known where he was till now. So there they are, and will be,

from now on. . . . In the rainy season they'll live. But in the dry seasons – that's sometimes months – they'll have long rest periods, they'll lie in little hidden niches, like those Japanese water flowers, all dry and compact and old and quiet.'

'Juliet got up and turned on yet another little lamp in the corner of the dining-room. 'I wish you wouldn't talk about it.'

Anna laughed. 'But let me tell you about how it starts, how they come back to life. I've got it all worked out.' She bent forward, held on to her knees, staring at the street and the rain and the cistern mouths. 'There they are, down under, dry and quiet, and up above the sky gets electrical and powdery.' She threw back her dull, greying hair with one hand. 'At first all the upper world is pellets. Then there's lightning and then thunder and the dry season is over, and the little pellets run along the gutters and get big and fall into the drains. They take gum wrappers and theatre tickets with them, and bus transfers!'

'Come away from that window, now.'

Anna made a square with her hands and imagined things. 'I know just what it's like under the pavement, in the big square cistern. It's huge. It's all empty from the weeks with nothing but sunshine. It echoes if you talk. The only sound you can hear standing down there is an auto passing above. Far up above. The whole cistern is like a dry, hollow camel bone in a desert, waiting.'

She lifted her hand, pointing, as if she herself were down in the cistern, waiting. 'Now, a little trickle. It comes down on the floor. It's like something was hurt and bleeding up in the outer world. There's some thunder! Or was it a truck going by?'

She spoke a little more rapidly now, but held her body relaxed against the window, breathing out, and in the next words: 'It seeps down. Then, into all the other hollows come other seepages. Little twines and snakes. Tobacco-stained water. Then it moves. It joins others. It makes snakes and then one big constrictor which rolls along on the flat, papered floor.'

From everywhere, from the north and south, from other streets, other streams come and they join and make one hissing and shining coil. And the water writhes into those two little dry niches I told you about. It rises slowly around those two, the man and the woman, lying there like Japanese flowers.'

She clasped her hands, slowly, working finger into finger, interlacing.

'The water soaks into them. First, it lifts the woman's hand. In a little more. Her hand's the only live part of her. Then her arm lifts and one foot. And her hair...' she touched her own hair as it hung about her shoulders '... unloosens and opens out like a flower in the water. Her shut eyelids are blue...'

The room got darker, Juliet sewed on, and Anna talked and told all she saw in her mind. She told how the water rose and took the woman with it, unfolding her out and loosening her and standing her full upright in the cistern. 'The water is interested in the woman, and she lets it have its way. After a long time of lying still, she's ready to live again, any life the water wants her to have.'

Somewhere else, the man stood up in the water also. And Anna told of that, and how the water carried him slowly, drifting, and her, drifting, until they met each other. 'The water opens their eyes. Now they can see but not see each other. They circle, not touching yet.' Anna made a little move of her head, eyes closed. 'They watch each other. They glow with some kind of phosphorus. They smile... 'They - touch hands.'

At last Juliet, stiffening, put down her sewing and stared at her sister, across the grey, rain-silent room.

'Anna!

'The tide - makes them touch. The tide comes and puts them together. It's a perfect kind of love, with no ego to it, only two bodies, moved by the water, which makes it clean and all right. It's not wicked, this way.'

'It's bad you're saying it!' cried her sister.

'No, it's all right,' insisted Anna, turning for an instant. 'They're not thinking, are they? They're just so deep down and quiet and not caring.'

She took her right hand and held it over her left hand very slowly and gently, quavering and interweaving them. The rainy window, with the pale spring light penetrating, put a movement of light and running water on her fingers, made them seem submerged, fathoms deep in grey water, running one about the other as she finished her little dream:

'Him, tall and quiet, his hands open.' She showed with a gesture how tall and how easy he was in the water. 'Her, small and quiet and relaxed.' She looked at her sister, leaving her hands just that way. 'They're dead, with no place to go, and no one to tell them. So there they are, with nothing applying to them and no worries, very secret and hidden under the earth in the cistern waters. They touch their hands and lips and when they come into a cross-street outlet of the cistern, the tide rushes them together. Then, later...' she disengaged her hands... 'maybe they travel together, hand in hand, bobbling and floating, down all the streets, doing little crazy upright dances when they're caught in sudden swirls.' She whirled her hands about, a drenching of rain spatted the window. 'And they go down to the sea, all across the town, past cross drain and cross drain, street and street. Genesee Avenue, Crenshaw, Edmond Place, Washington, Motor City, Ocean Side and then the ocean. They go anywhere the water wants them, all over the earth, and come back later to the cistern inlet and float back up under the town, under a dozen tobacco shops and four dozen liquor stores, and six dozen groceries and ten theatres, a rail junction, Highway 101, under the walking feet of thirty thousand people who don't even know or think of the cistern.'

Anna's voice drifted and dreamed and grew quiet again.

'And then -- the day passes and the thunder goes away up on the street. The rain stops. The rain season's over. The tunnels drip and stop. The tide goes down.' She seemed disappointed, sad it was over. 'The river runs out to the ocean. The man and woman feel the water leave them slowly to the floor. They settle.' She lowered her hands in little bobblings to her lap, watching them fixedly, longingly. 'Their feet lose the life the water has given them from outside. Now the water lays them

down, side by side, and drains away, and the tunnels are drying. And there they lie. Up above, in the world, the sun comes out. There they lie, in the darkness, sleeping, until the next time. Until the next rain.'

