

REPUBLIC OF TURKEY  
İSTANBUL AYDIN UNIVERSITY  
INSTITUTE OF SOCIAL ARTS  
DEPARTMENT OF ENGLISH LANGUAGE AND  
LITERATURE



EFL TEACHERS' ANALYSIS OF FORESHADOWING  
IN SHORT STORIES

MASTER OF ARTS

Tuğsan ÇALIN

Advisor  
Asst. Prof. Dr. Aynur Kesen MUTLU

İstanbul 2014



T.C.  
İSTANBUL AYDIN UNIVERSITY  
GRADUATE INSTITUTE OF SOCIAL SCIENCES  
ENGLISH LANGUAGE AND LITERATURE

EFL TEACHERS' ANALYSIS OF FORESHADOWING IN SHORT  
STORIES

M.A. Thesis

T U Ğ S A N Ç A L İ N

SUPERVISOR  
Asst. Prof. Dr. Aynur Kesen MUTLU

İstanbul, 2014



T.C.  
İSTANBUL AYDIN ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ

Yüksek Lisans Tez Onay Belgesi

Enstitümüz İngiliz Dili ve Edebiyatı Ana Bilim Dalı İngiliz Dili ve Edebiyatı Tezli Yüksek Lisans Programı **Y1112.020019** numaralı öğrencisi **Tuğsan ÇALIN**'in "EFL TEACHERS' ANALYSIS OF FORESHADOWING IN SHORT STORIES" adlı tez çalışması Enstitümüz Yönetim Kurulunun 12.05.2014 tarih ve 2014/12 sayılı kararıyla oluşturulan jüri tarafından **aybırılığı** ile Tezli Yüksek Lisans tezi olarak **kabul** edilmiştir.

Öğretim Üyesi Adı Soyadı

İmzası

Tez Savunma Tarihi :23/06/2014

1)Tez Danışmanı: Yrd. Doç. Dr. Aynur KESEN MUTLU

2) Jüri Üyesi : Yrd. Doç. Dr. Yeşim KEŞLİ DOLLAR

3) Jüri Üyesi : Doç. Dr. Eda ÜSTÜNEL

*A. Kesen*  
*Y. Keşli*  
*Eda Üstünel*

Not: Öğrencinin Tez savunmasında **Başarılı** olması halinde bu form **imzalanacaktır**. Aksi halde geçersizdir.

**DECLARATION**

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last Name : Tuğsan ÇALIN

Signature

## **ACKNOWLEDGEMENTS**

I would like to express my deepest gratitude to my advisor, Asst. Prof. Dr. Aynur Kesen MUTLU for the continuous support, her guidance and providing me with an excellent encouragement. I owe special thanks to my advisor since she has led me for better only. Words will be insufficient to express how helpful and great advisor she was and has always been to me. She has been the best mentor for the better.

I also owe thanks to all my instructors, especially Assoc. Prof. Dr. Eda ÜSTÜNEL for the contributions with unique comments and being so considerate.

I would also like to thank Asst. Prof. Dr. Yeşim Keşli Dollar for accepting to be a member of my jury.

I should also thank my devoted teacher Prof. Dr. Ünsal Özünlü. He is the very one to give me courage to walk in this path. It is honor for me to meet and learn from such a wonderful person.

To my family, I owe a big gratitude. They put their trust on me. Finally, I would like to express my appreciation to my girlfriend. She has supported me whenever I needed.

## TABLE OF CONTENTS

<b>ACKNOWLEDGEMENTS.....</b>	<b>iii</b>
<b>TABLE OF CONTENTS.....</b>	<b>iv</b>
<b>LIST OF TABLES.....</b>	<b>xi</b>

### CHAPTER 1

#### INTRODUCTION

1.1 Background to the Study .....	1
1.2 Statement of the Problem.....	3
1.3 The Aim of the Study.....	4
1.4 The Research Questions.....	5
1.5 Operational Definitions.....	5
1.6 Limitations of the Study.....	7

### CHAPTER 2

#### REVIEW OF LITERATURE

2.1 Short Story as a Literary Genre.....	8
2.1.1 Definition of Short Story .....	8
2.1.2 Elements of Short Stories.....	8
2.1.2.1 Characters in Short Stories.....	9
2.1.2.2 The Point of View in Short Stories.....	9
2.1.2.3 Theme in Short Stories .....	9
2.1.2.4 Plot in Short Stories .....	10
2.1.2.5 Setting in Short Stories.....	10
2.1.2.6 Language in Short Stories .....	10
2.2 Foreshadowing as a Literary Device in Short Stories .....	11

2.2.1 Different Ways of Using Foreshadowing in Short Stories .....	12
2.2.2 Function of Foreshadowing in Short Stories.....	13
2.2.3 Types of Foreshadowing in Short Stories .....	13
2.3 Theories to Explain How Foreshadowing Functions in Short Stories .....	14
2.3.1 Inoculation Theory .....	14
2.3.2 Priming Theory .....	16
2.3.3 Schema Theory .....	18
2.3.4 Reader Response Theory.....	21
2.3.5 Personal Construct Theory .....	26

### **CHAPTER 3**

#### **METHODOLOGY**

3.1 Introduction .....	31
3.2 Participants .....	31
3.3 Procedure .....	32
3.4 Data Collection .....	33
3.4.1 The Questionnaire .....	33
3.4.2 Interviews .....	33
3.4.3 Verbal Reports.....	33

### **CHAPTER 4**

#### **DATA ANALYSIS AND FINDINGS**

4.1 The Analysis for Participants .....	34
4.1.1 The Analysis for Participant 1 .....	34
4.1.1.1 Verbal Report .....	34
4.1.1.2 Theories.....	37
4.1.1.3 Beliefs and Actions .....	41



4.1.1.3.1 Beliefs.....	41
4.1.1.3.2 Actions .....	41
4.1.1.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	42
4.1.2 The Analysis for Participant 2 .....	43
4.1.2.1 Verbal Report .....	43
4.1.2.2 Theories.....	47
4.1.2.3 Beliefs and Actions .....	51
4.1.2.3.1 Beliefs.....	51
4.1.2.3.2 Actions .....	51
4.1.2.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	52
4.1.3 The Analysis for Participant 3 .....	53
4.1.3.1 Verbal Report .....	53
4.1.3.2 Theories.....	56
4.1.3.3 Beliefs and Actions .....	60
4.1.3.3.1 Beliefs.....	60
4.1.3.3.2 Actions .....	60
4.1.3.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	61
4.1.4 The Analysis for Participant 4 .....	62
4.1.4.1 Verbal Report .....	62
4.1.4.2 Theories.....	64
4.1.4.3 Beliefs and Actions .....	66
4.1.4.3.1 Beliefs.....	66

4.1.4.3.2 Actions .....	66
4.1.4.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	66
4.1.5 The Analysis for Participant 5 .....	68
4.1.5.1 Verbal Report .....	68
4.1.5.2 Theories.....	70
4.1.5.3 Beliefs and Actions .....	73
4.1.5.3.1 Beliefs.....	73
4.1.5.3.2 Actions .....	73
4.1.5.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	74
4.1.6 The Analysis for Participant 6 .....	75
4.1.6.1 Verbal Report .....	75
4.1.6.2 Theories.....	78
4.1.6.3 Beliefs and Actions .....	81
4.1.6.3.1 Beliefs.....	81
4.1.6.3.2 Actions .....	81
4.1.6.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	82
4.1.7 The Analysis for Participant 7 .....	83
4.1.7.1 Verbal Report .....	83
4.1.7.2 Theories.....	84
4.1.7.3 Beliefs and Actions .....	86
4.1.7.3.1 Beliefs.....	86

4.1.7.3.2 Actions .....	86
4.1.7.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	87
4.1.8 The Analysis for Participant 8 .....	88
4.1.8.1 Verbal Report .....	88
4.1.8.2 Theories.....	90
4.1.8.3 Beliefs and Actions .....	91
4.1.8.3.1 Beliefs.....	91
4.1.8.3.2 Actions .....	92
4.1.8.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	93
4.1.9 The Analysis for Participant 9 .....	94
4.1.9.1 Verbal Report .....	94
4.1.9.2 Theories.....	96
4.1.9.3 Beliefs and Actions .....	97
4.1.9.3.1 Beliefs.....	97
4.1.9.3.2 Actions .....	98
4.1.9.3.3 Match/Mismatch between Espoused Theories and Theories in Action.....	98
4.1.10 The Analysis for Participant 10 .....	100
4.1.10.1 Verbal Report.....	100
4.1.10.2 Theories .....	102
4.1.10.3 Beliefs and Actions .....	104
4.1.10.3.1 Beliefs.....	104

4.1.10.3.2 Actions .....	104
4.1.10.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	104
4.1.11 The Analysis for Participant 11 .....	106
4.1.11.1 Verbal Report .....	106
4.1.11.2 Theories .....	108
4.1.11.3 Beliefs and Actions .....	109
4.1.11.3.1 Beliefs.....	109
4.1.11.3.2 Actions .....	110
4.1.11.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	110
4.1.12 The Analysis for Participant 12 .....	111
4.1.12.1 Verbal Report .....	111
4.1.12.2 Theories .....	112
4.1.12.3 Beliefs and Actions .....	115
4.1.12.3.1 Beliefs.....	115
4.1.12.3.2 Actions .....	115
4.1.12.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	115
4.1.13 The Analysis for Participant 13 .....	117
4.1.13.1 Verbal Report .....	117
4.1.13.2 Theories .....	118
4.1.13.3 Beliefs and Actions .....	120
4.1.13.3.1 Beliefs.....	120

4.1.13.3.2 Actions .....	120
4.1.13.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	121
4.1.14 The Analysis for Participant 14 .....	122
4.1.14.1 Verbal Report .....	122
4.1.14.2 Theories .....	123
4.1.14.3 Beliefs and Actions .....	125
4.1.14.3.1 Beliefs.....	125
4.1.14.3.2 Actions .....	125
4.1.14.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	126
4.1.15 The Analysis for Participant 15 .....	127
4.1.15.1 Verbal Report .....	127
4.1.15.2 Theories .....	128
4.1.15.3 Beliefs and Actions .....	131
4.1.15.3.1 Beliefs.....	131
4.1.15.3.2 Actions.....	131
4.1.15.3.3 Match/Mismatch between Espoused Theories and Theories in Action .....	131
4.2 The Analysis of Types of Foreshadowing.....	132
4.2.1 Table 1.....	132
4.2.1.1 The Analysis of Types of Foreshadowing in Story 1.....	132
4.2.2 Table 2.....	133
4.2.2.1 The Analysis of Types of Foreshadowing in Story 2.....	133

**CHAPTER 5**  
**CONCLUSION**

5.1 Summary of the Study .....	134
5.2 Conclusion: The Research Questions.....	134
5.3 Implications of the Study.....	136
5.4 Suggestions for Further Research.....	137
<b>REFERENCES .....</b>	<b>138</b>
<b>APPENDICES.....</b>	<b>144</b>
<b>ÖZET .....</b>	<b>156</b>
<b>ABSTRACT.....</b>	<b>157</b>

**LIST OF TABLES**

<b>Table 1.....</b>	<b>132</b>
<b>Table 2.....</b>	<b>133</b>

## CHAPTER 1 INTRODUCTION

### 1.1 Background

A literary genre is shaped through determining literary techniques, tones, contents or length. By presenting generally a single noteworthy scene figured with limited numbers of characters, short stories cover a great place in literary genres. Economy of setting attracts attention in this form. Edgar Allan Poe spoke of the short story as providing "a single and unique effect" toward which every word contributes. Poe states, "If his [the author's] very initial sentence tends not to the out bringing of this effect, then he has failed in his first step" (in Hills, 1977: 2). "A single and unique effect" is a part making a short story the very desired piece of work. When readers read a short story, they may feel the ambiance pulling them into a world where only created characters of the work and themes lead. Rather than having more than a single point of view like novels in general, short stories have one point of view. To emphasize the unity of short story, Hill indicates that "A short story will thus necessarily show a more harmonious relationship of part to whole, and part to part, than it is usual ever to find in a novel" (Hills, 1977: 5). Everything has a vital function in a short story. Thus, every single part in a short story functions well and completes each other.

In a short story, to let every part function, six elements perform in accordance. When being taken into consideration, combining the six key elements going into every great short story can be summarized as follows; characters: the ones involved in the story created through thoughts and actions, setting: serving the very time and place that the circle of the story is drawn, plot: creating the needed links of the chain forming the whole, point of view: the angle of vision from which the writer presents the story, theme: the part being expected to be understood by the reader, and as the last one style and language: creating the impression that the writer looks for on the reader,

language and style conveys the aim to form the ambiance in this genre.

Through the interaction of components and elements of short stories, reading becomes a cognitive and emotional process bringing the idea that reading is a multitasking event. It is an action involving the reading action together with the reader. Rosenblatt states that;

“A two way, or better, a circular, process can be postulated, in which the reader response to the verbal stimuli derived from the text, but at the same time he must draw selectively on the resources of his own fund of experience and sensibility to provide and organize the substance of his response” (Rosenblatt, 1978: 43).

As Reader Response theorists have claimed, the meaning is shaped through a process carried out by the relationship between the text and the reader. It can be stated here that the reader brings up thoughts, ideas and experiences from his/her past to form the meaning. Close to this process, Priming Theory, affecting the perception, in general sense, function in a non-conscious form. A reader may add something to the story being read unconsciously in the course of meaning making. Besides Priming Theory, Inoculation Theory may be evaluated as another theory employing readers to add to the stories being read from them. A reader may stand his/her ground against to efforts exerted to change his/her attitudes while reading a work or the reader may strengthen the attitudes through such efforts. Another theory giving readers a chance to add from themselves is Schema Theory. As stated; “... a reader comprehends a message when he is able to bring to mind a schema that gives a good account of the objects and events described in the message” (Anderson, Osborn and Tierney, 1984: 243). As the last component of the chain, Personal Construct Theory comes into focus which gives readers a chance to attribute a meaning to works being read. If it does not work at the first trial, the reader



changes the way s/he approaches to the work to form the meaning.

As to Kesen, literature requires personal involvement. She defines this as “Literature as a source reinforces personal involvement and emphasizes the active participation and reflection on the part of the reader” (Kesen, 2002:2). From her claim, it might be deduced that to mean any work being read, the reader generally tries to load meanings to the sentences. As in other genres, the act of reading short stories requires personal involvement of the reader. The reader goes through the events that the characters go through in stories, experiences what they experience and builds hypotheses. To let this run as much as possible, the reader does not give up staying involved in the work. Writers, on the other part, use a lot of techniques in this genre to make this happen. One of the core techniques to keep readers engaged is the use of foreshadowing. Foreshadowing is an important use in stories because readers have desires to learn what to come next. Hills points out that “What foreshadowing does is prepare in advance for events that will follow later in the story, often in ways that will not be fully understood by the reader until the story is completed” (Hills, 1977: 27).

## **1.2 Statement of the problem**

A fixed or a final meaning cannot be found in a literary text as a text possesses no correct meaning for all. Social, psychological and personal factors account for what the reader makes out of a text being read. For this very specific reason, studies investigating the role of the reader should consider personal theories, values, and strategies, expectations of the reader and how these influence his appreciation of the text.

“The studies on narrative have mostly focused on story factors as well as narrative structure and various aspects of plots” (Miall and Kuiken, 1994). As stated by Miall and Kuiken, the studies commonly focused on story factors rather than the roles of the reader. Kesen lays stress on this from a broader perspective and

claims that “When analyzed, the studies display two main approaches: models that emphasize the importance of narrative structure and the ones that search into individual responses and readers' feelings” (Kesen, 2002: 66).

Most of the studies in short stories deal with characters, theme and plot. On the other hand, the studies carried out on foreshadowing create a presence mostly in media. As in other elements of the short story, the main similarities or differences between beliefs and actions have not been analyzed in details even though they have dealt with Reader Response Theory to a great extent. Individual differences and their influences created by those or different theories coming together through similar ideas have not been analyzed. It is this problem that the present study focuses on by taking different theories like Priming Theory, Inoculation Theory, and Schema Theory into consideration.

### **1.3 The Aim of the study**

The main aim of this study is to search into language teachers' beliefs on the analysis of foreshadowing in a short story as well as investigating the extent to which teachers reflect their espoused theories on their actual behaviors in regard to analysis of foreshadowing in a short story. In addition, the study investigates the kinds of foreshadowing found by the readers and tries to analyze the foreshadowing points in relation to/ from perspective of Inoculation Theory, Priming Theory, Schema Theory, and Reader Response Theory.

In order to achieve these aims, teachers' beliefs on analysis of foreshadowing will be elicited through the use of a questionnaire. The beliefs of the teachers will be compared to their actual analysis of foreshadowing in the short stories given by the researcher. The study will limit itself to:

- The content of teachers' personal theories in regard to analysis of foreshadowing.
- The similarities and/or discrepancies between teachers' beliefs and their actual behaviors.

- Individual and common features in teachers' analysis of foreshadowing in the stories "The Tell-Tale Heart by Edgar Allan Poe"(story 1 hereafter) and "Story 2 by Shirley Jackson" (story 2 hereafter).

#### 1.4 The Research Questions

The study aims at investigating the following research questions:

1. What are EFL teachers' beliefs about the analysis of foreshadowing in a short story?
2. To what extent do teachers reflect their espoused theories on their actual behaviors regarding the analysis of foreshadowing in a short story?
3. What are the types/kinds of foreshadowing found by EFL teachers?
4. How can we analyze the foreshadowing points found by EFL teachers in the stories Tell Tale Heart and The Lottery in relation to/ from perspective of Schema Theory, Reader Response Theory, Inoculation Theory, and Priming Theory?

#### 1.5 Operational Definitions

**Foreshadowing:** Hills defines foreshadowing as "What foreshadowing does is prepare in advance for events that will follow later in the story, often in ways that will not be fully understood by the reader until the story is completed, if then" (Hills, 1977: 27).

In this sense, foreshadowing is a literary technique used to indicate what is going to happen later before it actually takes place. Through hints and clues, which may be in different formats like concrete, abstract, evocative and prominent, foreshadowing prepare readers for latter events.

**Personal Theories:** Personal theories are described as "An underlying system of constructs that students draw upon in thinking about, evaluating,

classifying, and guiding pedagogical practice” (Olson 1980, Pope and Scott 1984 in Kesen, 2002: 9). To analyze participants’ beliefs about foreshadowing analysis, this term will be used in this study.

**Priming Theory:** Priming Theory is interested in identification process held in unconscious ways. Byrne lays stress on this by mentioning;

“Priming refers to an improved ability to identify or produce a word or other stimulus as a result of its prior presentation. The first encounter with an item results in a representation of that item, and that representation then allows it to be processed more efficiently than items that were not encountered recently.” (Byrne, 2009: 23).

**Inoculation Theory:** The reason a message is given and ideas constructed to affect the receiver in advance to let the message work might be defined as Inoculation Theory. Barnett and Boster explain this theory as; “Inoculation is a process for strengthening existing attitudes, therefore rendering them less susceptible to influence” (Barnett and Boster, 1997:135).

**Schema Theory:** What happened before may affect the way a reader creates his/her meaning. Schema Theory takes its part at the time a reader searches back for the meaning making process. Wilson and Anderson state its functions as;

“It provides ideational scaffolding; it directs allocation of attention; it enables inferential elaboration; it allows orderly searches of memory; it facilitates editing and summarizing; and it permits inferential reconstruction.” (in Clapham, 1996: 27).

**Reader Response Theory:** Reader Response Theory has a frame shaped by readers and the way they take active parts in meaning making process. Stevens and Stewart defines this theory as “... a critical orientation concerned with the effects of a text on its readers and on the interaction between texts and readers” (Stevens and Stewart, 1996: 199).

**Personal Construct Theory:** Personal Construct Theory is defined as “... a complete, innovative and elaborated abstraction of how people make sense of their world and themselves”(Butler, 2009: 3). Personal Construct Theory is a system which facilitates every reader to hold matchless assumptions and test them when needed.

### **1.6 Limitations of the study**

The present study has some limitations. First of all, the limited number of participants might cause problems concerning the generalization of the results. In addition, there are some extraneous variables such as differences in teachers' educational background in regard to their exposure to short stories, teachers' attitudes towards reading short stories and the type of the short story that teachers prefer to read. The study is also limited to the content of teachers' personal theories. Considering the nature of teachers' beliefs about the analysis of foreshadowing might also be beneficial in gaining a wider perspective.

## CHAPTER 2 REVIEW OF LITERATURE

### 2.1 Short story as a literary genre

#### 2.1.1 Definition of short story

As being brief and concentrated, short stories present a particular aspect of life using a single plot framed around few characters in a short period of time resulting with a quick ending. As Fatma mentions “The short story is one of the oldest types of literature, and it has existed in many forms, including myths, fairy tales, ballads, and parables” (Fatma, 2012: 1). However, its modern traces are seen around 19th century. As it can be noticed, it took a long time for short story to have a modern and common use like today.

James presents the general idea about short stories as;

“ ... less a matter of condensing some preconfigured narrative unit to fit a lesser word count, as the mid-Victorian novelist had thought, than of learning to manage without the orientational structures of plot and exposition on which the novel was based on.” (in Hunter, 2007: 7).

Having a very short and compact structure to be followed, short stories usually have a brief start. Setting and main characters are among the general elements which may be served in this beginning part. Preparing readers for the latter parts, this beginning session shapes actions and scenes.

#### 2.1.2 Elements of short stories

Involving six basic elements, short stories cover an important part in the field of literature. Characters, point of view, theme, plot, setting, and language &

style are the six basic components of short story genre.

### **2.1.2.1 Characters in short stories**

Characters may be presented directly through physically and emotionally description or indirectly through inferences of readers about what the person is like from the story through their dialogues and speeches. Gelphi states that characters can be analyzed in two main sections. Gelphi claims “Characters are divided into the protagonist and antagonist. The antagonist may be physical or social force, people, or the character’s own traits.” (Gelphi, 1973: 7).

### **2.1.2.2 The point of view in short stories**

The person telling the story shapes the point of view. Gelphi defines how to perceive it as; “To determine what point of view is used, the reader asks himself who tells the story and how much the narrator knows about what goes on inside the characters’ minds” (Gelphi, 1973: 9). When the writer uses the third person narrator to present the thoughts of characters and their feelings, it is called multiple omniscience point of view while it is limited in omniscience point of view when the writer uses a third person entering into mind of a single character. Stream of consciousness is used in this point of view in a general sense. Stating only what happens but not any details, the writer employs objective point of view. If the narrator participates in the action, it becomes first person point of view. When the narrator takes part in the flow of actions, there may be seen misdirection since it may be doubtful to trust the narrator.

### **2.1.2.3 Theme in short stories**

The central idea or belief in a short story that the writer is trying to convey is called theme. Title of the work may be used besides various figures of speech to make the theme work.

#### **2.1.2.4 Plot in short stories**

Defined as the events building a story, plot is shaped by casual sequence of events. From one writer to another, a plot's structure may vary. What happens and why it happens are the lines constructed through the plot. Caulley states "The plot's job is not just to interest the reader, but to move the character through, or by, action to provide something to happen to somebody" (in Liamputtong and Rumbold, 2008: 89). As stated, plot stands in a short story to lead every single action through any single character at anytime, anywhere. The plot structure of a general story is divided into three groups, which are called the beginning, the middle and the ending.

#### **2.1.2.5 Setting in short stories**

The time and place in which the events happen create setting. Being created through the language that the writer uses, details may be left to imagination of the reader. Descriptions of places, sceneries and times are the devices helping the writer shape the setting. By doing so, the atmosphere of the story is created. Caulley mentions "The description of the setting must tell the reader something about the main character." (in Liamputtong and Rumbold, 2008: 95).