Her hands were ~~now~~ upon her lap, palms up and open. 'Nice man, nice woman,' she murmured. She bowed her head over them and shut her eyes tight.

Suddenly Anna sat up and glared at her sister. 'Do you know who the man is?' she shouted, bitterly.

Juliet did not reply; she had watched, stricken, for the past five minutes while this thing went on. Her mouth was twisted and pale. Anna almost screamed:

'The man is Frank, that's who he is! And I'm the woman!'

'Anna!'

'Yes, it's Frank, down there!'

'But Frank's been gone for years, and certainly not down there, Anna!'

Now, Anna was talking to nobody, and to everybody, to Juliet, to the window, the wall, the street. 'Poor Frank,' she cried. 'I know that's where he went. He couldn't stay anywhere in the world. His mother spoiled him for all the world! So he saw the cistern and saw how secret and fine it was. Oh, poor Frank. And poor Anna, poor me, with only a sister. Oh, Julie, why didn't I hold on to Frank when he was here? Why didn't I fight to win him from his mother?'

'Stop it, this minute, do you hear, this minute!'

Anna slumped down into the corner, by the window, one hand up on it, and wept silently. A few minutes later she heard her sister say, 'Are you finished?'

'What?'

'If you're done, come help me finish this, I'll be for ever at it.'

Anna raised her head and glided over to her sister. 'What do you want me to do?' she sighed.

'This and this,' said Juliet, showing her.

'All right,' said Anna, and took it and sat by the window looking at the rain, moving her hands with the needle and

thread, but watching how dark the street was now, and the room, and how hard it was to see the round metal top of the cistern now – there were just little midnight gleams and glitters out there in the black black late afternoon. Lightning crackled over the sky in a web.

Half an hour passed. Juliet drowsed in her chair across the room, removed her glasses, placed them down with her work and for a moment rested her head back and dozed. Perhaps thirty seconds later she heard the front door open violently, heard the wind come in, heard the footsteps run down the walk, turn, and hurry along the black street.

'What?' asked Juliet, sitting up, fumbling for her glasses. 'Who's there? Anna, did someone come in the door?' She stared at the empty window seat where Anna had been. 'Anna!' she cried. She sprang up and ran out into the hall.

The front door stood open, rain fell through it in a fine mist.

'She's only gone out for a moment,' said Juliet, standing there, trying to peer into the wet blackness. 'She'll be right back. Won't you be right back, Anna dear? Anna, answer me, you *will* be right back, won't you, sister?'

Outside, the cistern lid rose and slammed down.

The rain whispered on the street and fell upon the closed lid all the rest of the night.

Appendix B

The Core Questions for the Initial Interview

1. Which authors do you like? Why?
2. What are the books that you have previously read?
What impressed you about them?
3. What sort of stories do you like? Why?
4. What reading strategies do you use while reading?
5. What is the first thing that you remember about your childhood?
6. How do you describe yourself? What do other people tell about you?
7. What can you say if you make a statement beginning with "I wish...."

Appendix C

F1's Think-Aloud Protocol
(Turkish Version)

1 IT WAS AN AFTERNOON OF RAIN, AND LAMPS LIGHTED AGAINST THE GREY. FOR A LONG WHILE THE TWO SISTERS HAD BEEN IN THE DINING-ROOM. ONE OF THEM, JULIET, EMROIDERED TABLECLOTHS; THE YOUNGER, ANNA, SAT QUIETLY ON THE WINDOW SEAT, STARING OUT AT THE DARK STREET AND THE DARK SKY.(Şimdi ilk paragrafta hissettiğim birşeyler

var. Benim normal yaptığım şeyler Monotonluk Normal yaşantımızda geçen birtakım..... her zaman yaptığımız.....ev içinde yaptığımız şeyleri çağrıştırdı.)

2 SHE SAID "I NEVER THOUGHT OF THAT BEFORE."

(Havayı..... sahip olunan havayı, yani bir yerde sessizce otururken havayı değiştirmek amacıyla, yani bir hareketlilik katmak için..... birkaç kelime atılır ortaya....ve bir an hava değişir....akıcılık olur; öyle birşey hissettim.)

3TO LIVE IN A CISTERN AND PEEK UP AT PEOPLE THROUGH THE SLOTS AND SEE THEM AND THEM NOT SEE YOU (dışardan geçen insanları gözlemlerken onların seni farketmemesi, yani sadece kendini farketmesi dışardaki insanlar sonuçta kendileri belli bir amaç doğrultusunda yürüyorlar ve onları düşündüğünüzü farketmiyorlar.Böyle birşeyler hissettim.)