#### **2.1.2.6 Language in short stories**

The language forms the impression that the writer wants in the story. Because, to develop the character and action, the writer uses language and the way he forms this largely depends on the styles of this language. The reader, for sure, will be affected by these choices of language and styles employed by the writer. So, the use of images, allegories, figures of speech and other elements carry great importance for the writer to convey what he is trying to mention.



## 2.2 Foreshadowing as a literary device in short stories

In short stories, there are some certain types of literary devices to keep the reader engaged within the story and one of the core ones of those is foreshadowing playing a great role in the works it takes place. In Wood's opinion, "Foreshadowing basically is a literary device where an author includes characters, things, or details that prepare the way for later events to occur" (Woods, 2008:125).

According to Brooks, an author presents an idea, which gives clues at events, or happenings that are to come within the work. Then, he continues his explanation of foreshadowing with a different image. He notes that "Foreshadowing is like the aroma of cooking wafting into the next room. Sometimes you can identify the smell, other times you know only that something's cooking but not what it is." (Brooks, 2011: 170).

Foreshadowing can be used as a bridge building connections between events taking place within different phases of time. A single event happening in the present time may reflect an event, which is to take place in the coming time. Alvarez lays emphasis on this part by mentioning, "Foreshadowing constitutes the technique of arranging events and information within the narrative in such a way that later occurrences are prepared for, or suggested, beforehand" (Sirias, 2001: 71). The techniques used in foreshadowing do not make everything clear and this is what is supposed so. Because, if everything is revealed at the first hand, it would be hard to keep a reader engaged. Morson frames that "Each instance of foreshadowing unmistakably reminds the reader that the characters' future is already written and that events to come are as certain as those that have been" (Morson, 1995: 139). By asserting such an idea, they give the feeling that even while living the present, future is already taken for granted within the story as mentioned by Morson.

Morson makes a unique description of foreshadowing by forming his hypotheses as "...foreshadowing depends on backwards causation: a later

event causes an earlier event; and as a consequence of it” (Morson, 1995: 139). As to this idea, an event happens because a later event is going to happen. In a sense, it has already happened. Such an idea may raise questions in the minds of readers. Writers may create questions by evoking expectations and curiosity. It can be seen as a line where every single step is taken by unfolding a piece of a riddle. Foreshadowing can play the riddle part in this line using different kinds of metaphors, allegories, and some other figures as well to solve the riddle. Woods adds on the idea presented by Morson by claiming that foreshadowing works particularly well with the early scenes setting up later. “Foreshadowing creates dramatic tension and anticipation while readers wait for things to unfold as you have promised, hinted, or suggested” (Woods, 2008: 125).

Novakovich’s emphasis on foreshadowing by using Chekov’s gun principle works best in this concept. In his view, “If you display a gun in the first act, you’d better use it before the curtain falls” (Novakovich, 2008: 71).

### **2.2.1 Different ways of using foreshadowing in short stories**

Use of foreshadowing differs from writer to writer. Some may choose to show it in a crystal clear way while others choose the opposite way. In either argument, foreshadowing helps readers shape their hypotheses in order to give a response to the argument created within the story. To clarify this point, Hills claims that “For while devices of foreshadowing may sometimes be very apparent, at other times it is necessary to go back into a story to see what methods were used to make its final effects convincing” (Hills, 1997: 27).

As stated by Hills, foreshadowing may be apparent, and sometimes may not. Because, until the event actually happens, the events or happenings foreshadowed may not be understood completely since foreshadowing is a subtle device. Based on this view, Rzepka lays stress on foreshadowing device being a subtle one. “The best clues in a story . . . are camouflaged as ordinary events . . .” (Rzepka, 2005: 80). In accordance with Rzepka, Bae and Young express

their opinion explicitly; “If it is explicit with partial information, the reader is forced to fill in the information gap in her mental representation of the story” (Bae, 2008: 157).

### **2.2.2 Function of foreshadowing in short stories**

When used in a correct way, the use of foreshadowing may help authors direct the readers. Thus, by using this literary device, authors can enrich the experience of reading.

Foreshadowing gives readers a chance to presume the upcoming events. In this way, readers try to make sense of events taking place and this let them get engaged in the story. Professor David Bordwell presents an opinion claiming why foreshadowing has a profound influence on the reader. “If information is unobtrusively ‘planted’ early on, later hypotheses will become more probable by taking ‘insignificant’ foreshadowing material for granted” (Bordwell, 1985: 29).

### **2.2.3 Types of foreshadowing**

Having different purposes, there can be shown various kinds and ways of foreshadowing but four types of it draw attention.

#### **A) Concrete Foreshadowing**

Concrete foreshadowing is a method that is used by employing concrete objects and things through attention brought to them. Although they are seen easily or shown by the author in obvious ways, the meaning behind them may not be clearly obvious. This is maybe the easiest way of using foreshadowing since they can be realized easily.

#### **B) Abstract Foreshadowing**

Unlike the use of concrete foreshadowing, abstract foreshadowing does not use visible objects and cannot be really seen when used. It can be felt or

heard. Abstract clues like words, sounds or themes are used to foreshadow something. Including feelings, this type of foreshadowing may be employed in stories in a great deal.

### **C) Prominent Foreshadowing**

Prominent foreshadowing is a method that is used when an author tells the reader what is going to take part within the story in clear way. It may be employed through a prologue or preface at the beginning parts of stories generally.

### **D) Evocative Foreshadowing**

“Little did I know...” and “I wish I hadn’t gone there” are among the most known and popular lines of evocative foreshadowing. Evocative foreshadowing is used to give the reader a feel of what is going to happen next. This keeps the reader on.

## **2.3 Theories to Explain How Foreshadowing Functions in Short Stories**

The literary device, foreshadowing, includes a lot of reasons in the way it is served in a work. Its’ being a powerful instrument to carry the long term messages of the author, and some psychological features come into light. Priming Theory, Inoculation Theory, Schema Theory, Reader Response Theory and Personal Construct Theory are among the most noteworthy theories that may make it easier to understand how foreshadowing plays its roles in a literary work.

### **2.3.1 Inoculation Theory**

Inoculation is a way of giving something in weak forms to make the receiver build his shelter against this. This weak form threatens the receiver and lets the whole thing get started. The construct of inoculation theory was shaped by social psychologist William McGuire in a research program that spread in the

1960s. This theory is an explanation for resistance to attitude change. It can be seen as a process for strengthening attitudes already existing. In a way, inoculation can be evaluated as a prevention strategy used to stand the ground.

Pfau, Michael and Wan claim; “Inoculation stands as an alternative to a supportive, bolstering approach to strengthening attitudes” (Pfau, Michael and Wan, 2006: 106). As mentioned, such features help people grab what they have harder and these are put into practice through the use of inoculation. At the time of doubt, inoculation helps readers hold their ideas against the ones presented to affect theirs. There are some elements needed for inoculation to work. Threat and refutational preemption are seen as the crucial shares of inoculation. The first of them, threat, is the most distinguishing feature of inoculation. It covers the forewarning. Pfau, Michael and Wan put stress on it as; “Threat thus serves as a motivational trigger in the inoculation mode. Threat motivates the receiver to bolster attitudes, unleashing an internal process” (Pfau, Michael and Wan, 2006: 137). On the other hand, refutational preemption raises questions first, and then tries to find answers in possible ways. This motivates people to protect their attitudes eliciting resistance against challenges to existing attitudes.

Refutational defense is a generally used form of inoculation due to the use of motivation. Inoculation motivates people in building resistance when an attack against belief shows up. Regarding this, Sagarin notes that; “By providing people with the opportunity to counter argue against weak arguments, inoculation gives people the ability to counter-argue against subsequent stronger arguments” (Sagarin, 2007: 332). In this process, as Sagarin mentions, refutational preemption fosters resistance in a direct way. Related with motivation force behind, inoculation triggers attitudes which are reinforced against change. To carry this deed, they use their own ideas and experiences, and then become supporters of them. Thus, they develop considerably stronger attitudes and beliefs. Inoculation works, because it lets receivers to lead during this process. As they think more, they get attached to their own belief more.

Thus, the weak attack may be seen as the starting point in the formation of all these events. Therefore, attacks are indispensable parts of inoculation.

To let this process work, a message may be given in two possible ways; one sided or two sided. In inoculation theory the one sided messages and two sided messages cover an important part. This can be seen in Pfau's statement; "A one-sided message seeks to influence receivers by communicating arguments representing just one side of a controversial issue, whereas a two-sided message attempts to persuade acknowledging both sides of the issue" (Pfau, 1997: 134).

Jamieson inserts the idea, "Inoculation arms the audience with the counter-arguments" (Jamieson, 1992: 107). The effectiveness of inoculation gets crystal clear here through the words "arming the audience with the counterarguments." As Jamieson mentions, inoculation gets reactions started in the audience. In this way, readers add something from themselves to the works being read. Thus, Inoculation helps readers take active parts in the meaning making process.

### **2.3.2 Priming Theory**

Priming is pre-activation of a mental representation. Priming is a non-conscious form of human memory concerning with perceptual identification of words and objects through different stimulus interaction. It refers to the passive and subtle activation of relevant mental representations by external stimulus. Such perceptions then trigger higher mental processes.

In view of Holland, a simple definition is "the influence on performance of previously presented ... information" (Holland, 2009: 132). As this definition lays stress, previously presented information builds the first step to be taken for priming. Based on the definition Holland gives, priming might be described as a non-conscious action of memory. Implicit meanings can be drawn through priming.

Ratcliff and McKoon point that there is a connection between the concepts that shows relationships within the network where the activation of stimulus are located.

“It is assumed that processing a concept temporarily activates that concept and closely related concepts as activation spreads from link to link through the network. Activation will maximally activate the closest set of concepts, and this set is then available to selection or decision processes. A primary source of evidence for this activation process is the priming phenomenon, in which presentation of one item will speed responses to a related item.”

(Ratcliff and McKoon, 1998: 385).

In consequence of recent exposure to related stimuli, an access to particular information in memory is advanced according to the statement. Through all these happenings, priming may affect all aspects of the receivers' behaviors.

A stimulus provided by priming may have effects on ideas and actions regardless of their connection. Priming may speed up the perception process. In this process, ideas held in the past may be brought up to surface or they may affect the way the present events are understood. If there is identification in the past, the process may take place in a shorter period of time. As Bower expresses that “According to this theory, a priming stimulus arouses an a-process and therefore the opponent b-process is also aroused. When the priming stimulus is terminated, the b-process will manifest itself and energize the operant.” (Bower, 1978: 24).

Feelings and attitudes shown towards message play the main role in priming. It primarily concerns with a possible response that are triggered. Between the prime and target, emotional relationships facilitate target

responding. On the other hand, cognitive priming is concerned with analytical response. Previously primed data gains importance within cognitive priming as it deals with operations on which data will be selected by brain. Possibilities to awareness are drawn within this concept. On this point, Wolfe mentions;

“Priming is used to bring aspects of space and time to perception, to suggest the 'realization' of a fictional world. Once forms and objects are perceived, a reader can attend to or fixate on a feature, priming their own sets of mental representations.” (Wolfe, 2008: 44).

Priming theory is divided into two groups while dealing with the effects on process. If the processing is speeded up, it is called positive priming and if it is the opposite course, it is named as negative priming. Positive priming may happen by itself consciously or not.

In literature, priming covers an important place. By influencing ideas through the past experiences, priming may be associated with foreshadowing. Holland gives an example of the use of priming as foreshadowing through; “Chekhov is often quoted as saying; You can't put a loaded gun onstage in Act I unless someone is going to fire it in Act III. The sight of the gun primed you, and to fulfill your expectation somebody has to fire it.” (Holland, 2009: 133). Once a reader starts reading, even the first lines may trigger the reader's memory and the way he would grasp the story. Even the first lines might shape ideas and expectations in reader.

### **2.3.3 Schema Theory**

A schema theory is a theory regarding knowledge as the core point. Schema theories claim that knowledge influences the process of comprehension in a great deal. Thus, “Schema” may be regarded as an activation of reactions carried in the past or experiences took place, which would affect how the



response could be formed.

Wilss, who is a theorist in this field, points a schema as a “basic building block of cognition.” He continues by mentioning that

“Schematically organized knowledge is generic knowledge in the form of an already assembled or precompiled knowledge which enables us to incorporate new information into existing knowledge structures without substantially altering them” (Wilss, 1996: 62).

In a sense, schema theory describes how people process, organize, and store information by reflecting the experiences, values, and understanding brought together. Any stored knowledge, prior & preexisting, in our mind plays a great role in this course.

Burger asserts the idea that “One of the main functions of schemas is to help us perceive features in our environment” (Burger, 2011: 417). Schema theory functions in the process of interpreting new information. After interpreting that up-date information, it permits those to take a part within the knowledge store creating a relationship among its components. When needed, any of those components is brought surface to be used and they help in construction or reconstruction process. Through this, comprehension session is brought. Schema are important and necessary for comprehension. In real life a receiver does not encounter with the same things all the time. Sometimes the receiver encounters with a thing that he has experienced for many times but this is not possible always. At the very time that he encounters with a thing that he has no experience about, he builds hypotheses about it. These hypotheses are generally based on already existing knowledge in the mind. Burger explains that

“Schemas are hypothetical cognitive structures that help us perceive, organize, process, and use information. Because there

are so many stimuli to attend to in most situations, we need some way to make sense of the mass confusion around us.” (Burger, 2011: 417).

From this point of view, Burger makes it clear that schemas shape the hypotheses created in the mind of the receiver. Otherwise, on account of mass network of a mind, confusion is quite possible. By categorizing what is perceived, organized, processed and used, information is led by schema. Filling in missing data through the activation course of prior knowledge, a receiver turns his world into a more predictable place.

For Schema Theory, culture and cultural elements are among the pieces placing a premium on the process. As indicated;

“As schemata represent the knowledge base of individuals, they are often culturally and temporally specific, and are ordinarily discussed as collective stores of knowledge shared by prototypical members of a given or assumed community” (Emmott, Catherine, and Alexander 2009: 411).

Based on this idea, content schema might be considered as a part of the individual’s cultural orientation by affecting all aspects of life. A task may fail during a process just because of cultural background of the receiver, as there is always a possibility that what is given may not fit the prior knowledge and it may not be performed properly.

Because schema represent generic knowledge about their general formats. More specific knowledge is rather hard to find in this concept. Pier, Hühn and Schmid claim that

“Readers use schemata to make sense of events and descriptions by providing default background information for comprehension, as

it is rare and often unnecessary for texts to contain all the detail required for them to be fully understood.” (Pier, Hühn and Schmid, 2009: 411).

There are several reasons why schema theory is used. Pier, Hühn and Schmid explain some of them as following; “Linguists, psychologists and narrative scholars employ schema theory to account for the interpretation of a text where the discourse itself does not provide all the information necessary for the discourse to be processed.” (Pier, Hühn and Schmid, 2009: 411).

Thanks to schema theory, the missing parts are filled and brought together to make meaning based on prior knowledge. However, it is not only filling the missing part which makes schema theory important. Setting expectations about how stories are created and will continue are also among the reasons making schema theory important. Although there are some similar elements leading schema in receivers’ minds for it is primarily based on cultural structures, the result may include differences.

Bringing knowledge, culture and feelings, the reader creates his own horizons to make meanings. Without a schema shaped by the reader, what is written a paper would carry no importance. Unless the reader adds ideas and emotions on written paper that may never become a literary work. As to the reader’s schema, a work may gain different meanings and perceptions. If the reader does not put anything from his/her experiences, ideas or beliefs related with the schema formed, it might mean that s/he hasn’t taken an active role in this meaning making process.

### **2.3.4 Reader Response Theory**

Within Literary Theories, there have always been different groups forming certain limits and point of views while reading and analyzing the works of art. Until 1960s and 1970s, the ideas employed on these works mainly left the

reader out of focus by putting the author in control and later the text, itself, got its position in the center. However, in the 1960s and 1970s onwards, ideas putting the reader as the leading figure in this triangle gained more and more popularity and importance. One of the most common ideas brought forward is the use of interpretation of the reader since a text would be left in the dark unless that interpretation is done.

Until the reader reflects his true face on it, the text would stay unfold. As Tompkins asserts “The literary text activates our own faculties, enabling us to recreate the world it presents. The product of this creative activity is what we might call the virtual dimension of the text, which endows it with its reality.” (Tompkins, 1980: 54). As emphasized, the text does not constitute this virtual dimension by itself. The author is at the same place with the text in this point and with the imagination, the reader and the things that he brings as well. They all come together to form such a virtual dimension. Culler stresses that none of the elements of a work can function on his own by stating that collaboration between the reader and the work together with the author is needed. To better explain this collaboration, he claims that “The meaning of a work is not what the author had in mind at some point, nor is it simply a property of the text or the experience of a reader.” (Culler, 2009: 91).

Iser’s points help the reader form his own room to create the ambiance on his own. Iser stresses this as; “Whatever we have read sinks into our memory and is foreshortened. It may later be evoked again and set against a different background with the result that the reader is enabled to develop hitherto unforeseeable connections.” (in Tompkins, 1980: 54).

More complex anticipations may arise later on as new aspects would enlighten dark parts left. This allows texts to reveal their potential connections with past, present and future established by the reader.

Thus, interpretations come out through this collaboration between the reader and the work. There may be no single or correct interpretation as the

readers reaching it use different techniques and images on the way. From Iser's point, it is not hard to understand why there may be no single interpretation.

"First, the text offers the reader nothing but a collection of positions which it presents in a variety of relationships, without ever formulating the focal point at which they converge. For this point lies in the reader's imagination, and in fact can only be created by his reading." (Iser, 1989: 16).

Therefore, different interpretations can be seen as a part of meaning making process. In this process, the reader may encounter with different events, happenings, and experiences that may already be formed in different schemata.

Activation of the reader is an important pace in meaning making process. If an author gives everything at once and does not give any chance to the reader to put some from him, it cannot be a literary text. A literary text should include parts to be shaped by its readers. If there can be made no contribution, readers may not take any active participation where only author rules.

The reader cannot take the meaning passively served to him. Instead of this, as an active participant, he creates the meaning that seems sensible to him. According to Holland "My reading of a certain literary work will differ from yours or his or hers. As readers, each of us will bring different kinds of external information to bear." (in Tompkins, 1980: 123). Asserting these ideas, Holland supports the opinion that, we, as the readers, have unique ways to turn the text into an experience. This experience may not satisfy anybody. However this carries no importance since it is not the others to please. Rosenblatt touches on a similar point with Holland's. As to Rosenblatt, the work to be done is a two-sided one where the text and the reader create what is needed for the creation of meaning. "The special meaning and more particularly, the submerged associations that these words and images have for the individual reader will largely determine

what the work communicates to him” (Rosenblatt, L. 1938: 30-31). All one has in his/her past and reflections on present may help readers take active roles in reading process. Not everybody has the same standpoints in life. Not everybody has the same point of view. As it is the reader reading the work, it is that that reader again to shape the meaning from unique standpoints and perspectives. Thus, expecting the same outcome from a literary work will certainly fail. This process may be associated with unique snowflakes. Not every snowflake falls into the same place. Not every snowflake has the same size and shape. Readers are like these unique snowflakes. They look similar but they are not the same.

Rosenblatt covers a very important place within this theory and Rosenblatt’s ideas enlighten crucial points to understand what Reader Response Theory finds important. These crucial points may be summarized as;

- Each reading event is unique and involves the reader’s mind and emotions.
- The text requires a reader’s contribution, otherwise it does not exist.
- There are as many interpretations as there are readers.
- Literary experience can be comprehended via analysis of individual reader’s responses.
- Each reader extracts his/her unique meaning since each reader’s transaction with the text is also unique. (in Kesen, 2002: 27).

In accordance with Rosenblatt’s principles, Lye lists the features of Reader Response Theory as follows:

- the question of what sense a text, in marks on a page or electrons on a screen exists
- the extent to which knowledge is objective or subjective
- the question of whether the world as we experience it is culturally

constructed or has an essential existence

- how the gap, historically, culturally, and semantically between the reader and the writer is bridged, and the extent to which it is bridged.
- the question of the extent to which interpretation is a public act, conditioned by the particular material and cultural circumstances of the reader, vs the extent to which reading is a private act governed by a response to the relatively independent codes of the text
- the question of what the process of reading is like, what it entails

(in Kesen, 2002: 20).

Iser analyzes the bridge part that Lye generates in a more detailed way. "Every work of art comprises some parts hidden and left blank intentionally" (in Tompkins, 1980: 55). Iser's thoughts on gaps given in the works of art can be seen as a limitation within the work waiting to be filled freely by the reader. Iser continues his explanation "These gaps have a different effect on the process of anticipation and retrospection, and thus on the "gestalt" of the virtual dimension, for they may be filled in different ways" (in Tompkins, 1980: 55). The reader is the one to decide on how to fill the gaps in his own ways. For all literary texts, it is possible to say that the reading process is selective and this makes any of them richer than their single realizations. Iser supports this by claiming that

"The reasons for this may lie in the reader's own change of circumstances; still, the text must be such as to allow this variation. On a second reading familiar occurrence now tend to appear in a new light and seem to be at times corrected, at times enriched."  
(Iser, 1989: 10).

This happens because the reader's activity is not the one that leading to the meaning but on the contrary to this, it is the one having a meaning. The

crucial ground for such an idea is that there may never be an idea, interpretation, or meaning making activity that would stand true forever and more covering a meaning that no stable basis can be created in this process. It is the reflection of each single and unique world. There is no way for the reflection to be the same as no reader can have a look at a mirror from the very same angle with the same expectations. In every reflection, the reader fills the reflection in his own way. This is the very part that Reader Response Theory starts its work as the reader is given freedom to act.

Iser continues and explains how to fill these gaps. “Gaps are bound to open up, and they offer a free play in the interpretation of the specific ways in which the various views can be connected with one another” (Iser, 1989: 9). This free play in the process of interpreting may vary from one to another. If the reader does not take an active role in this session, the text cannot fill the gaps by itself. It cannot be thought something as active by itself. The reader performs this whenever s/he likes. In every trial, the reader may become a different standpoint. The reader may have different forms in meaning making process and these do not have to be the same all the time. These do not have to be perfect, either. These are the interpretations made through active participations and only belong to the ones who created them.

### **2.3.5 Personal Construct Theory**

Personal Construct Theory is a kind of approach that deals with the way people reach “knowledge”. Within this theory, the process of reaching “knowledge” is achieved through some construction everybody builds for himself.

As everybody starts his construing course within their sole worlds, what they live through draws the borders of understanding. Fransella’s claim makes this point clear; “Personal construct theory is a theory of experiencing. Our construing of our world *is* what we are experiencing.” (Fransella, 2000: 10). To



construe, readers may use assumptions and this is how Personal Construct Theory works. Components of Personal Construct Theory cover philosophical assumptions. These assumptions carry no guarantee that they will come true at the end.

While comprising assumptions, there are some certain elements which are required. According to Bannister and Fransella; “Personal construct theory is elegant in its formal logic, precise in its methodological implications and rich in its imagination” (Bannister and Fransella, 1971: 10). Under no circumstances does Personal Construct Theory limit the borders of imagination and as the very reason of this, uniqueness may be seen the core element functioning most. This uniqueness brings the notion of taking active roles in the process of meaning making. While acting in this process, each reader presents his own ideas to make a meaning out of something. In this process, having no limits in the realm of imagination becomes the very essential spot to point out. This idea might be supported with the following statement; “... personal construct theory describes how each of us uniquely construes or interprets our own world. Constructs, and their interrelationships within a hierarchically organized system, form the basis for hypotheses that guide an individual's choices and actions.”(in Caputi, 2012: 4).