4 SOMETIMES THE WAY YOU TALK, I THINK MOTHER FOUND YOU UNDER A TREE ONE DAY AND BROUGHT YOU HOME AND PLANTED YOU AND GREW YOU TO THIS SIZE AND THERE YOU ARE, AND YOU'LL NEVER CHANGE.(Sanki geçmişte olan birtakım kendine ait davranışların zaman geçse bile hiç değişmeden kaldığı, yani birşeyler değişmiyor insanda.....birçok

davranış...yaklaşım...herşey değişiyor ama yine birkaç davranış kalıyor.) THEN SHE LOOKED WAY OFF INTO THE DISTANCE AND SAID, "I GUESS YOU'D CALL IT A DREAM. WHILE I'VE BEEN HERE, THE LAST HOUR, I MEAN. THINKING. YES, JULIET, IT WAS A DREAM." (Sanki birşeyleri rayına sokmak için ya da yeniden o sıcaklığı yakalamak için bir geriye dönüş yapıp sonra şu anki zamana dönüp arasındaki farkı görmek, bağlantı kurmaya çalışmak ama bağlantı kuramamak gibi....)

5 "...A MAN...AND A WOMAN. DOWN IN THAT CISTERN, UNDER THE ROAD." " WHAT WOULD THEY BE DOING THERE?" ASKED JULIET.(Yani kesin olan birşeyler var... iki insan....biraraya geldiği zaman...bunlar farklı iki cinsse....ve yanyana duruyorsa.....burda bir karışıklık oluyor; bu cümleyi tam toparlayamadım tam kafamdan geçenler dağınık olduğu için.....dışardan bir gözlemci olarak başka insanları görmek...yani insanları gözlemlemek....bir kadınla bir erkeği gözlemlemek ve gözlemlerken de umduğun şeyleri yapmasını beklemek, yani bir kadınla bir erkek birlikteler ve ne yapabilirler diye düşünmek bir an.....belki duygusal bir ilişki....belki konuşmaları, daha çok, yakınlaşmaları beklenir belki bu kadar bir ortam içerisinde....gözlemci olarak bir an onu hissedersiniz. Böyle birşey sezdim.)

6 "NO, THEY ARE IN LOVE, THERE, THESE TWO."..... IT WAS A NICE DISCOVERY.... (Güzel birşeyler görme isteği, yani dışarıda, monotonluğun içerisinde farklı birşeyler görme isteği....bir hareketlilik yakalama.....yani çekecek birşeyler olmalı.....birşeyleri gözlemlerken farklı birşeyler arıyor insanın gözleri; yani görmek istediğinin dışında daha farklı birşeyler arıyor dışarı bakarken ya da gözlemlerken. Bir arayış içerisinde oluyor insan..... Bazen böyle bir gözlemlemeyi ben de yapıyorum)

7 "HE LOOKS LIKE THE KIND OF MAN WHO NEVER TRAVELLED BUT WANTED TO. YOU KNOW BY HIS EYES." (Mesela şurda, böyle, bir insanın gözlerine baktığın zaman onun nasıl bir yapıda olduğunu anlıyorsun. Mesela benim tanıdığım bir insan...gözlerinin içi gülmesi ya da konuşmasa bile davranışlarıyla nasıl bir insan olduğunu ortaya çıkartıyor.Böyle tanıdığım bir insan var da, onu çağrıştırdı. Konuşmasak bile mesela, gözlerinin içinden anlıyorum bazen...yani öyle birşey. Böyle bir cümle var da burda bana onu çağrıştırdı. Bazen kelimeler kayıp oluyor.) ANNA TALKED SOFTLY, WITH HER EYELIDS RISING AND FALLING, AS IF SHE WERE ABOUT TO TELL A LONG STORY AND KNEW IT AND WANTED TO WORK INTO IT SLOWLY....."FIVE YEARS AGO THIS MAN WAS WALKING ALONG A STREET.....HE THOUGHT OF SOMEONE HE WANTED TO LOVE AND HE COULDN'T....(Gözlemlediğimiz kişiler ya da kafamızda kurduğumuz şeyler sonuçta....bir kişileri sonuçta hayal ediyoruz ya da onları gözlemliyoruz, birşeyler yapıyoruz, birşeyler kuruyoruz kafamızda ama o kişiler hic bir zaman bunu bilmiyorlar, yani hissetmiyorlar; sadece biz kafamızda kuruyoruz, birşeyler yaratıyoruz onlarla ilgili...ve bu böyle sürüp gidiyor.)

8 "WHEN'D SHE DIE?" "I'M NOT SURE. SHE'S NEW. SHE'S JUST DEAD, NOW. BUT SHE *IS* DEAD. BEAUTIFULLY, BEAUTIFULLY DEAD." (Burda bir ölüm kelimesi geçince bir ürperti, bir de bir soğukluk hissi doğuyor; ne kadar akıcılık da sağlasa, yani birşeyleri değiştirmek amacıyla monotonluğu ya da yaşamımızdaki birtakım şeyleri değiştirmek...birşeyleri gözlemlerken yaşamı sona erdirip bir ölümü düşünmek bir akıcılık sağlıyor ama yine de bilmiyorum; biraz kötü bir his. Bir insanı uzun süre beklemek ama onun nerde olduğunu bilmemek ... ölmüş kabul etmek...ölmüş kabul etmek istemez insan sonuçta...ama ya öyleyse diye de bazen

düşünür düşünebilir yani. Sonuçta aklımdan bile geçmez herhalde yani.)