Through assumptions made by different people, construing systems might cover experiences of the past and feelings of the present. Because, Personal Construct Theory views the way that people form meaning based upon their experiences in past to shape their future predictions. An individual's construct might therefore be rather different due to various interpretations of an event. Everybody has the world of his own and Personal Construct Theory gives every single person a unique chance to build a bridge to connect such a unique world with the one he is or has been reading or experiencing, which means the richness of a work comes into focus when two or more worlds get closer whether they share similar circles or opposite ones.

Reality can be constructed in many possible countless ways. We, the ones running the construction process, can invent lots of alternative ways if one does not work properly. Hayes lays stress on this; “Since everyone has their own unique set of constructs, they act differently from one another, and that is what makes them individuals” (Hayes, 2000: 220). Thus, expecting these individuals to comprehend an event exactly in the same way would fail in practice. Regarding the ways used to analyze that event; characteristics features of individuals and experiences might play key roles. Because, each individual sees a situation from a different perspective which might result in different perceptions. Each reader may have different ways of understanding, anticipations, and expectations resulting in none of the works being read might be seen as stable. This means what is read constitutes different meanings through the interpretations done by different readers. A reader's personal psychology, his belief system, his tendencies against / to a work, his reading habit, the reasons of reading and his position in society identify the grounds of difference.

How people construe events depends on how they understand them. Suggesting such a system of idea, individuals are regarded as theory makers in this theory by Kelly primarily. He claims that “It is customary to say that the scientist’s ultimate aim is to predict and control” (Kelly, 1991: 4). These theory makers are called as “man the scientist”. Just like scientists, these theory makers form and test the hypotheses developed. If the hypotheses fit, they might be kept. However, if they do not fit, there might be modifications on them to make them fit. Because any interpretation is replaceable as to this theory since people are regarded as scientists testing what they have done by trying to find out if the hypotheses formulated are valid or not. This point of view sees any individual trying to make sense of things in advance.

There are different beliefs and actions among individuals. Kelly explains differences between individuals by setting a number of ideas. These ideas are

circled around the model of “Fundamental Postulate”. Kelly explains fundamental postulate as; “... a person’s processes are psychologically channelized by the ways in which he anticipates events. A postulate means, of course, an assumption which is a careful statement set forth.” (Kelly, 1991: 32). The basic intention of an individual in life is to identify the world and assume. This might be clarified as an individual's own needs and wills to shape events. Individuals might combine past events with the ones taking place in present to create a meaning for the upcoming ones.

Through this model lead by psychologically channels, Personal Construct theory presents flexible credits and freedom in literary field. Personal Construct Theory is important because it allows readers to take a part in the process of reading and interpreting anything being read. This is the common desire of any author. To let readers take active parts in reading and meaning making process. Because without constructions built by the readers, the works would be dull.

The predictions of a reader before starting the reading activity may activate background information within the route of reading process affecting reactions against/towards the work. Title, reader’s background information and reflections, and hypotheses about the work may draw the reading route.

Emotions are among the other factors in creating unique meanings out of literary works. Like reader response approaches, within personal construct theory, emotions fill the gaps which are left blank intentionally by the creators of those works. During this filling, if constructs are met a high number of accord and if they are plausible throughout the work, the reader may get pleased with the outcome but if it is the opposite, the reader may change its spots and like Kelly mentions, the reader starts to act like a scientist trying to prove his hypotheses and redress them when they do not match with the ones served. This awakening process appears at those times and helps the reader shape or reshape his own hypotheses. Such awakenings develop the construing system in different ways. As the motive of this difference through construct transition,

emotions and readers' characteristic varieties play a great role as in reader response theory.

## **CHAPTER 3**

### **METHODOLOGY**

#### **3.1 Introduction**

The present study aims to elicit foreign language teachers' beliefs and personal theories about the analysis of foreshadowing in short a story. The study draws on five theories: Reader Response Theory, Personal Construct Theory, Priming Theory, Inoculation Theory, and Schema Theory. The study specifically searches into:

- The content of English language teachers' beliefs about the analysis of foreshadowing in a short story.
- The content of teachers' personal theories in regard to the analysis of foreshadowing.
- The similarities and / or discrepancies between teachers' personal theories and their actual behaviors.
- Individual and common features in teachers' analysis of the short stories. Story 1 by Edgar Allan Poe and Story 2 by Shirley Jackson in regard to the analysis of foreshadowing
- Kinds/types of the foreshadowing points found by EFL teachers in both stories.
- The analysis of foreshadowing points in relation to/ from the perspective of Schema Theory, Reader Response Theory, Inoculation Theory, and Priming Theory.

#### **3.2 Participants**

The participants for the present study consisted of 15 EFL teachers all of whom were volunteers. The average age of the participants was 32. All of the participants took literature courses during their BA and some of them taught literature at different levels. They had not studied or read the given stories

before.

### **3.3 Procedure**

A descriptive design was used in order to achieve the aims for the present study. EFL teachers all of whom were volunteers participated in the study. All of the participants took either literature courses or taught literature.

- The participants were given a questionnaire which includes questions about demographic information, analysis of foreshadowing, readers' attitudes towards short stories, the frequency of reading short stories, the way that the readers get the sense of foreshadowing, etc. The questionnaire was in English.
- The researcher went over each item in the questionnaire with the participants to prevent any misunderstanding of the items.
- The participants were asked to fill out the questionnaire in a room.
- The participants were given as much time as they wanted to complete the questionnaire.
- After the participants handed the questionnaire they completed, the researcher analyzed each item to see if there were any unclear part and these parts were noted down by the researcher to conduct semi-structured interviews with the participants.
- Each of the participants was interviewed on the basis of the parts noted by the researcher beforehand. (For example, in some participants' questionnaires the steps used to get the sense of foreshadowing was unclear to the researcher and these points were discussed in depth during the interview.
- After the completion of the semi-structured interviews with the participants, each participant was given the first short story Tell Tale Heart by Edgar Allan Poe and was asked to analyze the story on the

basis of foreshadowing.

- As to get all the foreshadowing points and explanations, participants were asked to carry out their analysis in the form of a verbal report (see Appendix A) in which they underlined the foreshadowing and wrote the rationale behind their choices.
- The participants carried out the analysis of short story on same day in same room (since the exposure to the stories was important).
- There was no time limit for the participants to analyze the short story 'Tell Tale Heart'.

The participants were instructed to analyze the stories given. In the analysis of the stories, all the participants were asked to follow the steps below.

- Read the story
- Focus on foreshadowing
- Underline the parts related with foreshadowing
- Explain the reasons why you think the underlined parts are regarded as foreshadowing

The second short story 'The Lottery' by Shirley Jackson was given to the participants and the participants were asked to analyze the foreshadowing points and wrote their explanations in the same way.

- After collecting data through the use of verbal reports for both stories, the researcher carried out the analysis of each participant's verbal report to see if the foreshadowing and/or the rationale behind choosing the foreshadowing(s) needed clarification.
- With the participants whose verbal report needed clarification, the researcher conducted an interview during which he asked the participant to clarify the unclear parts. Each of the participants was interviewed on the basis of his/her verbal reports to reach a better understanding of their analysis.

- The analysis for the verbal reports conducted with the participants were in English as to avoid any confusion of literary items on the part of the participants.

### **3.4 Data Collection**

Data for the present study were collected through the use of questionnaire, interview and verbal reports.

#### **3.4.1 The questionnaire**

The questionnaire designed by the researcher was used to elicit mainly demographic information, participants' beliefs about the analysis of foreshadowing in short stories. The questionnaire consisted of 16 items, all of which were open ended. The items in the questionnaire were designed to find out preferences of the participants regarding literary genres, participants' attitudes towards short stories, the difficulty that participants had in analyzing short stories, steps participants used in finding foreshadowing in short stories, the reasons why authors use foreshadowing in short stories etc.

#### **3.4.2 Interviews**

Upon the completion of the questionnaires, the responses of the participants were checked by the researcher as to see if there were any unclear parts. Each participant took notes and wrote comments on the stories about the parts that they stated as foreshadowing. And then each participant was interviewed on the basis of the parts noted by the researcher. The interviews were conducted in English and there was no time limit.

#### **3.4.3 Verbal reports for the short stories "Story 1" by Edgar Allan Poe and "Story 2" by Shirley Jackson**

The verbal report of each of participant included the parts underlined and



their explanations. There were no limitations set for the number of foreshadowing in participants' verbal reports.

## CHAPTER 4

### DATA ANALYSIS AND FINDINGS

#### 4.1 Analysis for Participants

In the analysis of the data collected through the use of questionnaire, interviews, and verbal reports, the researched followed the steps below:

- 1- Each participant's verbal reports for Story 1 and Story 2 were analyzed on the basis of the foreshadowing(s) found by the participant, the rationale behind the participant's choices, and the types/kinds of foreshadowing (Abstract, Prominent, Evocative and Concrete). Unlike the foreshadowing(s) and the explanation(s) provided by the participant, types/kinds of foreshadowing were classified by the researcher for each of the stories.
- 2- The verbal reports of each participant were analyzed as to provide an explanation of each foreshadowing on the basis of the theories; Inoculation Theory, Priming Theory, Schema Theory, and Reader Response Theory. In analyzing the foreshadowing(s) found by the participants with reference to the theories; namely Inoculation Theory, Priming Theory, Schema Theory, and Reader Response Theory, the explanations provided by the participants were used.
- 3- In the analysis of participants' actions regarding the analysis of foreshadowing in short stories, the researcher first made a list of all the beliefs elicited through the use of the questionnaire. As the second step, the researcher analyzed each participant's verbal report and compared the beliefs stated in the questionnaire with the actual behaviors displayed in the analysis of foreshadowing in the short stories. As to have more reliable results, the researcher had an interview with each participant during which he asked the participant to state the steps/strategies s/he used in the analysis of the short stories.

4- As to analyze the types/kinds of foreshadowing in both stories, the researcher made a list of all the foreshadowing points found by the participants in the verbal reports and classified them under four main types (prominent foreshadowing, abstract foreshadowing, evocative foreshadowing and concrete foreshadowing). The frequencies and percentages of the types/kinds of foreshadowing were displayed in tables (see Table 1 and Table 2).

The data collected through questionnaire, interviews and verbal reports were analyzed using content analysis and descriptive statistics. Data collected were analyzed on individual basis. That is each of the participants' questionnaire, interview, and verbal reports were separately analyzed to reveal individual differences. However, for the types/kinds of foreshadowing in both stories, the data were analyzed considering the commonalities among the individual readers.

#### **4.1.1 The Analysis for Participant1**

##### **4.1.1.1 Verbal Report**

###### **Story 1**

"... nervous", "I had been and am..." are the first foreshadowing points found by the participant. For "nervous", the participant states it indicates that something is wrong and for the second point, the participant implies that this is related to both past and now. "Evocative Foreshadowing" is the first foreshadowing use found by the participant. It creates suspense and indicates that something wrong is on the track.

The next foreshadowing point marked "I made up my mind to take the life of the old man..." The narrator reveals his possible intent toward the old man, which is to kill him. Such an analysis involves "Prominent Foreshadowing" elements within itself, as the narrator already makes the core aim clear. Both the author and the narrator are very clear and tell readers exactly what is going to

happen.

“You fancy me mad.” is another foreshadowing point revealing that there is unreliability within the narrator. Because of the specific thought that the narrator is having throughout the work, “Abstract Foreshadowing” which deals with thoughts is the centralized foreshadowing use. If it is thought or something about hearing, abstract foreshadowing use gets into focus.

“Upon eighth night I was more than usually cautious in opening the door.” According to the participant, the word “more” shows that this night is different than the others. The word “more” brings a sense of something rather important here raising more question marks about what is to come soon. Being more than usually cautious brings a calling mood that may belong to “Evocative Foreshadowing” use since it creates suspense. What is going to happen there is not clear but what is clear is that something rather different than before is going to occur for sure.

“... hearkening to the death watches in the wall.” The participant expresses here that the narrator keeps repeating the words death, terror, dark and some other words like these. All these will result in a bad way is the participant idea and due to this point of view, it can be stated that “Prominent Foreshadowing” gets into focus again.

“All in vain; because Death in approaching him had stalked with his black shadow before him, enveloped the victim.” It is obvious that whatever the old man thinks or does, they are all useless. Death is inevitable for the old man. Once again, what is going to happen is given by the narrator turning it to a final destination; death. “Prominent Foreshadowing”, which gives the sense of possible future events, makes it all clear that death is knocking on the door.

“The old man’s hour had come.” is the last foreshadowing point marked. Involving information about what might come next, “Prominent Foreshadowing” plays its role.

## Story 2

“Bobby Martin had already stuffed his pockets full of stones” and “... eventually made a great pile of stones...” are the parts analyzed as foreshadowing by the participant. Stones and the pile made are concrete objects which can be seen and because of this “Concrete Foreshadowing” collects the focus.

“When he arrived in the square, carrying the black wooden box ...” Here, “the black wooden box” is a concrete object and can be analyzed as “Concrete Foreshadowing” element. The participant expresses that the presence of this box indicates negative side of this lottery. Thus, it might be considered as concrete foreshadowing use.

“They grinned at one another humorlessly and nervously.” “Humorlessly” and “nervously” are the words underlined by the participant indicating something which is not delightful in the story. “Abstract Foreshadowing” brought surface through words and themes might be applied here.

“Seems like we got through with the last one only last week.” is the underlined part by the participant. This part shows no eagerness within people. Nobody is waiting for lottery to come. It is once again about feelings and ideas built by the characters in the work and this part might be analyzed as a use of “Abstract Foreshadowing”.

“She watched while Mr. Graves came around ...” The word “grave” here brings up a sense where “Concrete Foreshadowing” takes place. As the figure of “grave” can be seen and carries a meaning by itself, it might be proper to name concrete foreshadowing for such a use in the work.

“Some places have already quit lotteries.” is a suggestion made by Mrs. Adams in the story that is to show no satisfactory held by the people around. “Abstract Foreshadowing” might be pointed here as what Mrs. Adams says has a deeper meaning. They are not happy with what is going on and want to have a change and these might be understood by the words built by her.

“Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it...” As it is something can be seen, Concrete Foreshadowing might be applied here.

### **Overview**

In the first story, evocative, abstract and prominent foreshadowing elements are found by the participant; however in the second story we see that the participant mentions concrete and abstract foreshadowing. In the parts found in “Story 1”, the narrator tells exactly what he is going to do and through this, the foreshadowing point found by the participant might be analyzed as prominent foreshadowing uses. These prominent foreshadowing uses do not cover any place at all in the second story. Starting with concrete foreshadowing which does not have any place in “Story 1” according to the participant, “Story 2” follows a rather different path. Another important point of second story that gets attention is a wide range of concrete and abstract foreshadowing use. The reason might be brought surface through the hidden messages and meanings created through symbols and objects by the author. For both stories, the style of the participant regarding the way used to find foreshadowing does not show difference as she mostly pointed the uses figures of speech in the analysis of foreshadowing.

#### **4.1.1.2 Theories**

##### **Story 1**

Indicating something is wrong through the word “nervous” and reflecting that he had been and still is, the narrator creates a schema. The participant claims that this feeling will affect the narrator’s actions later in the story. The participant’s setting expectations about how the story will continue might be explained within the frame of “Schema Theory” in which expectations and experiences shape the events. Being nervous, very dreadfully nervous would

not bring different ideas in any society as it is an indication of something bad.

Seeing the blue eye as a symbol of evil and turning them into his only drive to murder the old man, the narrator reveals his intention. First, he declares he loved the old man and then adds that it is not possible to define how he got the idea. However, as he continues, his main intention which is to rid himself of the eye forever comes out. The participant, as the reader, states that such an evil plan has created nervousness. This critic might be analyzed within the lights of "Reader Response Theory" creating a bridge between the reader and the work. By filling the gaps left by the author about the reason of such an action, the participant seems to follow a private way to make meaning and to do this means of reader response theories are used.

"... mad ..." is a key word used by the participant for the first parts of the story. The participant states that calling himself mad may be a foreshadowing point showing unreliability of the narrator. The participant's final view for the second paragraph is a possibility that may result in no murder at all. The analysis made here by the participant changes in the next paragraph. "Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity." The participant claims that the word "more" shows that this night is different than the others. He feels both nervous and sage. These are clues that show he would kill the old man. Thus, it might be possible to state that at the first hand, through the struggles of the narrator, the participant asserts that he may not have killed the man, but on the other hand, as the story goes on, the participant changes the point of view held and claims that tonight is the night of the murder. As stated in the book *Social Psychology Alive* "A model of building resistance to persuasion by exposing people to arguments against their attitude position and giving them counterarguments that refute the attack" (Breckler, 2005: 297). "Inoculation Theory" works well for this given part. First, an attack takes part, but the reader refutes it

later on, and gets his/her own belief to defend against such an attack.

“... the death ...”, “... mortal terror”, and “... because Death ...” are among the words repeated in the story and the participant remarks that these words are repeated again and again until the scene of murder which this is done to prepare readers for the inevitable end; the inevitable death of the old man. Through these words, “death” is primed. Thus, “Priming Theory” finds its place. Pre-activation of a mental representation happens through these repeated words one after another. Perceptions brought together by passive and subtle activation of relevant mental representations may trigger upcoming ideas and frames through those existing already. Thus, the given part of the story finds its grounds within the borders of “Priming Theory”.

“The old man’s hour had come!” is the last point marked. This part might be taken into consideration in only one-way; death. “Schema Theory” might be applied here; as such a sentence would raise similar feelings and ideas in any culture. Meaning the end of time for a person, death is the schema formed by the participant for this given part.

## **Story 2**

“Bobby Martin had already stuffed his pockets full of stones” and “... eventually made a great pile of stones...” Through a schematic view, the participant states that it is obvious that this pile of stones has a certain reason as it is located in the corner of the square, so “Schema Theory” might be applied here. If something is collected, then it might be used. This is the idea built by the participant and it might stand correct for most. If not needed for any single purpose, those piles wouldn’t be created.

“When he arrived in the square, carrying the black wooden box ...”. Black is considered as a color of mourning in most cultures and the participant expresses that it plays an important role symbolizing death and doomsday. Presence of this box indicates negative side of this lottery is the formed idea



through these schemata according to the participant. Thus, “Schema Theory” might be correct in analyzing this part.

“They grinned at one another humorlessly and nervously.” “Humorlessly” and “nervously” are the words underlined by the participant indicating something which is not delightful in the story. Everyone is nervous in the story. The participant reflects that although lottery has good connotations in a general sense, it indicates something that is not delightful in the story. Reaching such an idea happens because of the words; “humorlessly” and “nervously” show that something bad comes into mind when encountered with such words. Thus, “Schema Theory” might be effective to analyze this part. Connecting the topics in the mind let schemata be built and such an idea might be conducted through the stress put by Tracey; “Schema Theory states that readers must connect the material that they are reading with background knowledge on the topic that already exists in their minds.”(Tracey, 2012: 197).

“Seems like we got through with the last one only last week.” Giving private grounds towards the time, which passed fast, might be analyzed within the limits of “Reader Response Theory”. Stating that if people had waited for lottery eagerly, time wouldn’t have passed so fast, the participant creates her own understanding.

“She watched while Mr. Graves came around...” The author keeps on using words gravely like she did in previous parts. The participant notes that all these words have negative connotation and it is clear that nobody is happy to pick up the piece of paper that will determine their destiny. “Schema Theory” which generalizes ideas to groups of people may be applied here once again since the words “grave” and “black box” would raise similar feelings in readers. Another part to be analyzed through “Schema Theory” is the part that the participant notes people wouldn’t leave anything delightful or satisfactory. “Some places have already quit lotteries.” is the part the participant stated people are not willing to perform such a ritual.

“Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it...” Black spot may prime some bad thoughts when read. The participant states that this black spot is like a way to declare death and such an expression may be used as an example of “Priming Theory”.

#### **4.1.1.3 Beliefs and Actions**

##### **4.1.1.3.1 Beliefs**

The analysis of the participant’s answers to the questionnaire (given at the beginning of the study) about the analysis of foreshadowing displays what he considers to be important/effective. For the participant, a good analysis of foreshadowing in a short story should certainly include the following:

1- Being aware of each element in the story in terms of both content and considering cultural structures.

2- Determining figures of speech makes it easier to understand the story.

3- Getting the hints about probable oncoming events. Thus readers are able to guess what will occur next thanks to foreshadowing.

4- Being aware of certain words that authors use again and again

5- Being aware of Chekhov’s gun principle

6- Catching important negative statements

##### **4.1.1.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that she used the following steps;

- Similes like “mortal terror”
- Repetitive words like “gravely”, “nervously” etc.
- Symbols like “eye of vulture”, “grave” and “black box”
- Hints about probable oncoming events that might be seen in the following part; “I was more than usually cautious in opening the door.”
- Hopeless and negative statements like “All in vain...” and “... without you...”

- Chekhov's gun rule which presents the idea of functioning if given place in the story. This idea finds its place in "Story 2" when children collect stones

#### **4.1.1.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When we analyze the beliefs and actual behaviors of the participant, we see both matches and mismatches between the two. The participant notes that awareness of each element in stories in terms of both content and cultural structures is an important factor in analyzing foreshadowing. However, in the analysis process, she did not mention anything regarding this awareness. Except this, there might be seen no other mismatch. Other beliefs find their responses in the process of action. The belief regarding the use of figures of speech finds its response through the use of symbols or Chekhov's Gun Principle resulting with the positive outcome. Repetitive words like "gravely" and negative statements like "all in vain" are among the examples to be given. Through the answers given to the questionnaire, one mismatch and five matches can be seen between espoused theories and theories in action. The reason for a bigger number of matches might be attributed to the experience of the participant as a reader, the amount of exposure to literary training and the frequency of reading short stories.

## **4.1.2 The Analysis for Participant 2**

### **4.1.2.1 Verbal Report**

#### **Story 1**

The analysis of the participant's verbal report reveals several different kinds of foreshadowing. The first foreshadowing element found by the participant is "Evocative Foreshadowing" as it gives a feel of what is going to happen. Through the parts given "TRUE! —nervous—very very dreadfully nervous I had been and am; ...", the writer keeps the reader on. The core aim held by this kind of foreshadowing is to lead readers into a mood where main events are shaped slowly through the little pieces given beforehand. By giving clues to the reader, evocative foreshadowing takes part.

If what is going to happen is given in advance like a prologue, prominent foreshadowing may take a place within the story. In the story, the participant draws attention on the following part showing a close connection with such a use of foreshadowing. "I made up my mind to take the life of the old man, and thus rid myself of the eye forever" The participant states that through these given part, it is clear that the speaker is going to kill the old man and this leads prominent foreshadowing to get into focus. Because, if the information about what is going to happen is given in advance, it can be analyzed as "Prominent Foreshadowing".

"I was never kinder to the old man than during the whole week before I killed him." The given part can be seen as an example of "Prominent Foreshadowing". What is going to happen is mentioned by a particular thought. No object is used. No concrete thing is given. The participant mentions in the story that the way he justifies his actions is another clue for his nervous breakdown as the major reason of the problems. From the participant's notes, what might be deduced is that the given words by the main character of the story reveals his inner world and what he is going to do.

“Presently I heard a slight groan, and I knew it was the groan of mortal terror. ... I know the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me.” Hearing something brings the readers into a place where “Abstract Foreshadowing” plays the key role. As to the participant, this part foreshadows the character’s sad past and his experiences play a leading role in his actions. In this part given by the participant, it can be deduced that happenings in the past are still being felt by the character and give directions to the actions. The starting point of such actions cannot be related with any concrete objects but with feelings and hearing making it a part of “Abstract Foreshadowing”.

“If you still think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body” Is an example of “Prominent Foreshadowing” since what is going to happen, an explanation, in other words is given through these lines. When taken into account, inner voices have carried the story so far and made it possible for the readers to have an idea on the reason of the murder. In this very part, the participant says that these words reflect the idea of escaping from reality on the part of the speaker. Why this part may be seen as “Prominent Foreshadowing” is that the speaker is about to clear off the question marks in the side of the readers. It does not give any kinds of feelings or objects. It just gives the reader a chance to understand why he acts so. From this point of view, the given part may be considered as “Prominent Foreshadowing”.

“I felt that I must scream or die! And now—again! —hark! Louder! Louder! Louder! Louder!” This is the last part analyzed by the participant and the notes taken down make it clear that there will be the idea of self-awareness that requires kind of poetic justice on the side of reader. Thus, “Prominent Foreshadowing” is located at the very end of the story bringing a kind of feeling that the event which is about to take place is already given

## Story 2

“... with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green” is the first part underlined by the participant as a clue of foreshadowing within the story. “Blossoming” is the key word for foreshadowing here according to the participant. “The first sentence might be indicative of the fact that there might be a rebirth or a change or a newly developing situation on the part of the main character in this story.” are the words noted down by the participant and such a use of foreshadowing may be regarded as “Concrete Foreshadowing” which uses objects to foreshadow possible future events.

“... in some towns there were so many people that lottery took two days and had to be started on June 26<sup>th</sup>. But in this village, where there were only about three hundred people, the whole lottery took place less than two hours ...” The participant states that the given part is the first clue about the importance of “lottery”. “Prominent Foreshadowing” is the kind of foreshadowing employed by the author here referring the importance of lottery through the clues and words.

“... the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play...” is a kind of “Abstract Foreshadowing” use. From this part, the participant notes that the idea of liberty may be an important thematic element here and this makes it an abstract foreshadowing example as themes are among the uses of it. Afterwards, the participant makes a note on the importance of liberty through the repetitive use of “gather”. As to him, this may mean that unity is important according to that society and later in the story the readers will face this. Ideas given on such a use make it “Abstract Foreshadowing” again through the meanings hidden behind the words.

“They stood together.” The participant remarks that through the repetitions of the word “gather” importance of unity might be emphasized. “Concrete Foreshadowing” which brings the sense of importance of gathering as

unity according to the participant.

“You didn’t give him time enough to take any paper he wanted. I saw you. It wasn’t fair.” In this part, the participant makes a comment regarding that this given part includes a clue for readers to guess that this story might end up with the emergence of a problem. Such a use belongs to “Evocative Foreshadowing”. In general sense, evocative foreshadowing is used at the first part of a story, but through the explanations of the participants on the parts found, it can be stated that evocative parts are given close to the end.

Another foreshadowing point found by the participant belongs to “Evocative Foreshadowing”. “It wasn’t fair, Tessie said.” Stating that a family or a person might be a victim of unjust attitude at the end of this story, the participant forms hypotheses that are to be revealed later in the story. By giving some parts of events but not the whole, evocative foreshadowing takes parts in works and this part may be evaluated as evocative foreshadowing example.

“Then, as far as drawing for families is concerned, it’s you, Mr. Summers said in explanation” is the last foreshadowing use pointed out. These parts give a feel of what is going to take place soon in the story. A family or a person might be the victim is supported here by the participant and through these words; it is clear which family has to bear what is going to happen. Making the latter events clear, “Prominent Foreshadowing” is the last foreshadowing point found by the participant.

### **Overview**

The ways that the participant used to find foreshadowing elements show similarities for both of the stories given. In both, he stated that he read between the lines and related them with each other. Monologues and dialogues are among the clues that the participant marked as to steps followed to get the sense of foreshadowing. In the first story, the parts found by the participant might be regarded as elements of “evocative, prominent and abstract

foreshadowing”. On the other hand, in the second story, “concrete, abstract and evocative foreshadowing” elements are the ones found by the participant. The reason for different uses of foreshadowing elements in these two stories might be due to the content of the stories. In the first story, evocative foreshadowing uses are close to the beginning whereas the opposite takes place in the second one. The prominent foreshadowing points found in both stories show differences as “Story 1” gives what is going to happen at the very beginning while this is not the same in the second story for the participant. The first story is shorter than the second story and the point of view used in these two stories shows difference when compared. The unreliable first person narrates the events and this may be the reason that limits the chance of concrete foreshadowing use. The narrator tries to prove something that he believes true in most part of the story and this is brought through ideas. On the other hand, in the second story, there are seen concrete foreshadowing examples. Blossoming flowers and black box are among concrete foreshadowing examples. For both stories, the style of the participant does not show difference regarding the ways he used to find foreshadowing.

#### **4.1.2.2 Theories**

##### **Story 1**

The opening words of the story show that the nerve held by the main character will have an important influence and the participant expresses that the state of mind of the storyteller will have a leading role in framing the main events. The narrator begins his speech by making his feelings clear. He states how nervous he is. By making his expressions upon the issue of being not mad, the participant notes that he can feel bad events will take place. This part might be analyzed through “Schema Theory” which explains a common idea or feeling towards/against events in a general sense and cultural forms may be influential in this process. If a person starts his speech by stating how nervous he is,



expecting bad things to occur would not change from one culture to another.

Another close example for the use of schema theory is the reason of the murder as to the given explanation of the participant that does not make sense, but for the character of the story, it carries a great importance. The participant claims that the reason of dislike for the old man cannot be taken into consideration as important. It can be stated that unimportance of a killing, according to the participant, belongs to a “Schema” where irrational reasons are not accepted. As stated by Richgels; “A schema can be thought of as a knowledge structure, or framework, which interrelates all of one’s knowledge about a given topic. Prior knowledge, organized in schemata, in turn influences the form and content of new knowledge”(Richgels, 1982: 54). When thought about this theory, it may be understood that culture and cultural elements are among the pieces carrying a great importance within the process. According to this theory, the receiver may not come across with the same things all the time. It is possible for him to encounter with a thing that he hasn’t got any experience about. Therefore, he starts to build hypotheses about it. Within the story, the main character’s behaviors are shaped through unimportant grounds as to the participant.

“You should have seen how wisely I proceeded with what caution—with what foresight—with what dissimulation I went to work!” This part shows that the action for which caution and foresight were taken is going to take place soon. This part serves a role in preparing the readers for the action leading the use of “Priming Theory”. Considering the implications of Priming Theory, we may state that the way the storyteller acts primes the participant, and to fulfill the expectation, something has to be done. The following part of the story shows that such priming ends up with a positive result. “I was never kinder to the old man than during the whole week before I killed him.” As it can be clearly understood, there is certainly going to be a murder according to the participant.

“I knew the sound well.” This part, according to the participant,

foreshadows his sad past and this will play a leading role in his actions. The comments of the participant might be analyzed within the frame of “Reader Response Theory” in which comprehension is affected by existing knowledge. The participant mentions that the speaker knows the sound due to his past experiences and is affected by those. This is the part where the participant builds his own deduction and for this reason, which may result in concluding that reader response theory can be used to explain the reasons of his behaviors.

“Inoculation Theory” is among the theories which may be applied to the participant’s review. “If you still think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body”. “From this given part, a two-sided message takes place according to the participant. The character is trying to persuade the reader that he is not mad, because he is too qualified to be mad, yet the reader states that he does not think so. Here, it can be mentioned that the given message is / has been given just to raise a stronger awareness within the mind of the reader against/towards to the story. This is one of the core points of inoculation theory.

In the very last part of the story, the participant notes that the idea of self-awareness which requires a kind of poetic justice on the side of reader again makes the analyzed sentences a part of “Reader Response Theory” since the participant constructs his own process of reaching knowledge just for himself. Through the words; “Anything was more tolerable than this derision! ... I felt that I must scream or die! ...”, the participant expresses that because of the murder committed by the narrator, the narrator himself deserves to die which is taken into consideration as an understanding of justice. Such an idea may be connected with the reader’s ideas only but not with a general schema.

## **Story 2**

Expecting a rebirth after reading the words “blossoming” and “green”, the participant states that these are something good to take place soon. Such an

idea might be analyzed through “Schema Theory” which carries prior knowledge as the triggering effect on meaning making process. Blossoming and green are kind of words underlined by the participant and these may be generalized as rebirth or growth.

“... the feeling of liberty sat uneasily on most of them; ...” is a part bringing the idea of liberty and its importance in the story. When children have time off, for sure, they are going to try and enjoy is the participant’s notes for the given part and it might be correct for most cultures as nothing else but to enjoy when have freedom might be expected for children. Thus, “Schema Theory” might be correct to use for the analysis of this part according to the participant’s explanation.

“They stood together.” There are a lot of ways to show the importance of standing together rather than on one’s own. In the story, standing together is emphasized more than once and the participant notes that this may indicate that the idea of unity is important. When thought about a village life, the participant states that there would be some similar topics to talk about like planting and rain. It is culturally true and common for the participant and makes this part belong to “Schema Theory”. Furthermore, the family figure seems similarity with the topics created.

“You didn’t give him time enough to take any paper he wanted. I saw you. It wasn’t fair.” The participant claims this part to be a clue to guess that this story might end up with an emergence of a problem. “Schema Theory” stays in the focus here. When we take what the participant notes for this part, it gets clear why. If one mentions what is going on is not fair, s/he believes that there is a problem about to rise. In the next part, Tessie says again that the thing done was not fair. “It wasn’t fair, Tessie said”, and “Then, as far as drawing for families is concerned, it’s you, Mr. Summers said in explanation” “, and as far as drawing for households is concerned, that’s you, too. Right.” These parts, as a continuation of the previous part might be taken into consideration within

“Schema Theory” which leads to a thought to result in bad is the participant’s claim. Stating that if there is a talk about injustice, one cannot think about anything good, the participant claims that it is not a joyful thing.

#### **4.1.2.3 Beliefs and Actions**

##### **4.1.2.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

1- Being able to analyze every sentence in the story quite well and to relate it to the others in terms of the meaning is the most significant point in analyzing foreshadowing in short stories is.

2- Searching for some key words and symbols in sentences

3- The use of repetitive words

4- With the help of specific dialogues that seem important

5- Descriptions that the author makes to let readers have a sense of upcoming events

6- Decisions and preferences of main characters

##### **4.1.2.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Key words, like “Nervous”, “eye of vulture”, “black box” and “Mr. Graves”...
- Negative sentences used by characters like; “All in vain!”
- Confessions made by the characters, “In an instant I dragged him to the floor, and pulled the heavy bed over him.”
- Descriptions of events; “They stood together”, and “... with the fresh warmth of a full-summer day...”
- Repetitive words; “dreadful”, “dreadfully” and “gather”

- Through dialogues like “It wasn’t fair, Tessie said.” and “Then, as far as drawing for families is concerned, it’s you”...

#### **4.1.2.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When we analyze the beliefs and actual behaviors of the participant, we see both matches and mismatches between the two. In the questionnaire given to the participant, he states that the analysis of foreshadowing should certainly include the analysis of each sentence in the story. However, in the data collection process, the participant focused on some specific sentences, which may be an indication that the participant may not actually put his belief into action. Apart from this, his other beliefs find their place in the action process. Searching for some key words and symbols in sentences are done through the work. Repetitive words and dialogues might be considered as another matching point between given beliefs and actions. Moreover, descriptions made in the work are used as foreshadowing points by the participant. As the last matching point decisions and preferences might be shown since these show a connection in the analysis process of the work. The analysis of the participant’s beliefs and actions reveal that the extent to which he reflects his beliefs on his actual behaviors is quite consistent. The reason for such a finding might be attributed to the awareness of the participant regarding his beliefs and actions, past experiences regarding personal beliefs an actions and the study he got.

### **4.1.3 The Analysis for Participant 3**

#### **4.1.3.1 Verbal Report**

##### **Story 1**

“TRUE! --nervous --very, very dreadfully nervous I had been and am...” is the first foreshadowing part found by the participant. She asks why he is so nervous. Giving little information before the whole, evocative foreshadowing may lead readers into questions whose answers are to be given later on. Thus, this part might be marked as an example of “Evocative Foreshadowing”.

The narrator claims that he is a healthy person and he thinks that if he can tell how he acted calmly, readers will believe him. Such a part might be analyzed within the views of “Abstract Foreshadowing” since this it involves feelings and thought of the narrator. He says “observe how healthily --how calmly I can tell you the whole story.” and makes it a part of abstract foreshadowing.

“I made up my mind to take the life of the old man, and thus rid myself of the eye forever.” is a “Prominent Foreshadowing” use which informs readers about the upcoming events. The participant expresses that he is going to kill the old man and from this point of view we can say that what is going to happen has already been given to the reader.

Next foreshadowing point shows similar features with the previous one as the narrator emphasizes his intention once again. “I was never kinder to the old man before I killed him.” is what the narrator gives and in return to this, the participant notes that the murder will take place. Thus, “Prominent Foreshadowing” takes place again.

“And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head.” is another foreshadowing point found by the participant. This time, it shows difference when compared to previous ones, because what is foreshadowed here can be seen. It is visible and due to this, it can be said that

“Concrete Foreshadowing” is used here. Another “Concrete Foreshadowing” is used in the next foreshadowing point found by the participant. For the following part, the participant draws attention on the words darkness and black. “His room was as black as pitch with the thick darkness, and so I knew that he could not see the opening of the door ...” is the narrator’s sentence and the participant explains that the narrator knows how dark it is and it will be and this will enable him to start his work without being seen. As it is something visible, concrete foreshadowing might help us to define the type of foreshadowing used here.

If readers can sense what is going to happen later in the story, prominent foreshadowing can be pointed as the key factor. When the narrator claims that the old man’s struggle meant nothing to him, we can see “Prominent Foreshadowing” used. “All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim.” might be enough for the participant to define what happened to the old man.

“First of all I dismembered the corpse. I cut off the head and the arms and the legs.” is another “Prominent Foreshadowing” use within the work. The participant states that he is going to hide the corpse and from this point of view, it can be said that what the narrator is going to do is pretty clear. Thus, prominent foreshadowing can be seen here. “I went down to open it with a light heart, --for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police.” is another foreshadowing use and it might be reviewed as “Prominent Foreshadowing” due to the statement of the participant. She mentions that the narrator is going to be arrested.

## **Story 2**

After reading the following part; “Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example ...”, the participant notes that maybe they are planning to do something violent. As what

they collected can be seen and as the participant thinks that they are going to be used somehow, this part might be analyzed as “Concrete Foreshadowing”. To signal different ideas to the reader, concrete objects and things might be used by the author and this creates a use of concrete foreshadowing in the works.

The second foreshadowing point marked by the participant is “black wooden box”. It is a concrete object and can be considered as “Concrete Foreshadowing”. She explains that black means negative and something bad. Its vision is enough to give the participant ideas about it somehow.

“Thought we were going to have to get on without you, Tessie.” is another “Abstract Foreshadowing” spot pointed by the participant. Absence figure given here creates a thematic sense to be felt by readers. Thus, it might be understandable to analyze this part with abstract foreshadowing.

“... guess we better get started, get this over with, so we can go back to work...” is another “Abstract Foreshadowing” point marked by the participant. She explains that it is not going to be an enjoyable thing and better to get rid of it as soon as possible. The theme behind this getting over might help us to understand that people are not happy. As it makes feelings and ideas clear, abstract foreshadowing might be the best one to help us analyze the given part.

“There’s Don and Eva, Mrs. Hutchinson yelled.” and “Make them take their chance!” are among the last words of Mrs. Hutchinson. The participant notes that it must be something so bad that she would even prefer it to happen to her own daughters. Feelings of Mrs. Hutchinson and ideas related to lottery are the focus of attention according to the participant and this makes such a part an example of “Abstract Foreshadowing”.

Although it is generally used at the beginning of stories, we see prominent foreshadowing use close to the end. From the following part, the participant draws the meaning that the winner is going to experience something unwanted; “Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill.



Jr. opened theirs at the same time and both beamed and laughed. Turning around to the crowd and holding their slips of paper above their heads.” “Prominent foreshadowing” makes what is going to happen clear and from this part, the participant feels it and notes that the end will not be enjoyable for her.

### **Overview**

In the first story, all four types/kinds of foreshadowing were found by the participant. Prominent foreshadowing is the most used one in the first story and as the reason for this; the way that the narrator leads the story might be given. However, for the second story there is only one prominent foreshadowing example found by the participant and it is almost at the very end of the story meaning that a comparison might be done between these two stories. The participant claims that the narrator shapes the events in the first story and gives what is going to happen to readers. On the other hand, a very clear hint about what is going to take place is given at the end of the second story. Absence figure and how people feel might be given as the reasons of the higher number of abstract foreshadowing in the second story. For both stories, the participant took notes and underlined some parts considering them as foreshadowing uses. Taking the ways used to point foreshadowing points into consideration, the style of the participant does not show differences.

### **4.1.3.2 Theories**

#### **Story 1**

Being in a certain state of mood would be interpreted in similar ways in most cultures. Feeling nervous, stated at the very beginning of the story, would not mean anything else but being in a tense condition. When the narrator of the first story mentions that he feels nervous through the words; “TRUE! --nervous -- very, very dreadfully nervous I had been and am...”. To understand how tense he feels might show almost the same features in anybody’s schema. Hence,

analyzing this state of mind through “Schema Theory” might be convenient.

“... observe how healthily --how calmly I can tell you the whole story.” is a part to be analyzed within frames of “Inoculation Theory” involving a certain message that the narrator is trying to give. By saying how healthily, how calmly the narrator is trying to convince that there is nothing tense and wrong going on. However, to attribute a meaning to such part, the participant notes there is going to be something that can't be told calmly. From the given explanation, it might be understood that the effort spent does not meet expectations and ends with a counteract.

A schema is a generalized system for understanding information. When a decision like killing occur, it is probable that the killing action would take place. “Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually --I made up my mind to take the life of the old man, and thus rid myself of the eye forever.” is the narrator's words making his decision clear and within a general schema this would be thought as a probable killing action. Thus, applying “Schema Theory” for the analysis of this part might be useful. The next foreshadowing spot analyzed by the participant shows great similarities with the previous one. In both of them, the narrator makes his decision crystal clear according to the participant. By remarking the killing action once again, the way the participant forms her schema shows similarities with the previous one and might be considered as a part belonging to “Schema Theory”. “I was never kinder to the old man before I killed him.” is the part where this schematic idea is formed.

“And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head.” is a rather different part from schema theory as this is seen something like a clue which will bring the killing action. Making a unique explanation and adding rather subjective meanings to this given part, the analysis might be done through the use of “Reader Response Theory”.

“His room was as black as pitch with the thick darkness, and so I knew that he could not see the opening of the door, ...” is a part which might be evaluated as “Schema Theory” since making everything in a dark place gives clues about secrecy according to the participant. Committing the plan in dark shows that the narrator does not want to be seen is the participant statement and this might be deduced by most. Another part to be analyzed through “Schema Theory” takes part when the narrator in the story mentions the following part; “All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim.” It might be understood that whatever the old man does, he will not be able to stop the killing action. Thus, applying “Schema Theory” would be appropriate for this part.

Reflecting one’s own ideas on an event, the analysis is carried through the use of Reader Response Theory. In the analysis of the participant, it might be seen that, the comment made upon the following part; “First of all I dismembered the corpse. I cut off the head and the arms and the legs.” shows that it has nothing to be related with culture or generalization. However, it is something reflecting one’s own ideas which brings the use of “Reader Response Theory”. The participant claims that he is going to hide the corpse later and this might be evaluated as a meaning making process of the participant as a reader.

Modifying previous stimulus, recognition or a processing of a later stimulus, “Priming Theory” is applied. Reading the following part; “I went down to open it with a light heart, --for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police.” the participant notes that the narrator is going to be arrested. From the participant’s statement, it might be mentioned that the image of officers raises the feeling of arresting.

## **Story 2**

A conceptual system for understanding is thought as schema. When

children collect stones, the participant marks that they will use stones somehow. Thus, “Schema Theory” might be applied for the following part; “Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones...” The participant marks that the stones will be used somehow later in the story.

There are some colors bearing similar meanings in different cultures. Black is among this category rising bad thoughts and doubts in the minds of people. This might be seen as a general schema making it a use of “Schema Theory”. The participant states that “black wooden box” is a symbol of dark and something bad.

“Thought we were going to have to get on without you, Tessie.” is a part raising an idea of absence in participant which may not be shared as a common idea but a subjective one. Thus, “Reader Response Theory” might be used for the analysis of this given part.

People want to finish lottery session quickly and this is reflected in the coming part; “... guess we better get started, get this over with, so we can go back to work...” The participant notes that this session is not going to be an enjoyable one. Applying “Reader Response Theory” to this part would be appropriate since the participant uses inferences to make her own meaning.

“There’s Don and Eva, Mrs. Hutchinson yelled.” and “Make them take their chance!” is the part raising question marks in participant. She states that it must be something bad that she would even prefer it to happen to her own daughters. The meaning drawn is again an inference carrying no cultural schema. Therefore, “Reader Response Theory” might be coined here and the last part found by the participant. “Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill Jr. opened theirs at the same time and both beamed and laughed. Turning around to the crowd and holding their slips of paper above their heads.” is the part and the participant mentions that the

winner is going to experience something unwanted.

#### **4.1.3.3 Beliefs and Actions**

##### **4.1.3.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- 1- Reading everything in details
- 2- Underlying and taking notes
- 3- Important events
- 4- Dialogues
- 5- Objects
- 6- Character's actions

##### **4.1.3.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Read in details
- Some of the sentences underlined and notes taken down
- Events like Bobby Martin's stuffing his pockets full of stones and building a great pile are among the events found as foreshadowing in the story
- "Thought we were going to have to get on without you, Tessie" and "Guess we better get started, get this over with, so we can go back to work." are examples to be seen as dialogues used to find foreshadowing spots
- Objects like "black box" and "light"
- In Story 1, the narrator's actions like being kinder to the old man and his cutting off the head and the arms and the legs

#### **4.1.3.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When we analyze the beliefs and actual behaviors of the participant, we see only matches between the two. Beliefs lead the actions in finding the foreshadowing points in stories. The actions are shaped by the beliefs. What the participant stated in the beliefs and actions show similarities in the process. The reasons for matches only between espoused theories and theories in action might be due to the experience of the participant as a reader, her reading short stories frequently and the amount of exposure to literary training.

#### **4.1.4 The Analysis for Participant 4**

##### **4.1.4.1 Verbal Report**

###### **Story 1**

What is going to happen might be given before they actually take part in a work and authors success this through the use of evocative foreshadowing. In this work, such a use gets attention at the beginning of the story which contains the narrator's own words. "TRUE! --nervous --very, very dreadfully nervous I had been and am; ...?" is an example of "Evocative Foreshadowing" which is used to raise question marks. The participant notes that there is a negative connotation here and it might cause a problem later in the story.

"... rid myself of the eye forever." is another foreshadowing point underline by the participant. This part might be marked as "Prominent Foreshadowing" use, which involves techniques of foreseeing upcoming events. In prominent foreshadowing, readers might have early ideas about later events and in this part of the story; the narrator reveals his aim, which is to get rid of the eye forever.

"Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity." might be analyzed as another "Evocative Foreshadowing" use. The author gives thoughts to readers again about what is to happen soon. Being more cautious in opening the door and feeling the extent of his own strength -- of his sagemess are the parts leading to evocative foreshadowing here.

"And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder!" is an "Abstract Foreshadowing" use as the author employs sounds and ideas about the inner world of the narrator.

The last foreshadowing example noted by the participant involves

“Abstract Foreshadowing” use since it is about hearing. “My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears.”

### **Story 2**

The participant marks “The women, wearing faded house dresses”. She states that such a condition might mean a poor community. This is something that can be seen and can be analyzed as “Concrete Foreshadowing”.