9 ... IN THE RAINY SEASON THEY'LL LIVE. BUT IN THE DRY SEASONS - THAT'S SOMETIMES MONTHS - THEY'LL HAVE LONG REST PERIODS, THEY'LL LIE IN LITTLE HIDDEN NICHES, LIKE THOSE JAPANESE WATER FLOWERS, ALL DRY AND COMPACT AND OLD AND QUIET." (Burda kişilikleri, bir insanın mesela karakterini anlamak için dış görünüşü, fiziksel güzelliği ya da ruhsal güzelliği, karakter yapısını falan birşeylere benzetmek için böyle kediye benzetmek ya da bitkilere benzetmek, güzel bir çiçeğin kokusuna benzetmek, yani birşeylerin çağrışım yapması....onların sonsuzluğunu göstermek için.)

10 JULIET GOT UP AND TURNED ON YET ANOTHER LAMP IN THE CORNER OF THE DINING-ROOM. "I WISH YOU WOULDN'T TALK ABOUT IT." Sanki ortada büyük bir sır varmış gibi....söylenmemesi gereken bir şey varmış ve bunu bir an söylediğiniz zaman karşınızdaki kişinin bunu kabul etmemesi....yani hiç duyulması beklenmeyen birşey duyulması istenmeyen.....affedilmeyen.)

11 ANNA LAUGHED. "BUT LET ME TELL YOU ABOUT HOW IT STARTS, HOW THEY COME BACK TO LIFE..." (Sanki bir reincarnation varmış gibi....hahaha...yaşama dönmüşler, yeniden bir yaşama başlayacaklar gibi....bir başlangıç....yeniden bir başlangıç....belki daha önceden gerçekleştiremedikleri birşeyleri....yeniden kurma isteği....farklı bir ortamda. Bu cümle öyle birşey çağrıştırdı.)

12STARING AT THE STREET AND THE RAIN AND THE CISTERN MOUTHS. "THERE THEY ARE, DOWN UNDER, DRY AND QUIET, AND UP ABOVE THE SKY GETS ELECTRICAL AND POWDERY." SHE THREW BACK HER DULL, GREYING HAIR WITH ONE HAND. " AT FIRST ALL THE UPPER WORLD IS PELLETS. THEN THERE'S LIGHTNING AND THEN THUNDER AND THE DRY SEASON IS OVER, AND THE LITTLE PELLETS RUN ALONG THE GUTTERS AND GET BIG AND

FALL INTO THE DRAINS..." (Daha önceden hiç yapılmamış ama.....bir değişim.....geçmişte yapılamayan şeylerin belki bir şekilde bütün etkileşimleriyle ortaya çıkması.....yani bir hava değişimi...ve havanın değişiminde bir umut içimizdeki olumsuzluğu ya da hissettiğimiz olumsuzluktaki duyguları....dışardaki birtakım objelerle ya da havayla bağdaştırmamız bağlantı kurmaya çalışmamız....) IT'S LIKE SOMETHING BLEEDING UP IN THE OUTER WORLD. THERE'S SOME THUNDER! OR WAS IT A TRUCK GOING BY?" (bir insanla çevre arasındaki etkileşim...ikisi de birbirini çekiyor sonuçta.....etkileniyor..... kelimelere yansıyor yaklaşımları, herşeye yansıyor.)

13 THE ROOM GOT DARKER...."...AFTER A LONG TIME OF LYING STILL, SHE'S READY TO LIVE AGAIN, ANY LIFE THE WATER WANTS HER TO HAVE."(sanki burda bir....uhm, yine bir akıcılık sağlamak içinbir korku hissi.....daha önceden yaşamayıp da gerçek hayatta yeniden yaşama gelip.....yaşama gelmek için birşeylerin birşeylerin bir olayın bir kişiye bir ilham vermesiya da yeniden akıcılığa katması böyle olan bir insanı yeniden hayata geçirmek, yeniden bir şekilde ona hayat verip.... daha önceden yapmadığı şeyleri yapmasına şans vermek....ama bunu yaparken de..... böyle birşeylerin birşeylere hayat vermesi, canlı hale gelmesi....tam olması gibi...yani birşeylerin tam anlamıyla düzgün bir şekilde ortaya çıkması ve kusursuz bir şekilde ortaya çıkması sonuçta hepimizin beklentisi....ama hiç bir zaman öyle olmuyor ama hayal gücümüz yine birşeyleri mükemmel bir şekilde gösterebiliyor; sandığımızdan da daha yüce birşeyler ortaya çıkıyor....bu da işte yaratıcılık.)

14 SOMEWHERE ELSE, THE MAN STOOD UP IN THE WATER ALSO. AND ANNA TOLD OF THAT; AND HOW THE WATER CARRIED HIM SLOWLY, DRIFTING, AND HER, DRIFTING, UNTIL THEY MET EACH

OTHER. (İki farklı insanın birbirlerini farketmesi ve söyleyecek bir sözleri olmaması ...belki de ilk izlenimdış görünüş...belki de konuşma yeteneklerinin olmaması....yani gerçekten bu iki kızkardeşin çok büyük bir hayal güçleri var....yani başta öyle başlıyor...kullandıkları ya da yarattıkları, kafalarında yarattıkları olaylar....olaylar zinciri....iki kişi hakkında....tek bir kişi söylüyor gerçi....ikisi birlikte konuşuyorlar....bu iki kızkardeşinbir kadın ve bir erkek hakkında yarattıkları birtakım fantaziler mi? birtakım olaylar...yani olaylar bir şekilde onları özel kılıyor....bir şekilde iki insanı kafalarında şekillendirip, yönlendiriyorlar....bazen insanı korkuya düşürüyorlar....korkuya düşüyor olabilirler.... ve bu kadınla bir erkek burda bir çağrışım yapıyor: sanki öyle bir güce sahipler ki herşeyi yapabilirler gibi; ama tabii bu şansı verenler...yani bu iki kızkardeşin böyle bir güç vermesi....yani onları yönlendiriyorlar bir şekilde.)

15 " THEIR FEET LOSE THE LIFE THE WATER HAS GIVEN THEM FROM OUTSIDE...(onlara verilen....bu kadınla erkeğe verilen şans bir şekilde....bir şekilde doğaya yenik düşüyor gibi.)

16 "...NOW THE WATER LAYS THEM DOWN, SIDE BY SIDE, AND DRAINS AWAY, AND THE TUNNELS ARE DRYING..." (Sonuçta bunlar anladığım kadarıyla suda bir yaşam ortaya çıkarıyor....hareketleniyorlar....burda öyle bir güce sahipler kisuyla bir bağlantı kuruyorlar bu...su onları bir şekilde.....çok garip.)

17THERE THEY LIE. UP ABOVE, IN THE WORLD, THE SUN COMES OUT..." (havanın kapalı olması ve güneşin ortaya çıkması....ikisi de bu kadınla erkeğifarklı birşeyler yapıyorlar....ikisinin de farklı bir etkisi var....bu

kadınla erkeğin üzerinde...yağmur, su onlara yaşam veriyor...gibi.)

18 "THE MAN IS FRANK, THAT'S WHO HE IS! AND I'M THE WOMAN!" (bir anda, onları bir isimlendirme, yani birşeyleri adlandırma çabası içerisine giriyorlar: bunlar kim olabilir, ya da bunlar nasıl birileri olmalı? Tamam, bunlar bir kadın-bir erkek ama bunların normalde de bir isimlerinin olması gerektiği işinin içerisine düşüyorlar. İki kızkardeş düşünüyorlar hatta bu kişiliklerden bir tanesini de, kadın olanını da bir an bir tanesi üstleniveriyor; yani hemen kendisini o yarattıkları olayın ya da kafalarında oluşturdukları bu olayı bir an ordaki bir kişilik olma isteii içerisine...yani herhangi bir tanesi olma isteği doğuyor. Kızkardeşlerden birtanesi bunu üstleniyor. Çok ilginç böyle şeyler oluyor mesela: kafamızda bir olay yaratıyoruz, birşeyler kuruyoruz birileriyle ilgili sonra bu olayların içerisine hayal ettiğimiz kişiyi...onunla ne yapmak istiyorsak, ya da kendimizi de bir şekilde o yarattığımız dünyanın içerisine sokuyoruz; bunlar da böyle yapıyorlar hahaha.) "...OH POOR FRANK. AND POOR ANNA, POOR ME, WITH ONLY A SISTER." (... yani kendilerini olayın içerisine koymaya çalışıyorlar....belki de kendileriyle bütünleştirmek için...yaşadıkları...yani bu olayla bağlantı kurmaya çalışıyorlar, yaşadıkları olaylarla belki güncel yaşadıkları olaylarla, kafalarında yarattıkları bu hayal gücüyle birşeyleri birleştirmeye çalışıyorlar.)

19 "IF YOU'RE DONE, COME HELP ME FINISH THIS, I'LL BE FOR EVER AT IT." (Kurdukları olayları bir kenara bırakıp birden normal hayata geçiyorlar. Normal yaşadıkları ortama dönüyorlar birden. Bunu zaten biz yapıyoruz; bir an dalıp gidiyoruz, birşeyleri hayal ediyoruz. Sonra normal yaşamımızın içerisine giriyoruz...ve aynı şekilde devam

ediyoruz.....sonunda....tam....bir karışıklık
oldu...şey, kesin bitmedi gibi, ya da kesin birşeyleri
yakalayamadım....bu kadar.)

Appendix D
F1's Think-Aloud Protocol
(English Version)

1 IT WAS AN AFTERNOON OF RAIN, AND LAMPS LIGHTED AGAINST THE GREY. FOR A LONG WHILE THE TWO SISTERS HAD BEEN IN THE DINING-ROOM. ONE OF THEM, JULIET, EMROIDERED TABLECLOTHS; THE YOUNGER, ANNA, SAT QUIETLY ON THE WINDOW SEAT, STARING OUT AT THE DARK STREET AND THE DARK SKY. (Well, there's something I feel I am familiar in this first paragraph. The things I normally do.....Monotony....Some things about our everyday life..... that we do every so often.....the things that we do indoors.)

2 SHE SAID "I NEVER THOUGHT OF THAT BEFORE." (Sometimes you start telling an eventin order to change the atmosphere.....that pervades the place....I mean.... sitting there quietly.... to change the atmosphere, to come to life..... to break up monotony....kind of flow, something like that.)

3TO LIVE IN A CISTERN AND PEEK UP AT PEOPLE THROUGH THE SLOTS AND SEE THEM AND THEM NOT SEE YOU (as you are observing the people passing by outside they are not aware of you, I mean, they are aware of themselves only.....after all the people outside walk toward a particular destination and they don't know you are reflecting about them. This is what I think now.)