“Nancy and Bill Jr. opened theirs at the same time and both beamed and laughed.” is seen as a good thing by the participant. She claims that it is good not to win lottery. A good thing not to win lottery is another thematic meaning drawn here. “Abstract Foreshadowing” dealing with nuances, themes and feelings gather importance and focus for this given part by showing how they reacted when they saw they didn’t win lottery.

### **Overview**

Figures of speech are seen as the most important step to reach foreshadowing points according to the participant. As the second most important way to reach foreshadowing is the use of objects in stories. The ways that the participant used to reach foreshadowing elements show similarities in both stories. In the first story evocative and abstract foreshadowing uses are underlined twice and one as prominent foreshadowing. Due to the limited information served and blanks left intentionally in the first story, the use of evocative foreshadowing gets attention. This is among the differences employed in the process of reaching foreshadowing points as there were no such uses found in the second story. Concrete and abstract foreshadowing uses are the ones found in the second story. Faded house dresses are an example of concrete foreshadowing use and there is no such example in the first story since



the narrator leads the events and shapes evoking parts. In both stories, the participant stated that she read between the lines and used figures of speech to reach foreshadowing.

#### **4.1.4.2 Theories**

##### **Story 1**

“TRUE! --nervous --very, very dreadfully nervous I had been and am; ?” is the first foreshadowing point to be analyzed through “Schema Theory” due to the ambiance created by those words. Being nervous would only mean being not well and if one starts the conversation with the expression “True”, it might be understood that there is a negative connotation. The meaning drawn here might not only be based on the words, but also based on how the message is received. As Donald J Richgels states, “In fact, meaning is neither in the message itself, nor in the comprehender’s schemata in their abstract, pre-instantiated state, but rather is a result of a process that combines the two.” (Richgels, 1982).

“... rid myself of the eye forever.” is another part which might be analyzed through “Schema Theory” since it would mean nothing else but to have a murder. Such a statement would not be judged differently but only as a murder according to the participant.

Next part is an example of an evocative foreshadowing use and when we consider the participant’s notes on it, it might be seen that such a part might belong to “Reader Response Theory”. The following part might lead us into such a thought; “Upon the eighth night I was more than usually cautious in opening the door. A watch’s minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity.” The participant states that this part leads up to the murder. Having her own thoughts, the participant claims that this foreshadows a death.

When someone hears the words; “dreadful silence”, “uncontrollable terror”, “stone dead” and “I smiled gaily” while killing a man, it might be well understood

that there is something unusual, something not normal. The participant here marks that madness unleashed and this would be how the general idea is put into words. Thus, “Schema Theory” would be used for the analysis of this part, dealing with general expectations and explanations of such points.

“And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder!” is the last part underlined by the participant and she expresses that this part leads up to the end. In this last part found by the participant, it might be seen that the narrator is still trying to have a self-relief by claiming that he talked to policemen more freely to avoid the feeling. “Inoculation Theory” which is to seek the answers of why and how people attract and convince others might be used for the analysis of this given part. The narrator tries to persuade himself at first and then convince others that he is not insane. He is trying to this to have a relief. Therefore, inoculation theory, explaining the reasons of a particular message would be applied here.

## **Story 2**

“The women, wearing faded house dresses...” is the first foreshadowing point marked by the participant. She mentions that these clothes mean that these women belong to a poor community. Such a thought might be a personal one as it might not be common and for sure to classify a community through some women’s dress codes. “Reader Response Theory”, which explains particular ideas of individuals, might be used for the analysis of this part. Because, there might be carried no general schema but only a singular one about the dress code mentioned in this part. Another foreshadowing use which might be analyzed through “Reader Response Theory” is the following part; “Nancy and Bill Jr. opened theirs at the same time and both beamed and laughed.” The participant notes for this part that it is a good thing not to win

lottery. In a general sense, to win a lottery is expected to be a good thing, yet for this story, what the participant has in mind, does not belong to this general thought. Thus, applying Reader Response Theory would be useful for the analysis.

#### **4.1.4.3 Beliefs and Actions**

##### **4.1.4.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- 1- Figures of speech
- 2- Objects mentioned by the author or characters a lot
- 3- The events giving an idea about what is about to happen later
- 4- Special qualifications of main characteristics

##### **4.1.4.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Uses of figures of speech like “faded house dresses”, “dreadful silence”, “uncontrollable terror”, and “stone dead”
- Concrete things like “eyes”
- The events like “I talked more freely to get rid of the feeling...”
- Acute hearing of the narrator in Story 1

##### **4.1.4.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When we analyze the beliefs and actual behaviors of the participant, we see only matches. There are four different beliefs to be used in pointing out foreshadowing uses and the actual behaviors carried out show similarities. Figures of speech find its response when faded houses dresses analyzed and

objects when eyes analyzed. The events are seen important according to the participant and the way the events in "Story 1" might be seen as a response to this belief. The last belief shows a match through acute hearing. Therefore, when the answers are analyzed, there can be shown no mismatch between espoused theories and theories in action. The reason for such a big number of matches might be attributed to the experience of the participant as a reader and tendency to reading.

## **4.1.5 The Analysis for Participant 5**

### **4.1.5.1 Verbal Report**

#### **Story 1**

“I think it was his eye!” is the first underlined points by the participant. The eye figure is seen as the reason of action. Building a schema through some concrete objects, what the participant marked might be considered as “Concrete Foreshadowing”.

When the narrator emphasizes the uncontrollable terror excited him, the participant notes that he gets pleasure. This shows us that having feelings against terror is an example of “Abstract Foreshadowing”. This can be seen from the following part; “And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror.” Another explanation for this part might be based on the noise causing him to be excited.

“The old man’s hour had come.” is the next foreshadowing point found by the participant and she indicates that he will die. This is how prominent foreshadowing works. It gives readers exactly what is going to happen. When the narrator says that his time had come, it becomes an example of “Prominent Foreshadowing.”

Like the previous example, there can be seen another “Prominent Foreshadowing” example within the work. The narrator makes it clear that he had taken all the necessary precautions not to let anyone understand what he did, the participant notes that nobody is going to find the corpse. He deduces such a meaning through the narrator’s words when he says; “I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye --not even his --could have detected anything wrong!”

“My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct...” is the last point reached by the

participant. She states that all started with acute feelings and now all these mean that there will be more killing. “Abstract Foreshadowing” whose main core is to deal with feelings and sounds plays its role here and makes this part an abstract foreshadowing use.

## **Story 2**

Evocative is a type of foreshadowing creating suspense through blanks left by authors and it leads readers continue to fill those blanks. When we analyze the participant’s notes, we can see that she has question marks about the reason why people gather in the square. In the first paragraph of the work, the author coins this; “The people of the village began to gather in the square ...” For this part, the participant raises a question about the reasons. Will there be an announcement or important event? This part might be marked as “Evocative Foreshadowing” since there are some blanks left by the author to be filled later on.

The words “lapse” and “had changed” are circled by the participant from the following part; “...at one time, some people remembered, there had been a recital of some sort, performed by the official of lottery, a perfunctory. Tuneless chant that had been rattled off duly each year; ... but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, ... but this also had changed with time, ...” and noted as figures showing the unwillingness of people. “Abstract Foreshadowing” dealing with thoughts and feelings comes into focus for this part as people’s thoughts and feelings can be seen from the given part.

The participant states that she mostly read “Mrs.” and because of this she thinks, most women lost their husbands due to this game. After reading; “Horace’s not but sixteen vet.” Mrs. Dunbar said regretfully. “Guess I gotta fill in for the old man this year.”, she gives such an explanation and as this is based on the words of women in the work, “Abstract Foreshadowing” is the type which

might be used for the analysis of this part.

“Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones.” is the last part pointed as foreshadowing by the participant. After taking a slip from the box, people might continue with a kind of stone game is her thought. She states that stones are a part of picking lottery and this makes such a part a use of “Concrete Foreshadowing”.

### **Overview**

Abstract and concrete foreshadowing uses are found in both stories. However, in the first story, the participant found two prominent foreshadowing examples and this is a difference between the two stories. The potential latter actions are given in advance in the first story and this might be considered as the difference. In the second story, such an action does not take part. In contrast, the reader found evocative foreshadowing example which is to create curiosity rather than learning. The reason of different findings on the types/ of foreshadowing uses might be attributed to the authors’ intentions to make events get clear according to the analysis of the participant. She underlined prominent foreshadowing uses in the beginning parts of the first story. In both stories, the ways the participant stated that she followed does not show any difference. In both stories, the participant mentioned that she read between the lines and underlined the parts important or attention grabbing to her.

### **4.1.5.2 Theories**

#### **Story 1**

The first foreshadowing spot analyzed by the participant might be evaluated as “Reader Response Theory” giving single messages. “I think it was his eye!” is the part showing that the narrator has a love for the eyes but he kills and will kill people who have beautiful eyes according to the participant. Another

close analysis to this given one is seen in the next foreshadowing spot underlined. “And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror.” is the part to be analyzed through “Reader Response Theory” again due to the participant’s unique statement. She states that the killer gets pleasure from uncontrollable terror.

Saying it is time to do something and time has come would be analyzed in “Schema Theory”, because these remarks show similar features in most cultures. In the work, the statement; “The old man’s hour had come.”, might bring similar meanings in most cultures.

“I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye --not even his --could have detected anything wrong. There was nothing to wash out --no stain of any kind --no blood-spot whatever. I had been too wary for that. A tub had caught all --ha! ha!” is the part where the participant claims that nobody is going to find the corpse. This might be analyzed through “Schema Theory” again since most people would think in similar ways.

“... I talked more freely to get rid of the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears.” is the part which lets the participant state that the officers will be killed. As the reason for this, she states that acute feelings have resulted in death and more is coming. Acute feelings prime the death figure here. Therefore, “Priming Theory” would be applied here.

## **Story 2**

“The people of the village began to gather in the square ...” is the first part pointed by the participant. She mentions that why people gather in the



square might be because something is going to be announced which interests them or an important event. To think in this way would be a common idea as it might be expected to gather if there is something to interest a group of people. Thus, "Schema Theory", which is to explain a particular event in a general sense, would be useful for the analysis this section. Another part to be analyzed with "Schema Theory" is about people's unwillingness about the recitals once held. The following part is the section where the participant marked as foreshadowing point; "...at one time, some people remembered, there had been a recital of some sort, performed by the official of lottery, a perfunctory. Tuneless chant that had been rattled off duly each year; ... but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute ... but this also had changed with time, ..." The reason of applying Schema Theory might be seen as the opportunity to generalize the participant's comment about how people feel and what they want. If a person is not happy, he may act unwilling to practice any task given to him. This might be seen as a part of a general schema. Thus, Schema Theory might be useful for the analysis for this part.

Rather than a general schema, if an idea shows a unique view which might belong to a certain person or a small group, using "Reader Response Theory" would be helpful for the analysis. In the story, the participant marks the following part as a use of foreshadowing; "Horace's not but sixteen vet." Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year." Then she notes that she mostly read "Mrs.". She claims that most women lost their husbands because of this game. The reason to use Reader Response Theory for this part might be due to the participant's unique comment and analysis. Because expecting this to be a dangerous game which causes men to die might not be an idea to be generalized. Another part to be analyzed through "Reader Response Theory" is about the actions of people. Collecting stones is seen as a part of picking lottery. After taking a slip from the box, they might continue with a

kind of stone game is the participant statement for the following part; “Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones.”. The reason why Reader Response Theory is used for this part might be explained with the participant’s statement. Her statement about the function of stones may not be expected by others in the same way. Thus, making it a part of her own idea, applying reader response theory might be useful for this section.

#### **4.1.5.3 Beliefs and Actions**

##### **4.1.5.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- 1- Objects; an object might stand for something else or might tell us what will happen.
- 2- Symbols including characters, actions and setting
- 3- State of mind that the characters have
- 4- Actions of characters
- 5- Ironies helping us to foresee the upcoming parts of a story
- 7- Confessions of main characters

##### **4.1.5.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Concrete objects like “eye” and “stone”
- Explanations made by the speaker in the story like; “First of all I dismembered the corpse. I cut off the head and the arms and the legs.”
- Actions like; “The people of the village began to gather in the square ...” showing the importance of such actions in that society
- The mood of people seen just before the ritual took place. They were not

that willing to carry this ritual out and this was underlined and interpreted as something not wished.

#### **4.1.5.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

The analysis of the beliefs and actual behaviors of the participant shows both matches and mismatches. Symbols including characters, actions and setting is the first mismatch when analyzed the actual behavior of the participant. Although she stated this belief to be important, in the actual behaviors, such a belief did not get any response. Another mismatch point is seen with the 5th belief. According to that, ironies are important to get a sense of foreshadowing, but in the actual behaviors, there was no part analyzed through the use of ironies. Apart from these, the rest of the beliefs get their responses in the actual behaviors like the first belief. According to the participant, objects may play key roles in analyzing foreshadowing and in the action process; some objects are underlined as foreshadowing uses. Thus, there can be shown two mismatch points and four match points between espoused theories and theories in action. The analysis of the participant's beliefs and actions reveals that the number of matches is higher. For the reasons of this regarding the ways that the participant used to find foreshadowing might be due to the participant's sympathy to reading and her educational background.

## 4.1.6 The Analysis for Participant 6

### 4.1.6.1 Verbal Report

#### Story 1

The author may make everything clear at one or wait for a little long. The beginning part of the story shows that the author is going to wait a bit to make everything clear. To do this, he can benefit from evocative foreshadowing and at the first part of the story this is what we see. By beginning his conversation as; “TRUE! --nervous --very, very dreadfully nervous I had been and am;”, the narrator creates an “Evocative Foreshadowing” use where some information is given but not the whole.

Second foreshadowing use is seen in the second paragraph. The participant shares the thought that the narrator prepares us for his decision. Through the words; “I made up my mind to take the life of the old man...”, we can sense that the decision is to take the old man’s life. Such a use belongs to “Prominent Foreshadowing”, which would not surprise readers about the upcoming events.

The third foreshadowing use shows similar peculiarities with the first one. When enlightenment strikes the narrator, he affirms that he is ready to finish what he has in mind and adds that this time the way he feels is rather different than before by stating, “Never before that night had I felt the extent of my own powers --of my sagacity. I could scarcely contain my feelings of triumph.” What will take place in the chapters to come is given through the given words and makes it a use of “Evocative Foreshadowing”

“All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim.” is another “Prominent Foreshadowing” since it suggests the end according to the participant.

If we, as the readers, catch a foreshadowing point thanks to sounds, themes, nuances and inner thoughts, such a point can be marked as abstract foreshadowing and the narrator claims that he grew furious after all he saw

there. As a response to what happened there, the participant states that all these hints are emotional and belong to his inner world. Because of these, “Abstract Foreshadowing” can be shown as the type used by the author here when the narrator mentions his feelings through the words; “It was open --wide, wide open --and I grew furious as I gazed upon it.”

Another abstract foreshadowing use can be seen when the narrator mentions that he had a feeling which he wanted to get rid of. He says that “The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of the feeling: ...” and this part shows us that what he hears annoys him and he wants to give it an end. “Abstract Foreshadowing” comes into focus again as this part involves hearing voices.

The last point underlined by the participant is again an example of “Abstract Foreshadowing”. “... a low, dull, quick sound....” and “... but the noise steadily increased.” are among the parts noted down and the participant adds that because of them the end gets closer and closer. It is all about hearing again and due to this, abstract foreshadowing takes place as the last foreshadowing point found.

## **Story 2**

There are three different foreshadowing spots underlined by the participant and the first one might be analyzed as “Abstract Foreshadowing”. Members of the family try to stay together as if they are trying to protect themselves against a dangerous situation after reading the following part; “The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly...” One of the main reasons of such a deduction might be because of the meaning hidden behind the actions performed by the characters and this part can be seen as abstract

foreshadowing use.

The participant draws a meaning through an action carried out by the characters and evaluates it as a thematic figure. For the words; “The night before lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers” coal company and locked up...” the participant explains that they hide it in a safe place, which shows lottery is something valuable and important. Hiding such concrete objects lead “Concrete Foreshadowing” to take place for the analysis of this part.

The third and the last foreshadowing use marked might be analyzed as “Evocative Foreshadowing”. The participant states that the boy is pictured as nervous, so he knows what have happened to his father and knows what will happen next. This is how evocative foreshadowing is employed. By giving a clue about a future event but leaving gaps to be filled later on. The following part is the part where the participant gets such a sense; “A tall boy in the crowd raised his hand. Here, he said. I’m drawing for my mother and me.” He blinked his eyes nervously and ducked his head...”

### **Overview**

In the first story, there are three abstract foreshadowing points, two of which are about hearing and the other one is about feelings resulted from inner thoughts. There is one abstract use in the second story. The participant found evocative foreshadowing uses in both stories. There are two prominent foreshadowing examples in the first story making what is going to take place soon crystal clear to the participant. This kind of use does not take place in the analysis of the second story. On the other hand, there is seen no concrete foreshadowing in the first story. The reason for these different uses of foreshadowing points in the stories might be due to the way the authors shape their plots and the style that the participant used. She stated that to identify the

speaker in each situation is an important step to be used to analyze foreshadowing. Prominent foreshadowing uses might be due to this idea. The ways used by the participant to find foreshadowing show both similarities and differences for these two stories.

#### **4.1.6.2 Theories**

##### **Story 1**

Cultures have had some norms for a long period of time and they might have similarities with each other. If there is a chance to generalize any of these norms, it would be correct to draw a general schema about them. The way “Story 1” begins might help readers draw similar schematic views. “TRUE! --nervous --very, very dreadfully nervous I had been and am; ...” is the part that was marked as a use of foreshadowing and through general schematic views, it might be correct to apply “Schema Theory” to analyze this part.

If a person says that he is going to take another man’s life, it would bring the idea that there is going to be a murder. In the story, the narrator says that he is going to take the old man’s life in the following part; “I made up my mind to take the life of the old man ...” and this might help readers to draw similar schemata in their mind. Thus, applying “Schema Theory” might be correct for this part’s analysis.

The participant states that the narrator is ready to finish something and he will have his freedom through the following part; “Never before that night had I felt the extent of my own powers --of my sagacity. I could scarcely contain my feelings of triumph.” “Reader Response Theory”, which is to analyze individual analysis, might be applied here. Such a comment would not be analyzed as a common idea. Therefore, Reader Response Theory might be used to analyze this given part as it includes one’s own unique comments rather than general ideas.

“All in vain; because Death, in approaching him had stalked with his black

shadow before him, and enveloped the victim.” is another part to be analyzed through “Schema Theory” which brings common ideas and figures into a similar spot. The participant notes that this part suggests the end. Such an idea might be supposed to be formed by readers in general after reading the parts “All in vain...” Because this might bring some similar feelings about the old man’s end.

“It was open --wide, wide open --and I grew furious as I gazed upon it...” is a part that might be analyzed through “Reader Response Theory”. Reader Response Theory analyzes parts related with individual ideas and it forms singular meanings. Each reader is supposed to create her own meaning in meaning making process and in this part; the participant notes that emotional level of the situation hints something is going to happen through the inner talk. Emotions make him blind. These ideas might be based on the participant’s own experiences or feelings. Thus, Reader Response Theory might be used for the analysis of this given part.

“The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of the feeling...” and this part shows us that what he hears annoys him and he wants to give it an end. “Inoculation Theory”, which is to explain why a person tries to convince another, might be applied for the analysis of this part. Like mentioned by Boster and Barnett; “Inoculation is a prevention strategy” (Boster and Barnett, 1997: 135). And when the narrator states that he talked more freely. He did so, because he didn’t want to be understood by the policemen.

“... but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased.” is the last foreshadowing use pointed by the participant. This part might be analyzed through “Schema Theory”, which is to shape a generalized idea. The participant notes that the given part means the end is closer and closer. If one gasps, it would be expected that there is something weird waiting. She states that the narrator gets into panic and stuck in despair. He understands that his end is



getting closer and closer according to participant.

## **Story 2**

At the time of danger, members of a family are expected to stay together and firm to face the danger. This might be seen as a general idea. Thus, for the analysis of the following part, “Schema Theory” might be applied, because it includes generalizations and shared ideas to explain a certain event. The following part shows that there is a danger and members of the family try to stay together. “The women, wearing faded housedresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times...” From this given part, the participant mentions that not to be hurt, family members stay together.

“The night before lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers” coal company and locked up...” is a part which might be analyzed through “Schema Theory” like the previous one. The participant states that people hide it in a safe place, which shows lottery is something valuable or important. Hiding something or putting it in a safe place might be an indicator for something important. It shows that it carries great importance for the owner or for a group that belongs to. This might be considered as a schematic view for a precious possession not for one but for most.

“A tall boy in the crowd raised his hand. Here, he said. I’m drawing for my mother and me. He blinked his eyes nervously and ducked his head ...” is the last foreshadowing point marked by the participant. She states that the boy is pictured as nervous, so he knows what has happened to his father and he knows what will happen next. From this given part, expecting a generalization would not be a high opportunity. Thus, using “Reader Response Theory” would

be correct for the analysis.

#### **4.1.6.3 Beliefs and Actions**

##### **4.1.6.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- 1- Small details are believed to give the sense of foreshadowing
- 2- Hints are believed to give the sense of foreshadowing
- 3- Dialogues of main characters
- 4- Identifying the vocabulary of foreshadowing and where it starts
- 5- Inner talks and thoughts of main characters

##### **4.1.6.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Details like “His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily”.
- “... a low, dull, quick sound.” giving hints about what the end
- “I am drawing for my mother and me.” and “ Glad to see your mother’s got a man to do it.” might be seen as foreshadowing points drawn from the dialogues
- “All in vain...” is the use employed by the main character in the first story and underlined as foreshadowing point
- Decisions like “I made up my mind to take the life of the old man ...”
- Inner thoughts such as “The old man’s terror must have been extreme!”

#### **4.1.6.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When we analyze the beliefs and actual behaviors of the participant, we see no mismatch. All the beliefs have their responses in the process of actual behaviors. The participant underlined some parts that she took as hints and details and used them as steps to reach foreshadowing spots. Through dialogues, inner talks and word choice, she underlined some parts in the stories and analyzed them as foreshadowing points. Thus, there might be no part to be analyzed as mismatch between espoused theories and theories in action. The reason for such a great number in matching points might be attributed to the lectures she took, her background knowledge of text analysis and critical reading, and her tendency to read literary works.

## **4.1.7 The Analysis for Participant 7**

### **4.1.7.1 Verbal Report**

#### **Story 1**

“I made up my mind to take the life of the old man...” is an example of “Prominent Foreshadowing” that gives information about events to take place later on. From this underlined part, it is understood that the speaker wants to get rid of the eye and to do this; the old man should be killed. The killing action is the thought framed here by the participant and because of this, it would be correct to name this part as “Prominent Foreshadowing”.

“... for it was not the old man who vexed me, but his Evil Eye.” is another foreshadowing point to be described as “Concrete Foreshadowing” giving concrete examples. The eye itself is a concrete thing and the action wished to be committed is related with it.

Another concrete example is given when the speaker himself describes his appearance throughout the words; “No doubt I now grew very pale; but I talked more fluently, and with a heightened voice.” This might be analyzed as “Concrete Foreshadowing” since the set of face gets a change and can be seen.

#### **Story 2**

“When Mr. Summers said, “Some of you fellows want to give me a hand?” there was a hesitation before two men” is the first part marked by the participant as a foreshadowing use. The hesitation presented by the people around is something that can be observed and this might be named as “Concrete Foreshadowing” example.

“Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box.” is the second foreshadowing use pointed by the participant. The figure of black box might be again a use of “Concrete Foreshadowing” which is visible.

“There were the lists to make up of heads of families.” is the third example of foreshadowing use in the work and might be analyzed as “Concrete Foreshadowing” as well. The list based on names is again an example of visible objects, so calling it concrete foreshadowing would be correct.

### **Overview**

The ways that the participant used to find foreshadowing elements show both similarities and differences for the stories given. The participant stated that the use of objects is an important step to figure foreshadowing examples. In both stories, the participant found concrete foreshadowing uses. This does not show any difference for both stories. However, the use of prominent foreshadowing shows difference when the two stories are analyzed as there can be seen no use of prominent foreshadowing in the second story. She reached that prominent foreshadowing point through the monologue shaped by the narrator of the first story. Rather than monologues, in the second story, there are dialogues between characters and this might be a reason for such a difference. For both stories, the style does not stand the same for the participant regarding the way used to point foreshadowing points.

#### **4.1.7.2 Theories**

##### **Story 1**

“Schema Theory” is used when there is a possibility for a generalization. If the meaning making process covers ideas that would match with others, schema theory gets a possibility to be used for the analysis. “I made up my mind to take the life of the old man...” is the part considered as a foreshadowing use according to the participant. She states that the writer clearly establishes his mission. Such a deduction might be brought up by most as “to take the life of the old man” would carry similar meanings in most circumstances.

“... for it was not the old man who vexed me, but his Evil Eye.” is another

foreshadowing point which might be analyzed through “Schema Theory” since the aim and obstacle are given clearly. She states that when the eye is open, the man will kill the old man and this might be considered as a shared idea to be drawn from the given part.

“No doubt I now grew very pale; but I talked more fluently, and with a heightened voice.” is another foreshadowing use to be analyzed in “Schema Theory”. The narrator claims that getting pale show that the narrator will confess the crime. It is a possibility that there might be a confession. Because getting pale does not sign a good event. As stated by Patricia L Carrell; “The text alone does not carry meaning. Rather, a text only provides guidance for listeners or readers as to how they should construct the intended meaning from their own previously acquired knowledge”(Carrell, 1983: 82).

## **Story 2**

“... when Mr. Summers said, “Some of you fellows want to give me a hand?” there was a hesitation before two men.” might be analyzed as a sign of unwillingness. The reason of this is pretty clear according to the participant. She states that villagers are not willing to act. Thus, nobody wants to perform an action. Applying “Schema Theory” would be sensible here for the analysis. Being in a situation of unwillingness, villagers are trying to stay aloof from everything. In this regard, it might be implied that it is not something enjoyable for them and this might be generalized to most.

Colors have some similar and sometimes, of course, some different meanings in different cultures. Black is thought to be the color of bad luck and sorrow in most cultures. In the work, the figure of “black box” is identified with coffin according to the participant which might not stand true in a schematic view. Thus, it might be better to have this part’s analysis through “Reader Response Theory” as it employs a single meaning making process. “Mr. Summers spoke frequently to the villagers about making a new box, but no one

liked to upset even as much tradition as was represented by the black box.” is the part where the participant draws the coffin figure.

“There were the lists to make up of heads of families.” is the last part underlined by the participant. She mentions that these actions show that everything is legitimate in the story. Such a view might not be generalized. Rather than generalization, it might stand right for personal views. Therefore, “Reader Response Theory”, employing individual ideas, might be used for the analysis.

#### **4.1.7.3 Beliefs and Actions**

##### **4.1.7.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- 1- False lead which is an important part of analyzing foreshadowing
- 2- Foreshadowing clues can be everywhere in a story. So, while reading, it may not be possible to notice foreshadows. After finishing the story, it would be helpful to go back
- 3- The dialogues
- 4- Names of the characters
- 5- Names of the places

##### **4.1.7.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Concrete objects like “list”, “eye”, “pale” and “black box”
- Actions of characters like “... there was a hesitation...”

#### **4.1.7.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When we analyze the beliefs and actual behaviors of the participant, we see only mismatches between the two. The answers in the questionnaire show no match with the action process. Concrete objects like box and actions of characters are among the examples of foreshadowing uses according to the participant but they were not given any place in the beliefs part. Similarly, the ones given place in the beliefs do not take place in the action part. Names of the characters, for example, are seen as an important key factor for foreshadowing use, yet there is no foreshadowing point analyzed in the work related with names. The reason for such a big number of mismatches might be attributed to the being aloof to reading stories and the awareness of the participant regarding the given beliefs and actions.



## **4.1.8 The Analysis for Participant 8**

### **4.1.8.1 Verbal Report**

#### **Story 1**

“TRUE!” Beginning a story or even a conversation with such a remark might show that there would be a confession. By preparing readers for what they are about to learn, the author creates an “Evocative Foreshadowing” at the very beginning of the story.

The narrator claims that he can hear from heaven and hell. By claiming such a thing he might be trying to prove something. He says “Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell.” Hearing is among the uses of “Abstract Foreshadowing” uses and due to this, the given part might be analyzed within abstract foreshadowing use.

Serving a preparation to readers for what to come next, the following part; “I made up my mind to take the life of the old man...” might be analyzed as “Prominent Foreshadowing”. The narrator makes it crystal clear that he is going to kill the old man.

“I was never kinder to the old man than during the whole week before I killed him.” is a “Prominent Foreshadowing” use example. Because this part involves telling what is going to happen. According to the participant, through this given part, the narrator makes what he is going to do clear.

#### **Story 2**

By mentioning a particular thought, authors can create abstract foreshadowing elements in their writings and the first foreshadowing point marked by the reader might be analyzed within the limits of “Abstract Foreshadowing”. We can feel this from the author’s following statement; “School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; ...” The participant notes here that the word “liberty” is a rather heavy

word to define the freedom of children. As it is about ideas, and as abstract foreshadowing is the type dealing with ideas and themes, we can mark this point as abstract foreshadowing.

“When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called” is another “Concrete Foreshadowing” point underlined by the participant. She asserts the idea that the box should not be black if it represents a prize. Carrying the color black, that wooden box builds bad ideas in the mind of the participant and as it is a visible object, applying concrete foreshadowing might be effective to analyze such a foreshadowing spot.

“It wasn’t fair...” and “You didn’t give him time enough to choose.” are the parts which are not very specific but clear enough to raise attention. This is how “Evocative Foreshadowing” works. Because Tessie is not happy with what is going to happen to her but the participant, as the reader, cannot get it thoroughly.

### **Overview**

The ways applied by the participant in the process of finding foreshadowing spots within the stories show similarities. In both, she stated that she read between the lines and found symbol words to reach foreshadowing spots. The foreshadowing points found in the first and second story show little differences as the first one includes a prominent foreshadowing use making the idea held by the speaker clear before he commits the action and for the second story, to talk about a similar point with the given one would be appropriate. In the second story there is no prominent foreshadowing point but concrete one which does not take place in the first one. The speaker is the one serving the events in his own point of view. Thus, prominent foreshadowing point may be easily found in the first story but this is not the same for the second story. All the other foreshadowing types/kinds are seen in the analysis of the participant. The ways

applied by the participant for the foreshadowing uses regarding the way used to find foreshadowing show similarities for both stories.

#### **4.1.8.2 Theories**

##### **Story 1**

“TRUE!” is what drives the participant into an idea of a confession. The participant infers that the narrator is about to confess something that he committed. It is like accepting a case. By saying true, the narrator is accepting what he has done is the participant’s idea and this might be inferred by many people through the words about being nervous. Schematic view framed here might be well analyzed throughout “Schema Theory” asserting such an idea that would be approved by many people.

He hears everything in earth and heaven but not everything in hell, just many of them. So, there is something which is not proper. Trying to convince people about his being a sane and good person, the speaker wants to give messages to readers. He tries to show that nothing is wrong with him and claims that he could hear from the earth and heaven. “Inoculation Theory” drawing a line between two sided messages might be coined here to analyze this foreshadowing spot by creating a resistance in the side of the reader against the idea promoted by the opposite side.

“I made up my mind to take the life of the old man...” might be explained through “Schema Theory” the analysis of which would not show any difference for most readers in meaning making process. It would not be the participant unique point of view but something to be generalized to most.

The participant mentions that it gets crystal clear that the old man is going to be killed through the narrator’s statement; “I was never kinder to the old man than during the whole week before I killed him.”. Therefore, applying “Schema Theory” might be useful for this part. When thought about Donald J Richgels ideas from the following part; “A schema can be thought of as a knowledge

structure, or framework, which interrelates all of one's knowledge about a given topic. Prior knowledge, organized in schemata, in turn influences the form and content of new knowledge.”(Richgels, 1982: 54). It might be understood that prior knowledge about the narrator helps the reader shape the meaning making process.

## **Story 2**

“School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; ...” After finishing their school, children are around and about to start their boisterous play. The feeling of liberty on children may be well understood by a great number of people as it may be seen in any cultures. Finishing school would mean liberty for children and because of this, the given part might be evaluated by “Schema Theory” which is to be analyzed in similar ways in most cultures.

“When he arrived in the square, carrying the black wooden box ...” is the part where the participant claims that the box should not be black, that is a prize why it is in black. This is seen very strange. If something is a prize, it would be more appropriate to pack it in a rather different color but not black. This can be seen as a schematic view bringing up “Schema Theory”

“It wasn't fair...” and “You didn't give him time enough to choose.” If somebody talks about something which is not fair, this can be analyzed within “Schema Theory” which cares about general norms mostly related with culture. Because, claiming something to be not fair would raise similar questions in a common sense and makes this part belong to a common schema.

### **4.1.8.3 Beliefs and Actions**

#### **4.1.8.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- 1- Having a background information about the biography of the writer
- 2- Having a background information about the story
- 3- Checking the format of the story
- 4- Trying to find some hints through the written things before starting the actual reading
- 5-The use of ironies in the text to sense foreshadowing
- 6- Symbolism use in the text to sense foreshadowing
- 7- Metaphor use in the text to sense foreshadowing
- 8-Getting the sense through the manner of the writer against the events and the characters

#### **4.1.8.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- The participant stated that she has never read any works of Shirley Jackson before.
- As having no idea of the style of Shirley Jackson, the participant stated that she didn't have any background information about "Story 2"
- Before and after reading the stories, no statement about the formats of the stories made by the participant
- Some hints found by the participant took place while reading not before the actual reading
- No irony point was found
- Black is seen as a symbol of bad things
- There was no metaphor sample found by the participant
- While underlying and analyzing the found foreshadowing points, the participant did not mention about the manner of the writer against the events and the characters

#### **4.1.8.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

Both matches and mismatches between espoused theories and theories in action are seen when we analyze the beliefs and actual behaviors of the participant. The participant states that symbolism gives clues about foreshadowing uses in the text and this is the only belief which finds a place in action process. Thus, this might be seen the only match between espoused theories and theories in action. On the other hand, all the other beliefs find no response in the action process. Background information about the biography of the author does not cover any place in the process of action and background information about the work is the same. Checking the format is another mismatch as it was not given any credit for the analysis of foreshadowing. Ironies are thought to be important to find foreshadowing but in the action process, once again, they do not take any place. Only one point mentioned in the beliefs, which is the use of symbols, is seen as a match between espoused theories and theories in action. The reason for a bigger number of mismatches might be attributed to the awareness of the participant regarding the beliefs and actions presented.

## **4.1.9 The Analysis for Participant 9**

### **4.1.9.1 Verbal Report**

#### **Story 1**

“It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night.” Giving information about upcoming events, “Prominent Foreshadowing” gives readers a chance to catch the story early in the work. The participant notes that something unusual will happen.

“I made up my mind to take the life of the old man...” According to the participant, this part keeps her engaged. Revealing such a passion might show us that the crucial mission that the narrator is about to complete belongs to the use of “Prominent Foreshadowing” which is to let readers have the feeling of what is to come next.

“I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased.” “Foreshadow the ending” is the explanation of the participant regarding the words of the narrator. Once again, evinced thoughts form the potential ending. Thus, “Prominent foreshadowing” is again the key use to let readers have the end in advance. The last foreshadowing spot found by the participant also belongs to “Prominent Foreshadowing” use. “The old man’s hour had come.”

“The old man’s hour had come.” may be analyzed as “Prominent Foreshadowing” use again as it gives information about the upcoming events. From the participant’s notes, which are thought to point climax of the story, we can infer that this given part makes the next action crystal clear.

#### **Story 2**

“The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green.” is the first part noted by the participant. She claims that these concrete objects are given to mislead readers in a way that something good will

happen later in the story. As they are objects to be seen, it might be possible to apply “Concrete Foreshadowing” here.

The words used in the story more than once like “Mr. Graves” and “black box” and the description of the black box, according to the participant create suspense and foreshadow terrible things will happen. Because of the feeling created through those given things, applying “Concrete Foreshadowing” may be shown as the foreshadowing type used in this part.

“The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color...” the description of the black box foreshadows unhappy things as to the participant. Like the previous part, this part might be taken into consideration as an example of “Concrete Foreshadowing.”

### **Overview**

The ways that the participant used to find foreshadowing elements show differences for both stories given. She stated that foreshadowing points would be reached through descriptions of objects. The idea stands correct for the second story that presents only concrete foreshadowing uses to the participant. On the other hand, as to the participant’s analysis, there can be seen no concrete foreshadowing elements in the first story. The reason might be the way the plot is shaped. She stated that events and word choices to shape plots might be considered as important steps in analysis of foreshadowing. Thus, rather than concrete foreshadowing, prominent foreshadowing uses get attention in the first story. For both stories, the style of the participant regarding the ways used to find foreshadowing shows difference. In both of them, she used different ways to reach foreshadowing uses.



#### 4.1.9.2 Theories

##### Story 1

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night.” The participant expresses that this part gives an idea about the ending that will result in a strange and unusual way. This explanation might give us ideas about how she reached this point. This is the first sentence of the second paragraph and how she reached this point might be through her own schemas. She claims that if something haunts somebody day and night after conceiving, this must be a very strong feeling and death is the thing on the road. So, “Reader Response Theory” might suit here to have a good way of understanding the track she followed. Iser states that as; “The reader is stimulated into filling the “empty spaces” between the chapters in order to group them into a coherent whole.” (Iser, 1989: 26).

The second foreshadowing use underlined by the participant is; “I made up my mind to take the life of the old man...” After deciding on a death issue by using her own schemas, the participant notes that such a part increases curiosity and keeps her engaged. This part is more general than the previous part and the participant’s notes show that her ideas held for the given sentences might be analyzed under the lights of “Schema Theory” which cares about common ideas held by people.

“I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased...” Heartbeat gets quicker and louder here and these represent the end. This might be seen as a symbol of death as to the participant and her own thoughts about the end is brought into light through the use of “Reader Response Theory”. Because the heartbeat’s getting faster is perceived as reaching the final destination.

The last foreshadowing point found by the participant is; “The old man’s hour had come.” She claims that this part foreshadows the climax and this might be analyzed with “Schema Theory”. If there is a remark like the hour had come,

the perception might be similar shaping all thoughts into one format. In that format, regarding the text, anyone might get the sense of death. It might be considered as a schematic view as it might not show difference when read again or read by others.

## **Story 2**

The beginning sentence of the story which is about June 27th and its being sunny, with the fresh warmth of a full summer day would not bring something good according to the participant. She claims that this part is given right at the beginning to mislead the reader. Such an idea might only be brought up through theories of one's own and due to this, it might be correct to apply "Reader Response Theory" here.

"Mr. Graves" and "black box" are among the kind of words which might bring bad things to one's mind. These words foreshadow terrible things according to the participant and because of this, "Schema Theory" might be coined here. Not only these words, but also the description of the black box is another symbol of bad end.

The representation of the box, according to the participant has an important role in the story. The following part leads the participant build a hypotheses of an unhappy ending; " The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color..." It is seen as an unhappy ending and this cannot be generalized. Thus, "Reader Response Theory" might be applied here to analyze this given part.

### **4.1.9.3 Beliefs and Actions**

#### **4.1.9.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- 1-Word choice is important in analyzing foreshadowing in short stories
- 2-Events
- 3- Descriptions made in short stories
- 4- The development of the story
- 5- The perspective of the author

#### **4.1.9.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Apart from “black-box” and “grave”, the participant did not focus on any expression.
- Rather than the events in the story, the monologues are the leading parts for the participant to reach foreshadowing spots found
- Through the description of the black box, the participant underlined a foreshadowing use
- Not the development of the stories, but the beginning parts of the stories gets more attention
- Nothing was mentioned or noted down about the perspective of the author as the steps to analyze foreshadowing

#### **4.1.9.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When we analyze the beliefs and actual behaviors of the participant, we see both matches and mismatches between the two. Word choice and descriptions are the beliefs finding responses in actions. Thus, these two parts might be evaluated as matches. However, other parts like the perspective of the author and events in the story was underlined as foreshadowing uses. Monologues are seen as the leading figures to reach foreshadowing uses but they were not mentioned in beliefs. Thus, these parts might be considered as

mismatches when to analyze matches and mismatches between espoused theories and theories in action. There are both matches and mismatches in the process of analysis and the reasons for these might be attributed to the habit of reading short stories and experiences in the literature field.

#### **4.1.10 The Analysis for Participant 10**

##### **4.1.10.1 Verbal Report**

###### **Story 1**

The verbal report of the participant involves different kinds of foreshadowing points. Authors employ several kinds of techniques not to lose the attention and enthusiasm of readers and foreshadowing is among these techniques. From the very beginning of the story, the story gets attention. “True!—nervous—very, very dreadfully nervous I had been and am; ...” This marked sentence by the participant belongs to the use of “Evocative Foreshadowing” which deals with the taste of what may happen later in the story. Evocative Foreshadowing does not give the whole but ideas about what may happen soon.

Another foreshadowing spot found by the participant belongs to “Abstract Foreshadowing”. “You fancy me mad. Madmen know nothing.” Through these words, the participant gets the sense of what kind of thought the character in the story has. The character’s inner world is revealed here. This does not happen through an object or else, but through thoughts. In abstract foreshadowing, thoughts and ideas are the leading figures. These leading figures make this part an example of abstract foreshadowing.

The third foreshadowing point noted by the participant is based on “Abstract Foreshadowing”. “It was the beating of the old man’s heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.” As it is about hearing, applying abstract foreshadowing would be correct for this part.

The final foreshadowing point analyzed by the participant is another example of “Evocative Foreshadowing”. “If you still think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body.” is the part raising questions marks and might be considered as a part where the narrator presents some hints about the latter events. However, he

leaves blanks there and lets the suspense go on.

### **Story 2**

Concrete foreshadowing is a type which serves visible objects and actions. In the work, the first example given by the participant belongs to the use of “Concrete Foreshadowing” as it concerns about people’s gathering in the square. The following part makes it clear; “The people of the village began to gather in the square ...”

“She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd.” is another “Concrete Foreshadowing” example found by the participant. Tapping on the arm shows almost no difference with gathering in the square as they are both actions to be visible. Thus, concrete foreshadowing might be the one to analyze this given part.

### **Overview**

The participant stated that reading between lines makes it easier to find foreshadowing uses in stories. He mentioned that he usually understands and finds foreshadowing points at the end of stories. When analyzed his papers, this idea fails in practice. He stated that there would always be objects to create foreshadowing, yet this is another failure in practice. Because there is no concrete foreshadowing examples found in the first story. The ones found in the second story might be analyzed as concrete foreshadowing examples due to the objects presented. Abstract foreshadowing points related with hearing and evocative points raising questions marks in readers are among the foreshadowing uses found by the participant in the first story. Therefore, there can be seen differences rather than similarities in the ways that the participant used to find foreshadowing elements. Regarding the ways the participant used to find foreshadowing examples, the style used shows difference.

#### **4.1.10.2 Theories**

##### **Story 1**

Regarding knowledge as the core point, schemata theory draws its line through knowledge stored into units by people. In the case of analyzing the first part of the story, the participant views that nobody can be nervous if there is not any problem. Such an act shows that there is something wrong. The participant puts her views forward through the following part; “True! —nervous—very , very dreadfully nervous I had been and am; ...” When we analyze her remarks on this part, it can be stated that “Schema Theory” might used for such an analysis as interpretation of a situation takes its shape after considering potential reasons of a mental situation. If there is not any proper reason, one would not get nervous. This is the common schema shared, yet the character in the story gets nervous and this is based on nothing proper according to the participant. The participant views this as something wrong creating a gap to be filled with schema theory.

The second foreshadowing part indicated by the participant is; “You fancy me mad. Madmen know nothing”. “Inoculation Theory” might be used to analyze this given part. The struggle to convince the reader through cunning words, the storyteller tries to prove that he is a sane person. The participant, on the other hand, points that he is insane. When thought about this, we can say that the effort of storyteller raises a stronger awareness on the side of the reader. In inoculation theory, this is the key point. A two-sided message is given so as to raise a stronger awareness and this part is just an example of such a use.

“... It was the beating of the old man’s heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.” For this part, the character claims that there is acuteness in his ears and thanks to this, he can hear the old man’s heart’s beating. Hearing the heartbeat is like a sign to the narrator to attack on the old man. “Priming Theory” works well here. Beating of a drum primes the idea of attack and as a result of this, the participant states that

the character will attack soon.

“If you still think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body.” From this part, the participant expresses that the narrator is trying to convince readers again. He is trying to convince readers that he is not insane. Repeating the same things over and over again shows that there is a problem. The ideas claimed by the participant shows us that what the character is trying to do and what the participant does as the counteract shape a frame formed by “Inoculation Theory” which holds a prevention strategy. By strengthening attitudes, which already exists in order to stop a further and different idea to take place, inoculation theory leads its way.

## **Story 2**

“The people of the village began to gather in the square ...” takes part in the first paragraph of the story. The participant points out that people gathered in the village square is a sign of an extraordinary situation. This remark might be best analyzed through “Reader Response Theory”, which covers single meanings rather than shared ones. The participant believes that gathering in the square will bring out some extraordinary events. Wolfgang Iser mentions; “... that meanings in literary texts are generated in the act of reading; they are the product of a complex interaction between text and reader, and not qualities that are hidden in the text and traced solely by that traditional kind of interpretation...” (Iser, 1989: 5). As stated by Iser, the idea is constructed between text and reader and might not be shared by majority, which is the reason why reader response theory gets into focus.

“She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd.” is another part to be analyzed through “Reader Response Theory” since the participant states that this is certainly a foreshadowing. At the end of the story, she is going to say farewell to her life.



Because of tapping on the arm, the participant draws the meaning of dying. This might be considered as a unique meaning making process covering individual explanations and deductions.

#### **4.1.10.3 Beliefs and Actions**

##### **4.1.10.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- 1-Being careful at the end of the stories to sense foreshadowing points
- 2-The title of the work
- 3-Names of the characters
- 4-Writer's background information

##### **4.1.10.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Psychological conditions of people like “being mad” and “nervous”
- Similes like “as the beating of a drum” through building a connection between drum and heart
- Repetitive words “mad” and “madman”
- Actions like “gathering in the square” and “tapping on the arm”

##### **4.1.10.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When analyzed the beliefs and actual behaviors of the participant, according to the answers given to the questionnaire, we see only mismatches. Although the participant states that he usually finds foreshadowing at the end of the stories, he mostly found them at the beginning parts. He used figures of speech and did not mention anything about this in his belief part. Neither the

background information nor the title of the works functioned to reach foreshadowing uses. Names of characters were not among the clues to reach foreshadowing points in the story. Thus, there can be shown no match between espoused theories and theories in action. The reason for such a high number of mismatches might be attributed to tendency to other genres rather than short stories and some elements seen difficult to analyze in short stories like character and conflicts.