4 SOMETIMES THE WAY YOU TALK, I THINK MOTHER FOUND YOU UNDER A TREE ONE DAY AND BROUGHT YOU HOME AND PLANTED YOU AND GREW YOU TO THIS SIZE AND THERE YOU ARE, AND YOU'LL NEVER CHANGE.(Some individual behaviours appear to remain the same despite time passing, I mean some things about people don't

change....manybehaviours....attitudes...everything changes but some things don't.)

5 THEN SHE LOOKED WAY OFF INTO THE DISTANCE AND SAID, "I GUESS YOU'D CALL IT A DREAM. WHILE I'VE BEEN HERE, THE LAST HOUR, I MEAN. THINKING. YES, JULIET, IT WAS A DREAM." (It seems to me that there is a turning back in time to put some things right or to get that warmth again, and then coming back to the present time and see the difference, to try to contact but to be unable to do this.)

6 "...A MAN....AND A WOMAN. DOWN IN THAT CISTERN, UNDER THE ROAD." "WHAT WOULD THEY BE DOING THERE?" ASKED JULIET. (Some things are evident... two people....when they are together...if these people are of opposite sex...and if they are side by side.....there's some confusion here; I can't make out this sentence....because what goes through my mind is not organized.....to see other people as an observer outside them....I mean to observe people...to observe a woman and a man...and in doing so, to expect them to do the things you've anticipated, I mean a woman and a man are together in a place, and one stops and thinks for a moment: what can they do? Maybe a love affair...maybe talking to each other, but rather feeling closer is what is usually expected in such circumstances....you feel like this as an observer; this is what I've realized.)

6 "NO, THEY ARE IN LOVE, THERE, THESE TWO."..... IT WAS A NICE DISCOVERY.... (desire to see beautiful things, I mean outside, desire to see something different when you're in monotony...having action...I mean there should be something attractive....as you're observing your eyes look for something different; I mean you look for something different from what you want to see when you are

looking outside... you keep being in a quest.....
Sometimes I do such an observation.)

7 "HE LOOKS LIKE THE KIND OF MAN WHO NEVER TRAVELLED BUT WANTED TO. YOU KNOW BY HIS EYES." (For instance here,...er..., when you look at someone's eyes you can understand what sort of person he is. For instance someone I know...the smile in his eyes or other non-verbal clues suffice to understand what sort of person he is without needing to listen to his talk. I remembered him now. Even though there is no conversation, his eyes say lots of things to me.....Here it's the same; this sentence made me think so. Sometimes one cannot find words.) ANNA TALKED SOFTLY, WITH HER EYELIDS RISING AND FALLING, AS IF SHE WERE ABOUT TO TELL A LONG STORY AND KNEW IT AND WANTED TO WORK INTO IT SLOWLY....."FIVE YEARS AGO THIS MAN WAS WALKING ALONG A STREET.....HE THOUGHT OF SOMEONE HE WANTED TO LOVE AND HE COULDN'T.... (The people we observe, or rather, we imagine.....we imagine things, we do things....but these people in no way know this; I mean they are not aware. We just imagine and create things about them....and this goes on forever)

8 "WHEN'D SHE DIE?" "I'M NOT SURE. SHE'S NEW. SHE'S JUST DEAD, NOW. BUT SHE IS DEAD. BEAUTIFULLY, BEAUTIFULLY DEAD." (Here the word death makes me shiver.... a cold feeling; it provides flow but... I mean to change some things.... monotony or other things in our life...as you are observing, to finish a life and to think of death produces a flowing effect but I don't know; it has a negative effect on me. To wait for someone for a long time but not knowing where he is....to assume that he is dead....but I don't think this is what one really wants to do....still, he cannot help thinking what if.....that's possible. As for me, such a thought would in no way occur to me.)

9 ... IN THE RAINY SEASON THEY'LL LIVE. BUT IN THE DRY SEASONS - THAT'S SOMETIMES MONTHS - THEY'LL HAVE LONG REST PERIODS, THEY'LL LIE IN LITTLE HIDDEN NICHES, LIKE THOSE JAPANESE WATER FLOWERS, ALL DRY AND COMPACT AND OLD AND QUIET." (Here, in order to understand the character of a person, to liken their physical appearance, or physical beauty and their spiritual beauty, or complexion to a cat or plants, to the odour of a beautiful flower.... I mean to associate them with other things.... to show their infinity.)

10 JULIET GOT UP AND TURNED ON YET ANOTHER LAMP IN THE CORNER OF THE DINING-ROOM. "I WISH YOU WOULDN'T TALK ABOUT IT." It seems as if there's an important secret....that should not be told; something difficult to accept when it is told....I mean something undesirable to hear..... unforgivable.)

11 ANNA LAUGHED. "BUT LET ME TELL YOU ABOUT HOW IT STARTS, HOW THEY COME BACK TO LIFE..." (It seems as if there's a reincarnation....hahaha...they are going to come back to life.....a resurrection....starting life anew...maybe a desire to reconstruct the things they have not been able to actualize....in a different place. This sentence made me think so.)