## **4.1.11 The Analysis for Participant 11**

### **4.1.11.1 Verbal Report**

#### **Story 1**

Sometimes authors hide what is going to happen in a story and sometimes they give it at the throughout the work. Evocative foreshadowing technique is a foreshadowing technique used in order to give readers a side of an event but not a clear vision. Readers have to continue to get the message in a more detailed way. According to the participant, the exclamation mark can be considered as a symbol of a striking plot or end but to understand this completely, he needs to keep reading. "TRUE!" is the part which leads her into such a thinking and belongs to "Evocative Foreshadowing", because it does not give everything completely.

"The disease had sharpened my senses- not destroyed--not dulled them." might be seen as an "Abstract Foreshadowing" use, which is to analyze such things related with sense and hearings. The participant states that he is losing his mind and he has unclear thoughts that symbolize insanity.

"He had the eye of a vulture-- a pale blue eye..." is the second foreshadowing spot found by the participant and he notes that the blue eye is the symbol of evil in Western Culture. The eye figure can be seen here and belongs to the use of "Concrete Foreshadowing".

#### **Story 2**

"The morning of June 27<sup>th</sup> was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green." is seen as a kind of ironic and exaggerated language according to the participant. That too beautiful day is an example of "Concrete Foreshadowing" as it is something that might be seen.

Another "Concrete Foreshadowing" use seen as representations of death and bad events by the participant through the use of "black box". Just like that

beautiful day, this black box might be also seen making it a use of concrete foreshadowing.

“Seems like we got through with the last one only last week.” is another “Abstract Foreshadowing” use within the example. It is felt that time had gone so fast, the participant notes that if it was something, time would not pass so fast. This shows us that they are not happy with this lottery occasion and as the main focus is on the theme here, abstract foreshadowing might be applied here.

“Some places have already quit lotteries.” is seen as an indication by the participant. She explains that the word “quit” represents something must be hidden, because they don’t want to continue. The hidden things get attention here and the participant thinks that it foreshadows something. “Abstract Foreshadowing” which analyzes hidden meanings and themes might be used for this part.

### **Overview**

The ways that the participant used to find foreshadowing elements show both similarities and differences for both of the stories given. One difference is that the participant marks that omniscient narrators give a previous of the future and that is why they are important to figure foreshadowing out. For the first story, this belief is practiced, yet for the second story it is not. The use of evocative foreshadowing in the first story might be analyzed through this idea. He mentions that objects might be used as indicators and in both stories, he underlined some objects as indicators and these might be analyzed as concrete foreshadowing points in both stories. The reason for different uses of foreshadowing for these two stories might be due to the point of view and the analysis carried out through the narrators of each story. For both stories, the style of the participant shows both similarities and differences.

#### **4.1.11.2 Theories**

##### **Story 1**

Feelings express thoughts. In this respect, the following part taken from the story might show how the narrator's state of mind might be analyzed; "TRUE! --nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad?". The analysis of this given part might be an indicator of bad events to come closer. The statements of the participant might be seen in similar circumstances in most schemata. Therefore, "Schema Theory" might be helpful to apply this part for the analysis. Because being under such circumstances may create similar feelings on readers and these feelings would be shaped as actions to be evaluated bad.

When the narrator says that the disease had sharpened his senses, the participant states that he is losing his mind and this is a symbol of insanity according to the participant. Unclear thoughts performed by the narrator cause a schema to be built which might be analyzed through "Schema Theory".

There may be seen different objects as symbols of good or bad in different cultures. Blue eye is one of those seen as something bad in western culture. The participant states that the narrator has a pale blue eye and because of this it is possible that something bad may take place. This might be analyzed in a schematic view where "Schema Theory" plays the leading role.

##### **Story 2**

"The morning of June 27<sup>th</sup> was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green." is the first foreshadowing point marked by the participant. The participant states that it is a kind of exaggerated language. It is seen as a too beautiful day. "Reader Response Theory", which is to give unique meaning making process, might be applied for the analysis of this too beautiful day since sheltering such a thought may not be connected with a general schema.

The color of black represents the idea of death like a coffin is the participant's expression. The figure of "black box" might be analyzed with "Schema Theory" as this color might be generalized as the color of sorrow.

If something is enjoyable, time would not pass that fast according to the participant. However, this cannot be said for the opposite. The participant believes that lottery is not a good thing and she states that she deduced this from the following part; "Seems like we got through with the last one only last week." To analyze this part, schema theory might not be useful as it is not a feeling to be generalized. "Reader Response Theory", revealing one's own feelings, might be used here for meaning making process. As Iser explains "He can reduce a text to the level of his own experiences, provided that he projects his own standards onto the text in order to grasp a specific meaning." (Iser, 1989: 10).

"Some places have already quit lotteries." is the last foreshadowing spot found by the participant and she mentions that the word "quit" represents something must be hidden, because they don't want to continue. And, if people do not want to continue a ritual, it is because they are not happy with it. Showing unwillingness towards such a ritual might be understood in similar ways in most cultures. Thus, "Schema Theory", which is to generalize feelings and ideas, might be used for the theoretical analysis of this given part.

#### **4.1.11.3 Beliefs and Actions**

##### **4.1.11.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- 1-Being careful at the beginning of the chapters
- 2- Description of how characters look
- 3- Description of setting mostly about date
- 4- Objects
- 5-The use of ironies

#### **4.1.11.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- The participant mostly underlined foreshadowing points in the first parts
- Dialogues like “Some places have already quit lotteries.”Mrs. Adams said.
- Objects like “blossoming flowers”
- “The disease” and the way it dulled the senses are seen as symbol of insanity.

#### **4.1.11.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When we analyze the beliefs and actual behaviors of the participant, we see both matches and mismatches between the two. The participant stated that the beginning of chapters would give clues for foreshadowing and this got its response in the actual behavior session as he underlined foreshadowing points mostly at the beginning parts of the stories. Another match point is about the uses of objects. He stated that through the use of objects, foreshadowing points could be found and in the actual behavior process, he used objects as clues. Other beliefs mentioned in the questionnaire find no responses in action process and this causes mismatches between espoused theories and theories in action. The way the characters are described and setting are among the beliefs to be seen important according to the participant, but he did not mention or use any of them in the actual behavior process. The reason for such a finding might be attributed to the past experiences regarding personal beliefs and actions.

## **4.1.12 The Analysis for Participant 12**

### **4.1.12.1 Verbal Report**

#### **Story 1**

The participant underlined the parts; “head ached” and “ringing in my ears”. When we think about hearing and feelings, it is right to address the use of “Abstract Foreshadowing”. Through these, the author mentions what the narrator feels.

Another abstract foreshadowing use can be seen in the next paragraph. In this part, the narrator mentions about hearing again and turns this into a use of “Abstract Foreshadowing”. We can see it through his words about the heart; “It grew louder --louder --louder!” Heart’s beating and it’s getting louder might draw a line for abstract usage. Thus, applying abstract foreshadowing here might be correct.

“I felt that I must screamer die!” is the last foreshadowing spot pointed by the participant and she asserts the idea that he will obviously admit. If a reader is sure about what is come next, that part can be analyzed with “Prominent Foreshadowing” as it tells the upcoming events in a clear way.

#### **Story 2**

“They stood together, away from the pile of stones in the corner...” is the first point analyzed by the participant. The participant states that as they prefer to stay away from stones, there is fear. This comment brings the feeling of “Abstract Foreshadowing” which cares about senses rather than objects.

Another foreshadowing point underlined by the participant is an example of “Concrete Foreshadowing”. People seem to avoid renewing the box and she adds that they don’t want this ritual to continue. This can be deduced from the following part; “Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box.” Using a visible object for the ritual to continue creates



concrete foreshadowing use in this part.

“Wouldn’t have me leave m’dishes in the sink, now, would you. Jose?” belongs to “Prominent Foreshadowing” use. The participant notes that people generally try to put everything in order before they die. From this generalization, the participant claims that this action may bring us to Mrs. Hutchinson’s end. Prominent Foreshadowing is a kind of use involving information about chapters to come and events to take place. Here the deduction of the participant takes us into such a belief that the end of Mrs. Hutchinson would come.

“Some places have already quit lotteries.” is seen as emphasize as to the participant revealing the wish to get rid of the lotteries. By reflecting people’s idea, this foreshadowing point might be marked as “Abstract Foreshadowing”.

### **Overview**

In the first story, the participant pointed two abstract foreshadowing uses related with hearing and one prominent foreshadowing use after the narrator’s own expression about confessing the crime. In the second story, there are abstract foreshadowing uses found by the participant. However these are rather different than the ones found in the first story. They are not related with hearing but feelings. The black box image creates a concrete foreshadowing use in the second story and there is no such a thing in the first story. Prominent foreshadowing use in the second story belongs to the deduction of the participant. For both stories, the style of the participant regarding the way used to find foreshadowing shows both similar and different features.

#### **4.1.12.2 Theories**

##### **Story 1**

The parts “head ached” and “ringing in my ears” are underlined by the participant which might be analyzed through “Schema Theory” as this part includes figures to be taken into consideration in schematic views. If somebody

talks about tension and getting pale, it gets clear that something is wrong and should be changed. The participant states that it is probable that he will be caught and this might be seen as a remark based on schematic views. Getting pale and losing temper are among the signs giving similar messages which might be considered as not good at all.

“I foamed --I raved --I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder --louder --louder!” is the part considered as a sign of a change in the course taking place. It is thought that there is a possibility for him to admit his deed. “Schema Theory” might be once again used for the analysis since the rise of heart’s beating and the heart’s getting louder and louder might sign that there will be a speech or an action wanted or unwanted. In any case, general schema shows that there would be difference, otherwise there would be found no point in the heart’s getting louder and its beating quicker.

The last foreshadowing use might be analyzed through “Schema Theory”. It is possible for any reader to draw two meanings from the following part; “I felt that I must scream or die!” Either death or a confession is to be drawn and the participant states that he will obviously admit! According to the schema theory, reading comprehension is an interactive process. This process is brought together through the text and the reader’s prior knowledge. In this process, the reader uses both to create meaning.

## **Story 2**

“They stood together, away from the pile of stones in the corner...” is the part giving the participant a chance to create her own hypotheses. She mentions that such actions must refer to fear in people as they stay away from the pile and each other. “Reader Response Theory” bringing different perceptions changing from one reader to another might be used to make the analysis of this

part. Because, there can be shown no schematic idea to be related with culture or primed in the minds. As Iser mentions "... precisely because the literary text makes no objectively real demand on its readers, it opens up a freedom that everyone can interpret in his own way." (Iser, 1989: 29).

"Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box." is another part which might be analyzed through "Reader Response Theory". Renewing the box would be understandable with schema theory as it might be seen if it was something people were willing to do, yet the comment made for this part by the participant shows that people are not willing to continue this ritual. They don't want to keep this ritual, so they don't want to renew it. Making a unique comment here, the participant builds her own response.

"Wouldn't have me leave m'dishes in the sink, now, would you. Jose?" is a part which can be taken into consideration as "Reader Response Theory" since a distinguishing comment is coined. The participant states that people generally try to put everything in order before they die. Mrs. Hutchinson also cleans the house and finishes house cleaning and all these she has done can be an indicator of her end. It is not possible to talk about convincing people for an action or shared cultural figures for such a part. The participant, as the reader, builds her own way of meaning making. Therefore, reader response theory might be the one to be used best for the analysis of this part.

As the last foreshadowing spot pointed, it might be understandable to use "Schema Theory". "Some places have already quit lotteries." is the underlined part in the story and the participant mentions that people keep emphasizing the point of quitting this tradition which shows negative connotations. If one does not like something, she cannot be expected to maintain that. Therefore, the idea of giving up when one is not willing might show similar features in different cultures and because of this, schema theory might be helpful to analyze this part.

### **4.1.12.3 Beliefs and Actions**

#### **4.1.12.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- 1-Characters with their words
- 2-Setting with moral and intellectual environment
- 3-Being careful about the repetitions of the words
- 4-Classifying the speeches regarding the person (monologue, dialogue, inner dialogue...)

#### **4.1.12.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Inner voices like “I must scream or die! “
- “I fancied a ringing in my ears...” showing the mood of the speaker through his own words
- Events like “Soon the man began to gather.” and “They stood together...”
- The black box gets old and people do not want to renew it. This is seen as a symbol for the participant bringing the idea that they don’t want to continue.
- Negative connotations like “Some places have already quit lotteries.”

#### **4.1.12.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When we analyze the beliefs and actual behaviors of the participant, we see both matches and mismatches between the two. The first belief stated by the participant finds its response in the actual behaviors. The words of the characters in the first story are underlined as a foreshadowing use. “I fancied a ringing in my ears...” is the underlined part and there is a match between espoused theories and theories in action here. Another similar example takes

part with the fourth belief. Inner voices and dialogues are seen as important and in the process of actual behaviors, they are among the underlined parts as the foreshadowing points. Apart from these two matches, there are three mismatches according to the answers given to the questionnaire. Repetitions of words and setting with moral and intellectual environment are the beliefs finding no responses in the process of action. The reason for a higher number of mismatches might be attributed to the frequency of reading short stories and experience of the participant as a reader.

### **4.1.13 The Analysis for Participant 13**

#### **4.1.13.1 Verbal Report**

“I heard all things in the heaven and in the earth. I heard many things in hell.” is an example of “Abstract Foreshadowing” which is to scrutinize words and sounds. Through the words of the narrator, it is might be understood that hearing from heaven and hell may lead us into abstract uses.

Sometimes authors give some starters before serving the main course and they achieve this through the use of evocative foreshadowing. In the work; “Never before that night had I felt the extent of my own powers --of my sagacity.” is a great example of “Evocative Foreshadowing” which is to give readers about what the narrator was about to do the things he had been feeding in his mind. If some rather than the whole is given, this might be analyzed as evocative foreshadowing and this part might be shown as a good example of it within the work.

“My head ached, and I fancied a ringing in my ears: ...” is the last foreshadowing section pointed by the participant and might be analyzed as “Abstract Foreshadowing” use which cares most about sounds and intangible clues.

### **Story 2**

The participant notes that the black box symbolizes the secret of the town or a person. Within the story, we see the use in the coming sentence; “When he arrived in the square, carrying the black wooden box, ...” The color black and that box are visible objects marked as foreshadowing use and because of this “Concrete Foreshadowing” might be valid to analyze this given part.

“Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd.” is another part which gives the participant to catch a different foreshadowing point. She thinks that her late arrival foreshadows the possibility of her being

heroine or victim in the story. This part might be viewed with “Evocative Foreshadowing” as not all of the information is given here. There is a focus but more details will be brought together later on.

The last foreshadowing point evaluated is an “Abstract Foreshadowing” example which gives ideas about how people feel and we can understand this from the words; “They grinned at one another humorlessly and nervously.”

### **Overview**

Hearings and self-talks are the parts getting attention by the participant in the first story and thus, abstract foreshadowing use might be seen as the leading style. Through the words of the narrator, abstract and evocative foreshadowing uses are underlined in Story 1. The types/kinds found in the second story shows one difference as it contains concrete foreshadowing elements. Visual elements used in the second story let the participant reach foreshadowing uses like “black box” which finds no place in the first story. She stated that from the quotes of the characters and events, she would reach foreshadowing points served in stories. For both stories, the style of the participant does not show difference.

#### **4.1.13.2 Theories**

##### **Story 1**

The narrator is trying to assure readers that his mental status is not different from other normal people. However, claiming that he had the sense of acute hearing with the following words; “I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad?” may be the reason driving the participant into an idea of a potential disaster. She states that because of the conflict he has, he will face something bad. Inoculation Theory, which helps readers build resistance against attacks, might be applied here. Through this strategy, it might be seen that the participant, as opposed to efforts

spent by the narrator to convince the reader, builds her own process and marks that he is not sane.

“Never before that night had I felt the extent of my own powers --of my sagacity.” is a part where the participant had a unique way of meaning making. The participant states that we, as the readers, understand that the killing event will happen at that night. This thought cannot be attached to a cultural frame or schematic view. Therefore, applying “Reader Response Theory” for the analysis of this part would be plausible.

The last foreshadowing point marked by the participant might be analyzed through “Inoculation Theory” which is used to convince people or give messages. The narrator tries to give a message to get rid of the feeling by claiming that he talked more freely. The participant states that the problem in his body reveals that the police will suspect from him. The noise in his ears hint for something will happen. Because of these remarks,

## **Story 2**

“When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers...” is marked by the participant and noted that the black box symbolizes the secret of the town or a person. “Schema Theory”, by revealing shared thoughts and feelings, might be used for the analysis of this part, because black might be seen as the color of secret and hidden and this might not be limited to one’s own ideas.

“Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd.” is the part where the participant deduces that Mrs. Hutchinson will be the victim or heroine through the end of the work. Creating her own point of view, the participant analyzes this foreshadowing point in an individual way. There might be shown no shared connection in cultures or schemata for such a deduction in a general sense. Thus, “Reader Response Theory” would be applied for the



analysis of this given part.

“Schema Theory”, which uses general schemata, helps readers create shared ideas towards events. “They grinned at one another humorlessly and nervously.” is the part where schema theory might be used to for the analysis. Because being humorlessly and nervously might indicate similar ideas in the general sense.

### **4.1.13.3 Beliefs and Actions**

#### **4.1.13.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- 1- The analysis of the characters
- 2- The phrases that the characters use
- 3- Events in the story

#### **4.1.13.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Key words like “own power--own sagacity” and “ringing in my ears”
- Conflicts created by the narrator of the first story which is about rejecting the idea of being mad and his claims about hearing things from heaven
- The problems occurring in the narrator’s body like his ears ringing and the noise’s getting definiteness
  - Symbols like “black box”
  - Humorlessly and nervously actions of people

#### **4.1.13.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When we analyze the beliefs and actual behaviors of the participant, we see both matches and mismatches between the two. There was made no analysis of characters in the stories and likewise the phrases used by them. Events were the parts that found place in beliefs and actions. So, two mismatches and one match are seen between espoused theories and theories in action. Conflicts like rejecting the truth and embracing fantasies against it were used to mark foreshadowing examples by the participant. Likewise, symbols are used for foreshadowing spots. How people acted and their gestures are among the parts finding a place in the action process, yet they were not employed in beliefs. The number of mismatch is higher in the analysis of the participant. The reason for such a finding might be attributed to the frequency of reading short stories and being interested in other genres rather than short stories.

#### **4.1.14 The Analysis for Participant 14**

##### **4.1.14.1 Verbal Report**

###### **Story 1**

“I heard all things in the heaven and in the earth. I heard many things in hell.” is the first foreshadowing point analyzed by the participant. These specific sounds and voices heard by the character belong to “Abstract Foreshadowing” because hearing something is among the core concerns of abstract foreshadowing.

“... he had been trying to comfort himself with these suppositions: but he had found all in vain.” is a part which might be analyzed as “Prominent Foreshadowing” as it tells what is waiting ahead. Whatever the old man tries to do or thinks, they will mean nothing as to the narrator of the story and the participant thinks the same. The murder is going to take place.

“... now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton.” This part shows a very close similarity with the previous foreshadowing point underlined by the character. This part is again about hearing some specific sounds and voices that’s why it can be evaluated as “Abstract Foreshadowing”.

###### **Story 2**

“They stood together, away from the pile of stones in the corner, and their jokes are quiet and they smiled rather than laughed.” is a part showing a nervous tension according to the participant. Seeing what is going on there, having such an idea might be analyzed through “Concrete Foreshadowing” since it is an action which is visible.

The next foreshadowing use pointed by the participant might be again analyzed as “Concrete Foreshadowing” as it is about the faded housedresses of the women. “The women, wearing faded house dresses and sweaters, came shortly after their menfolk.” is the part where the participant makes her comment

on. Belonging to concrete origin, concrete foreshadowing would be appropriate for this given part.

“He blinked his eyes nervously and ducked his head...” is the final spot which might be analyzed as “Concrete Foreshadowing” through the comments of the participant. She states that blinking the eyes nervously shows that Watson boy is not happy to be there and take part in that action. The action carried out by Watson boy might be observed and therefore, concrete foreshadowing might be named as the type used here.

### **Overview**

The ways used to reach foreshadowing points in the given stories show differences for the participant. He mentioned that through objects, he would find foreshadowing uses. This stands correct for the second story which only presents concrete foreshadowing examples to the participant. On the other hand, the participant did not point any concrete foreshadowing uses in the first story. Through monologues, in the first story, the participant found prominent foreshadowing examples and this could be seen as a difference between the given stories. Another difference is the abstract foreshadowing use in the first story. It is about hearing and this stands correct only for the first story. Thus, for both stories, the style of the participant shows difference.

### **4.1.14.2 Theories**

#### **Story 1**

“I heard all things in the heaven and in the earth. I heard many things in hell.” The participant expresses here that the narrator in the story believes that he can hear acute and he claims to hear things both in heaven and hell. There is an exaggeration here as nobody can do this according to the participant. “Inoculation Theory” might be applied here, because the participant states that nobody can do such a thing although the narrator claims to do so. The narrator

tries to create an inoculation effect to strengthen his own belief towards being a sane person. However, the participant does not agree with this according to notes taken. Instead of getting closer to the narrator's side, the participant forms an opposite view taking a guard against such an attack.

He had been saying to himself—"Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because death, in approaching him had stalked with his black shadow before him, and enveloped the victim." The participant states that this part is an assumption of the killer. He does not talk to the victim. The hypothesis formed by the participant about the killer ends with an idea of a murder. According to the schema of the participant, a killing will occur. Thus, "Schema Theory" might be the one to be used here for the analysis.

"And have not told you that what you mistake for madness is but over-acuteness of the sense?" For this given part, the participant notes that the character in the story is trying to give a message about his mental status. He is trying to do this through his acute hearing, meaning that he is assuming he is going to succeed in it. "Inoculation Theory" might suit well here since what the character is trying to do ends up with a counterargument. As stated by Boster and Barnett "Inoculation posits that refutational pretreatments, which introduce potential challenges to a receiver's attitude while simultaneously providing refutation of those challenges in the presence of a supporting environment, threaten the receiver." (Boster and Barnett, 1997: 137). In this way, they trigger the receiver to hold his own counterargument stronger.

## **Story 2**

If people smile rather than laugh, there might be some serious reasons. In the work, the following part makes it clear that there is a tension. "... their jokes are quiet and they smiled rather than laughed.". From this part, the participant states that a serious action is going to be taken. "Schema Theory" might be

used for the analysis since such a guess would show similarities for most occasions. To a joke, laughing normally does not face bad results but people would prefer not to do so.

“The women, wearing faded house dresses and sweaters, came shortly after their menfolk.” is the part which gives a sense of disregard according to the participant. “Reader Response Theory” might be used to analyze this given part, because he creates his own meaning. Just because of the way women dressed in a village, to say that they are disregarded would not be a common idea.

“He blinked his eyes nervously and ducked his head...” is another part which might be evaluated through “Schema Theory”. He states that the boy is not happy to be there and be a part of the action. Because of blinking his eyes nervously, such a deduction is made and this might be understood in a general sense. To say that he is stressed and not happy would be a common idea for the given part.

#### **4.1.14.3 Beliefs and Actions**

##### **4.1.14.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- Symbols
- Punctuation marks
- Analyzing the title
- Background information of the writer
- Cultural elements of community

##### **4.1.14.3.2 Actions**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Actions of characters like “smiled rather than laughed”

- Symbols like “wearing faded house dresses”
- Mental status of characters

#### **4.1.14.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

When we analyze the beliefs and actual behaviors of the participant, we see both matches and mismatches between the two. The participant mentions that punctuation marks and title are among the clues leading readers to reach foreshadowing points. Cultural elements of community are seen important but in the actual behavior, it does not cover any place to reach foreshadowing. Background information of the writer is the last mismatch seen between espoused theories and theories in action. The use of symbols in reaching foreshadowing is the only match according to the answers given to the questionnaire. The reason for a bigger number of mismatches might be attributed to the experience of the participant as a reader, his habit of reading short stories and his idea of shorts stories to be challenging.