12STARING AT THE STREET AND THE RAIN AND THE CISTERN MOUTHS. "THERE THEY ARE, DOWN UNDER, DRY AND QUIET, AND UP ABOVE THE SKY GETS ELECTRICAL AND POWDERY." SHE THREW BACK HER DULL, GREYING HAIR WITH ONE HAND. " AT FIRST ALL THE UPPER WORLD IS PELLETS. THEN THERE'S LIGHTNING AND THEN THUNDER AND THE DRY SEASON IS OVER, AND THE LITTLE PELLETS RUN ALONG THE GUTTERS AND GET BIG AND FALL INTO THE DRAINS..." (Something never done before but.....a change.....the things that couldn't be done in the past influence the present; they are started to be felt now....a change in the climate...a hope in this

change....negative feelings inside....are associated with the objects in the outside world or with the weather...connections are sought for.) IT'S LIKE SOMETHING BLEEDING UP IN THE OUTER WORLD. THERE'S SOME THUNDER! OR WAS IT A TRUCK GOING BY?" (interaction between a human being and the environment....they are attracted by one another....are influenced....their approach is reflected in the words, in everything.)

13 THE ROOM GOT DARKER...."...AFTER A LONG TIME OF LYING STILL, SHE'S READY TO LIVE AGAIN, ANY LIFE THE WATER WANTS HER TO HAVE." (I think, here,...uhm, to produce a flow againthe feeling of fear....being unable to experience some things at the time...having a chance to live again, in real life....with the inspiration of some things...of an incident...or to make things flow again...to give such a person a new life in one way or another.... to give her the chance to do the things she hasn't done before....but in doing this.... some things bringing life to other things, livening them up...like being complete...I mean some things should be rendered thoroughly... and perfectly....this is what is expected by everyone....but it's never like this...still, our imagination can show things perfectly to us....we can get things more excellent than we have expected...and this is creativity.)

14 SOMEWHERE ELSE, THE MAN STOOD UP IN THE WATER ALSO. AND ANNA TOLD OF THAT, AND HOW THE WATER CARRIED HIM SLOWLY, DRIFTING, AND HER, DRIFTING, UNTIL THEY MET EACH OTHER. (Two different people notice each other but cannot say a word....may be an impression....physical appearance...may be they don't have the ability to speak....what I mean is these two sisters have a really powerful imagination....it was evident right at the beginning....the events that they've fabricated, that

they've made up in their minds....the sequence of events....about two people....in fact only one person is telling....the two talk together....these two sisters...do they create fantasies about a woman and a man?....the events make them somewhat special....in some way they shape and guide these two people in their minds....sometimes they are frightening....they may be frightened. What I'm thinking about this woman and man now is they are so strong that they can do everything, it seems. But certainly the ones that give them this chance..... I mean these two sisters give them such strength.....they guide them in some way.)

15 " THEIR FEET LOSE THE LIFE THE WATER HAS GIVEN THEM FROM OUTSIDE...(the chance....that has been given to the woman and the man seems to be lost in nature...)

16 "...NOW THE WATER LAYS THEM DOWN, SIDE BY SIDE, AND DRAINS AWAY, AND THE TUNNELS ARE DRYING..." (As far as I understand they have life in water....they start to move....here they are so strongthat they are connected with water....this...water...in some way.....it's very strange.)

17THERE THEY LIE. UP ABOVE, IN THE WORLD, THE SUN COMES OUT..." (gloomy sky and the sun coming out...both have an effect ...different effects on this woman and man...rain, water gives them life, I suppose.)

18 "THE MAN IS FRANK, THAT'S WHO HE IS! AND I'M THE WOMAN!" (Suddenly, naming them; I mean they are trying to name things: who can these people be, or what are they like? Yes, they are a woman and a man but they should normally have names, they think. Two sisters are thinking....one of them even assumes that she is one of these characters, the woman; that is, she identifies herself with the person that they have created in their minds.... she wants to become one of these people in the

event that they constructed in their minds. One of the sisters wants this. Very interesting, these things do happen to us in real life; for example, we create an event in our minds, we make up stories about some people, and then we put the person we've dreamt into this sequence of eventswe put ourselves into this world of our imagination and do what we want to do with him. These people do the same....hahaha.) "...OH POOR FRANK. AND POOR ANNA, POOR ME, WITH ONLY A SISTER." (... they want to take part in the event....to become part of it....what they've experienced....I mean they want to make a connection with this event; they are trying to unite certain things as to their actual experiences and the products of their imagination....maybe.)

19 "IF YOU'RE DONE, COME HELP ME FINISH THIS, I'LL BE FOR EVER AT IT." (Now they leave aside what they have imagined and turn back to the actual world all of a sudden. They see them in their ordinary life again. We all do such things: we start to daydream while we're engaged in our daily routines, we imagine things. Then we turn back to real life again....and we go on our daily procedures.....at the end....I can't exactly.....I am confused....well, it seems as if there's no definite end....or, I can't figure it out. That's all.)

Appendix E

The Post-Processing Interview with F1

Q1: How did you get the feeling of monotony from the text?

From the setting: the room they share. It seemed to me that they dealt with the usual stuff every time and spent all their time there.

Q2: What do you mean by "flow"? How did you arrive at this meaning?

What it means to me is changing the atmosphere. There were some changes in her facial expression. The thing she said was obscure and thought-provoking. She comes to an awareness of a certain thing and she thinks aloud; this is something she has never thought of before....kind of a new way of perceiving things.

Q3: How did you arrive at the thought of people walking outside who are unaware of you as you are watching them and reflecting about them? You also say these people walk toward a particular destination. How did you make this inference?

In my opinion, the first step to know people is to observe. Their gestures rather than their words reveal many things about them. Words don't always express everything. Some things are better understood by body language.

It's my habit to observe people as Anna does. I found some similarities between her and me. The idea that they are unaware occurred to me when I read the sentence "...SEE THEM AND THEM NOT SEE YOU."

What I've thought in saying people walk toward a destination is everything follows an order; this is the pursuit of life.

Q4: How did you arrive at the thought that some individual behaviours are kept through time?

How you are is what you are. This is true for all people. Everybody has sides that stay the same, and other sides that change in time. Juliet compares the past and present in Anna's life with the intention to make her aware of the fact that she hasn't changed much.

Q5: How did you arrive at the thought of looking back?

She looks back in order to show that some things about Anna have stayed the same referring to her childhood days and her relationship with their mother. She thinks she should have changed during her life.

Q6: How did you realize a coldness between the two sisters? What made you think that Juliet is trying to contact her?

I inferred that the two are different by nature. Juliet is very sure of herself in saying "YOU"LL NEVER CHANGE." Being amazed at the difference between herself and her sister, she tries to make herself understood by her sister.

Q7: How did you arrive at the thought that two people of opposite sexes are expected to have a romance when they are together in a place? And why were you confused at this stage?

I was confused because Anna suddenly comes to the foreground at this stage, and starts to tell the story between this man and woman. Love affair, talking to each other, feeling closer....these were my expectations. I reasoned that in a small place like the one they are in -I thought it is a secret meeting place for them, dark, narrow and watery- they must undergo such things. They are

very close to each other and the place they meet is a very secret and private one.

Q8: What made you think that a desire to see (find) beautiful things is expressed in the story?

They are in the same place for many years. Juliet protests that they cannot be there for years without any change. The phrase "NICE DISCOVERY" made me think of something attractive. There's the mention of a lonely man who never travelled in all his life; there are some things he wants to do and it seems that he has not been able to make his decisions himself on this issue. What I mean is not that he didn't travel all over the world but that he is not social. He is confined to his own world.

Q9: Why did you refer to body language in your interpretation?

It is my habit. I have a tendency to understand people from their gestures and particularly from the expression in their eyes.

Q10: You speak of imagination, creation, and you say this goes on forever. What made you think these?

The events described are like dreams. There are things that we cannot do in real life. These can only come true in our imagination; we create such things in our minds and in this way we fulfill our wishes. There's no end to this because there are a lot of things that we want to do such that we can't even order them.

Q11: What made you think of shiver when you encountered the word death?

Death is a change. They don't live any more. There's nothing to do for them. This gives suspense, but it's not frightening, a flowing effect only.

Q12: You speak of assuming someone dead. How did this occur to you? You add that you wouldn't think in this way. Can you explain?

I've got the impression that the woman waits for the man; she doesn't know where he is and assumes that he is dead. I would be more hopeful. Maybe I wanted the woman to be hopeful.

Q13: What made you think that physical and spiritual beauty of a person is likened to a cat or plants or the odour of a flower? What do you mean by their infinity, and how did you arrive at this idea?

I thought this is a way of animating them. Both are dead and they must be together in the same place after death. Their meetings in real life were secret. After death it is different; they are free.

Q14: What made you think that there's a big secret?

She says "I WISH YOU WOULDN'T TALK ABOUT IT." They meet in a hidden place; if this were heard, there would be some bad results. They wouldn't be forgiven. This man and woman are not known by anyone and no one can talk about them.

Q15: How did you arrive at the idea of resurrection, of reconstructing things that couldn't have been actualized in real-life?

The sisters created a different place other than they were found in, which refers to Nature. Nature was reactive. They enabled the man and the woman to move so that they can make love.

Q16: How did you arrive at the idea of a change in the climate and of connections?

The idea of change is related to the present effect of the past. And connections are needed for being able to find interesting things outside yourself. There are connections between feelings and weather conditions.

Q17: How did you arrive at the thought of interaction between man and nature?

I thought this was one's identification of his/her self with the external.

Q18: What made you think that there is an attempt to make things flow again?

Flow is action, which is very important for me. The two sisters create this in their minds. There are new beginnings within the story, which produces this effect.

Q19: How did you form up the relationship between completeness and bringing life?

Completeness is related to perfection. Now that this is a story invented by the two sisters, its content should be perfect. I mean, there should be happy incidents.

Q20: Why did you think that this is expected by everyone?

I meant readers' expectation: the desire to see (find) beautiful things. Everything should be as it should be. As readers we make use of our imagination too and enter into the world described in the story. Imagination powers are combined for new creations.

Q21: What made you think that they didn't have the ability to speak?

The two sisters never had them speak. There were only their movements.

Q22: What made you have the feeling of fear in the story?

The visions of the sisters. They were too much involved in their story. "IT'S BAD YOU'RE SAYING IT!" said one of them. What I thought was: the thing they themselves have created could be harmful to them, they could lose the control of events, the man and the woman could break the bonds with the Narrator and take control of their lives.

Q23: What made you think that the man and the woman are so strong as to do everything?

Their love. They get independent of everything.

Q24: How did you arrive at the idea of the chance lost to Nature?

Nature's Law.