## **4.1.15 The Analysis for Participant 15**

### **4.1.15.1 Verbal Report**

#### **Story 1**

“Never before that night had I felt the extent of my own powers—of my sagacity.” In this part, the author gives a feeling of what is on the way. However, he does not make it all clear. The narrator has a chance to learn his true power at that night and the participant notes that it is something like an enlightenment showing that something is coming soon. Because of such feelings, this part can be marked as “Evocative Foreshadowing”. This is because the narrator opens a gate where there will be a journey till the finish line but how it is going to come true is not given crystal clear.

“Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant.” From this part, it can be stated that something extremely terrifying will make the heart beat quicker and quicker. The action of hearing plays a key role here and makes this part a use of “Abstract Foreshadowing”.

The last foreshadowing point shows similarity with the first foreshadowing point marked by the participant as it is about being nervous once again. “... do you mark me well I have told you that I am nervous.” Being nervous and asking questions belong to “Evocative Foreshadowing” since they raise a feeling about potential impending events.

#### **Story 2**

Concrete foreshadowing takes its place when concrete objects and actions carry out the foreshadowing. In the story, the first foreshadowing use might be analyzed with this one as the action can clearly be seen. The participant marks the following point; “They stood together, away from the pile of stones in the corner ...” and states that the author keeps mentioning about the stones. Are they going to function? As these stones are objects to be seen,



“Concrete Foreshadowing might be coined to analyze this part.

“... Baxter, came forward to hold the box steady on the stool while Mr. Summers stride up the papers inside it.” is another foreshadowing point which might be analyzed as “Concrete Foreshadowing” since the participant notes that papers inside the box are the signs of destiny in the story.

“Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones.” is the last part underlined as a use of foreshadowing. This time, the participant notes that stones are going to function like a weapon. Thus, “Prominent Foreshadowing” showing what is coming next might be the type of foreshadowing use in the story.

### **Overview**

The use of concrete objects and focus on them in the second story might be the reason why the participant found mostly concrete foreshadowing elements in that story. This fails in the first story as it is based on more monologues and events shaped by the narrator. In the first story, the narrator asks several questions and leaves some parts unanswered causing evocative foreshadowing to take place. Another different point between the stories is the use of abstract foreshadowing. When the narrator says that the hellish tattoo of the heart increased, the participant notes this part as evocative due to the use of feelings. Rather than concrete objects in the second story, focusing on feelings and monologues in the first story, the style of the participant shows difference for the analysis of these given stories.

### **4.1.15. 2 Theories**

#### **Story 1**

“Never before that night had I felt the extent of my own powers—of my sagacity.” The participant notes that a minute is always a minute everywhere and every time. This shows that he is in a hurry. Then he adds more detailed

explanations on this given part. The participant states that if you are looking forward to doing something like achieving a goal you feel as if you would not be able to catch the clock. For anybody, such a part may be meaningless yet as to the participant it makes sense. The participant supports the idea that if you have something in mind, till you complete it; you will compete with time in a way. According to reader response theorists, each reading event is unique. This unique event involves the reader's emotions. In this part, the participant's feelings towards the mood of the character lead its destination to the borders of "Reader Response Theory".

"Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant." This part shows that he is really mad because this part shows his paranoia gets worse. The participant adds that under pressure, heart pounds quicker as if it's going explode soon. So, the end of the mission is coming closer. From the participant's explanations given here, it can be coined that "Reader Response Theory" once again plays the key role for grasping the foreshadowing point. The participant frames the events as if they were different kinds of mission given to the character and when the character mentions that every instant the heart beat increases, the participant feels that the end of the mission is coming closer. The blank part left by the author is filled here.

"Do you mark me well I have told you that I am nervous." An emphasize on "nervous" again like the ones in the beginning shows us that a dangerous and bad thing will happen very soon is what the participant notes down for the given part. This part can be analyzed within "Schema Theory" as considering a nervous state of mind to be something bad is understandable easily. Schema theory deals with connections between events. Being in a nervous state of mind and evaluating this through its possible connections let schema theory to lead events.

## Story 2

“They stood together, away from the pile of stones in the corner ...” is the first foreshadowing use found by the participant. He states that stones are kept being mentioned. The participant claims that they will function. If something is mentioned a lot, again and again, it is expected to function according to the participant. Such a common view might be best analyzed through “Schema Theory” which is to evaluate general ideas mostly with culture. Here, expecting stones to play a role in the story might be seen as a schematic view. Otherwise, there would not be so much talk on them.

“... Baxter, came forward to hold the box steady on the stool while Mr. Summers stride up the papers inside it.” is the part where the idea of papers will be the sign of destiny is drawn. The participant marks that papers will be used to decide what is going to happen to the characters. “Reader Response Theory” might be applied here by creating a chance to any reader to shape his/her own way of meaning making process.

“Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones.” is another part to be analyzed through “Reader Response Theory” since an individual meaning is drawn. The stones collected are seen as weapons by the participant. The weapons figure is shaped by the reader, it does not find a place within the work. W. Iser coins the idea that; “If the individual reader generates the meaning of a text, then it follows that these meanings will always appear individualistic.” (Iser, 1989: 5). When considered such remarks, to think about reader response theory as the major way to shape the analysis would be sensible. Because generating the meaning of a text, individuals put some from themselves to make the work more sensible for themselves.

### **4.1.15.3 Beliefs and Actions**

#### **4.1.15.3.1 Beliefs**

For the participant, a good analysis of foreshadowing includes the following;

- Cultural structures
- Writer's cultural background
- Ironies in the work
- Objects of the characters

#### **4.1.15.3.2 Action**

When asked the stages for the analysis of foreshadowing, the participant stated that he used the following steps;

- Repetitive words like "stones" and "papers"
- The questions asked by the characters
- Characters' state of mood

#### **4.1.15.3.3 Match / Mismatch Between Espoused Theories and Theories in Actions**

Between espoused theories and theories in action, regarding the answers given to the questionnaire, there can be seen only mismatches but no match. The participant's beliefs did not find any response in the actual behavior section causing no chance to connect beliefs and actions. There was no foreshadowing use pointed through the use of ironies, objects or dialogues. Writers' background information and cultural strictures were not used to reach foreshadowing uses either. The analysis of the participant's beliefs and actions reveals that the extent to which he reflects his actual behavior is quite different than the beliefs. The reasons for this might be due to the participant's tendency to reading, his frequency of reading short stories and past experiences regarding personal beliefs and actions.

## 4.2 The Analysis of Types/Kinds of Foreshadowing

### 4.2.1 Table 1

#### The Analysis of Types/Kinds of Foreshadowing in Story 1

participant	Prominent foreshadowing	Evocative foreshadowing	Abstract foreshadowing	Concrete foreshadowing
participant 1	4	2	1	0
participant 2	4	1	1	0
participant 3	5	1	1	2
participant 4	1	2	2	0
participant 5	2	0	2	1
participant 6	2	2	3	0
participant 7	1	0	0	2
participant 8	2	1	1	0
participant 9	4	0	0	0
participant 10	0	2	2	0
participant 11	0	1	1	1
participant 12	1	0	2	0
participant 13	0	1	2	0
participant 14	1	0	2	0
participant 15	0	2	1	0
total	27	15	21	6

Prominent foreshadowing has the highest number when compared to the others which is %39,1. After that abstract foreshadowing use gets attention which is %30,4. The reason for this might be due the style of the author. In the story, the first person point of view is used and this might be the key factor shaping the use of these two types/kinds in a great deal. Rather than objects, the narrator's preferences and choices might be the cause of prominent and abstract foreshadowing's uses higher than the other two.

#### 4.2.2. TABLE 2

##### The Analysis of Types/Kinds of Foreshadowing in Story 2

participant	prominentforeshadowing	evocativeforeshadowing	abstractforeshadowing	concreteforeshadowing
Participant 1	0	0	3	4
Participant 2	2	2	1	2
Participant 3	1	0	3	2
Participant 4	0	0	1	1
Participant 5	0	1	2	1
Participant 6	0	1	1	1
Participant 7	0	0	0	3
Participant 8	0	1	1	1
Participant 9	0	0	0	3
Participant 10	0	0	0	2
Participant 11	0	0	2	2
Participant 12	1	0	2	1
Participant 13	0	1	1	1
Participant 14	0	0	0	3
Participant 15	1	0	0	2
total	5	6	17	29

% 50,8 is the percentage of concrete foreshadowing which is the highest number. Another attention taking result belongs abstract foreshadowing which is %29,8. The reason for such a high number of concrete foreshadowing use might be due to the style of the author and the content of the story as well. The use of concrete objects gets attention in this story in a great deal.

## **CHAPTER 5 CONCLUSION**

### **5.1 Summary of the study**

This qualitative study has investigated EFL teachers' beliefs on the analysis of foreshadowing in short stories as well as investigating the extent to which teachers reflect their espoused theories on their actual behaviors in regard to the analysis of foreshadowing in a short story. In addition, the study has also searched into different types/kinds of foreshadowing which were found by the participants. Priming Theory, Inoculation Theory, Schema Theory, Reader Response Theory, and Personal Construct Theory were applied to analyze foreshadowing points.

With respects to the aims stated above, the data were collected through the questionnaire, interviews and verbal reports. The participants of the study were fifteen Turkish EFL teachers. The qualitative data were analyzed using content analysis and descriptive statistics.

### **5.2 The Research Questions**

**R.Q 1-** What are EFL teachers' beliefs about the analysis of foreshadowing in a short story?

The analysis of data regarding participants' beliefs about the analysis of foreshadowing in a short story fall into three different categories which were formed by the researcher on the basis of the participants' responses in the questionnaire. The categories of EFL teachers' beliefs are as follows:

- Beliefs regarding elements of short stories

In this group of beliefs, we see the contribution of elements of short stories to the analysis of foreshadowing in a short story. That is, participants are

of the opinion that considering such elements as characters, theme, setting, and tone help the reader to develop a better understanding of foreshadowing/s set by the writer. The participants believe that a good analysis of what to see/experience in a short story can be achieved only when the reader is involved in a detailed analysis of other elements of a short story. As compared to the other categories, the number of beliefs in this group is quite high.

- Beliefs regarding decisions and preferences of the characters

In this group of beliefs, we see that through the decisions and preferences of the characters, participants believe that they can reach foreshadowing points. As the decisions and preferences lead to story into different directions, participants might be headed to catch foreshadowing hints and clues.

- Beliefs regarding dialogues and monologues

In this group of beliefs, we see the contribution of dialogues and monologues to the analysis of foreshadowing in a short story. As it might be possible to catch foreshadowing clues through lines, a high number of participants believe that dialogues and monologues play a significant role in terms of determining foreshadowing points.

**R.Q 2-** To what extent do teachers reflect their espoused theories on their actual behaviors regarding analysis of foreshadowing in a short story?

Some of the participants reflected their beliefs on their actual behaviors while others had some mismatches between their espoused theories and beliefs in action. When analyzed individually, we see that six of the participants had more mismatch points compared to the other nine participants. We see that the ones having more mismatch points did not reflect some of their beliefs on their actual behaviors. Some of which are as following;

- Cultural structures;

Some of the participants noted that through cultural structures and



traditional beliefs, they could reach foreshadowing points, yet in their analysis they did not mention anything about these cultural structures.

- Writer's cultural background;

Writer's cultural background is another belief which failed in the action process like the previous factor. The notes of the participants on this belief did not find any place in action process. Rather than writer's cultural background information, these participants used core elements of short stories like characters and tone of the story.

- Punctuation marks;

Another mismatch point seen in the analysis of the participants is about the use of punctuation marks. Through the use of punctuation marks, some of the participants stated that they could reach foreshadowing spots. However, this belief was not reflected on the action process.

- Description of characters;

Description of characters was noted down as a way to reach foreshadowing points by the participants. However, in the action process, none of the participants mentioned anything about the descriptions of the characters while analyzing foreshadowing points.

**R.Q 3-** What are the types/kinds of foreshadowing found by EFL teachers?

In story 1, the participants found 27 prominent foreshadowing, 15 evocative foreshadowing, 21 abstract foreshadowing and 6 concrete foreshadowing elements. On the other hand, in story 2, the participants found 5 prominent foreshadowing, 6 evocative foreshadowing, 17 abstract foreshadowing and 29 concrete foreshadowing elements.

**R.Q 4-** How can we analyze the foreshadowing points found by EFL teachers in relation to/ from perspective of Priming Theory, Inoculation Theory, Schema Theory and Reader Response Theory.

When analyzed from the perspective of the theories namely Priming Theory, Inoculation Theory, Schema Theory and Reader Response Theory, we see that the participants' explanations can best be explained with/ by Schema Theory. This might be due to cultural factors, beliefs set by the culture they were raised in and the meaning of actions through the lines of specific cultural thoughts. The color black in Story 2 is among the examples to be explained within cultural frames. In most cultures, the color black is seen as a color carrying signs of sorrow. In the stories, such signs were used while analyzing foreshadowing points and this might be shown as a reason why Schema Theory fits best for explanations when compared to others. Another example might be due to traditional actions presented in Story 2. The killing ceremony has been held for many years and nobody is after changing it although there are some people who are not happy with it. They are ready to take it as it is. This is seen something conventional and this might be another reason why Schema Theory fits best to explain events.

### **5.3 Implications of the study**

The findings of the present study have some implications for readers of short story, literature teachers, and learners of literature. This study has revealed that readers bring their already formed beliefs (espoused theories) to the experience of reading short stories and the analysis of foreshadowing in a short story. These already formed beliefs shape readers' analysis of foreshadowing. In addition, some of these beliefs seem to be reflected on the actual behaviors of the participants (the analysis of foreshadowing in two stories in the present study) while some of readers' beliefs seem to exist only at conceptual level and cannot be put into practice. Besides the issue of beliefs

and actual behaviors with respect to the analysis of foreshadowing in a short story, the present study has revealed that the analysis of each reader display differences as well as some common points. The way each reader analyzes the foreshadowing, the rationale given by each reader, the theories to which differences can be attributed to can all be seen in the findings of the present study. For these very specific reasons, it is recommended that readers and learners of literature should be exposed to awareness raising activities as well as reflective tools as to develop a better understanding of themselves as readers. As for the literature course teachers, the findings of the study imply that teachers of literature should help the learners discover themselves as reader, be involved in reflections of literary experiences. Through integrating Reader Response Theory and Personal Construct Theory into literature courses, teachers of literature can assist learners become readers who are aware of the real literary journey.

#### **5.4 Suggestions for further research**

The present study has some suggestions for further research. Since the number of participants was rather limited, carrying out the study with a greater number of participants could yield more significant results. In addition, the number of short stories used was limited to two in the present study; thus, a further study could be conducted with more stories. The present study was conducted with only teachers. Another suggestion for further research would be to involve both teachers and learners of literature, which would yield both similarities and/or differences between the two groups. Further research could also be carried out as a longitudinal study in which the researcher can see whether the beliefs and actual behaviors of the participants change over time.

## REFERENCES

Anderson, Richard. **Learning to Read in American Schools: Basal Readers and Content Text**, Eds: Anderson, Richard. Chase, Jean Osborn, Robert J. Tierney, New Jersey: Lawrence Erlbaum Associates, 1984. Print.

Bae, Byung Chull, and, R. Michael Young. **“A Use of Flashback and Foreshadowing For Surprise Arousal in Narrative Using a Plan-Based Approach.”** *Interactive Storytelling*, Eds: Ulrike Spierling, and Nicholas Szilas. Berlin, Germany: Springer Pub., 2008. Print.

Bannister, Donald , and Fay Fransella. **Inquiring Man: The Theory of Personal Constructs**, USA: Penguin Books, 1971.

Bordwell, David. **Narration in the Fiction Film**, USA: The University of Wisconsin Press, 1985. Print.

Bower, Gordon H. **Psychology of Learning Motivation**, V12. New York, USA: Academic Press, 1978.

Breckler, Steven, and James Olson, Elizabeth Wiggins. **Social Psychology Alive**, USA: Thomson Wadsworth, 2005.

Brooks, Larry. **Story Engineering: Meeting the 6 Core Competencies of Successful Writing**, Ohio, USA: Writer’s Digest Books, 2011. Print.

Burger, Jerry. **Personality**, CA, USA: Wadsworth Pub., 2011. Print.

Butler, Richard. **Reflections in Personal Construct Theory**, UK: John Wiley and Sons Ltd., 2009.

Carrell, Patricia L, **“Some Issues in Studying the Role of Schemata, or Background Knowledge, in Second Language Comprehension”**, Southern Illinois University. TESOL Convention, Toronto, Ontario, Canada, March 1983.

Caulley, Darrel N. **“The Use of the Short Story Form to Report Case Study Data in Qualitative Research”**. **Knowing Differently: Arts-Based and Collaborative Research Methods**, Eds: Pranee Liamputtong, Jean Rumbold. New York: Nova Science Publishers, 2008. Pg. 84. Print.

Clapham, Caroline. **The Development of IELTS: A Study of the Effect of Background on Reading Comprehension**, New York, USA: Cambridge University Press, 1996.

Culler, Jonathan D. **Literary Theory**, New York: Sterling Publishing. 1991.

Emmott, Catherine, and Marc Alexander. **“Schemata”**, **Handbook of Narratology**, Eds: Peter Hühn, John Pier, Wolf Schmid, and Jörg Schönert. Germany: Walter de Gruyter Com., 2009. Print.

Fatma, Gulnaz. **A Short History of the Short Story: Western and Asian Traditions**, USA: Modern History Press, 2012.

Fransella, Fay, and Peggy Dalton. **Personal Construct Counseling in Action**, London: Sage Publications, 2000.

Gelpí, Elsa Baízde. **Meet the Short Story**, Puerto Rico: Universidad de Puerto Rico, 1973. Print.

Higdon, Michael J, **“Something Judicious This Way Comes . . . The Use of Foreshadowing as a Persuasive Device in Judicial Narrative”**, Rev. University of Richmond 44:1213(2010): 1213-1260. Print.

Hardison, H. Gaines, and Robert Neimeyer. **Personal Construct Methodology**, Eds. Peter Caputi, Linda L. Viney, Beverly M. Walker, Nadia Crittenden. UK: John Wiley and Sons Ltd., 2012.

Hayes, Nicky. **Foundations of Psychology: An Introductory Text**, London: Routledge, 2000.

Hills, L. Rust. **Writing in General and the Short Story in Particular**, New York, USA: Mariner Books, 2000. Print.

Holland, Norman Norwood. **Literature and the Brain**, FL, USA: The PsyArt Foundation, 2009. Print.

Hunter, Adrian . **The Cambridge Introduction to the Short Story in English**, UK: Cambridge University Press, 2007.

Iser, Wolfgang. **Prospecting: From Reader Response to Literary Anthropology**, USA: The Johns Hopkins University Press, 1989. Print.

Jamieson, Kathleen Hall. **Dirty Politics: Deception, Distraction, and Democracy**, New York, USA: Oxford University Press, 1992. Print.

Kelly, George. **The Psychology of Personal Constructs: Volume One: Theory and Personality**, London, Routledge, 1991.

Kesen, Aynur, “**Short Story Anaylsis in the ELT Context: Reader Response Approach**”, 2002. Unpublished Phd Thesis. Cukurova University.

Miall, David S., and Don Kuiken. **Beyond text theory: Understanding Literary Response. Discourse Process**, University of Alberta: Ablex Publishing Corporation, 1994.

Morson, Gary. **Studies in Russain Literature and Theory: Freedom and Responsibility in Russian Literature: Essays in Honor of Robert Louis Jackson**, Eds: Elizabeth Cheresh Allen, Gary Saul Morson. Illinois, USA: Northwestern University Press, 1995. Print.

Novakovich, Josip. **Fiction Writer's Workshop**, 2nd ed. Ohio, USA: Writer's Digest Books, 2008, Print.

Pfau, Michael, and Hua-Hsin Wan, "**Persuasion: An Intrinsic Function of Public Relations**", **Public Relations Theory II**, Eds. Carl H. Botan, and Vincent Hazleton. New Jersey, USA: Lawrence Erlbaum Ass., 2006. Print.

Pfau, Michael. "**The Inoculation Model of Resistance**", **Progress in Communication Sciences: Advances in Persuasion**, Eds: George Barnett, and Franklin J. Boster. USA: Ablex Publishing Cor., 1997. Print.

Pier, Wolf Schmid, Jarg Schane, Peter Hühn. **Handbook of Narratology**, Berlin: Walter De Gruyter GmbH & Co. KG 2009.

Ratcliff, Roger, and Gail McKoon. "**A Retrieval Theory of Priming in Memory**", Rev. the American Psychological Association, Inc. Vol. 95, No. 3, (1998): 385—408. Print.

Richgels, Donald J, "**Schema Theory, Linguistic Theory, and Representations of Reading Comprehension**", Journal of Educational Research, V76 n1 p54-62 Sep-Oct, 1982.

Rosenblatt, L. **Literature as Exploration**, New York: Appleton Century. 1938.

Rosenblatt, L. **The Reader, the Text, the Poem: The Transactional Theory of the Literary Work**, the USA: Southern Illinois University Press. 1978.

Rzepka, Charles J. **Detective Fiction**, Cambridge, UK: Polity Press, 2005. Print.

Sagarin, Brad J., and Sarah E. Wood. "**Resistance to Influence**", **The Science of Social Influence: Advances and Future Progress**, Ed: Anthony R. Pratkanis. New York, USA: Psychology Press, 2007. Print.

Sirias, Silvio. Julia Alvarez. **A Critical Companion**, CT, USA: Greenwood Press, 2001. Print.

Stevens, W. D., G.S. Wig, and D. L. Schacter. “**Implicit Memory and Priming**”, **Concise Learning and Memory: The Editor's Selection**, Ed: John H. Byrne. CA, USA: Academic Press, 2009.

Stewart, Larry L. Stewart, and Bonnie Klomp Stevens. **A Guide to Literary Criticism and Research**, Harcourt Brace College Publishers, 1996.

Tompkins, Jane P. **Reader-Response Criticism: From Formalism to Post-Structuralism**, USA: The Johns Hopkins University Press, 1980.

Tracey, Diane H., and Lesley Mandel Morrow. **Lenses on Reading: An Introduction to Theories and Models**, New York: The Guilford Press, 2012.

Wilss, Wolfram. **Knowledge and Skills in Translator Behavior**, PA, USA: John Benjamins Publishing, 1996. Print.

Wolfe, Lois. **Toward a Pragmatics of Intent: Cognitive Approaches in Creative and Critical Writing**, MI, USA: Proquest LLC Pub., 2008. Print.

Woods, Geraldine. **AP English Literature and Composition for Dummies**, Indianapolis, Indiana: Wiley Publishing, 2008. Print.



## **APPENDICES**

### **Appendix A**

#### **Demographic information**

**Gender**

**Age**

**1-Years of teaching / experience**

**2-Have you taken any literature course? If yes, which one/s?**

**3- Have you ever taught any literature course? If yes, which one/s?**

**4- Which literary genre do you like most? Why?**

**5- Do you like reading short stories? Why / why not? Write reasons in a brief way.**

**6- Which element/s of short stories is / are difficult for you to analyze?**

**7- How often do you read short stories?**

**8- Do you read short stories in Turkish?**

**9-How would you define foreshadowing?**

**10- What is / are important in analyzing foreshadowing in short stories?**

**11- What would you write as the steps you use to analyze foreshadowing?**

**12- What does foreshadowing add to short stories?**

**13- How does the use of foreshadowing prepare readers for what will come later?**

**14- How does foreshadowing help to bring a sense of unity to the story?**

**15- How does the use of foreshadowing aid in the development of other literary devices?**

**16- How do you get the sense of foreshadowing in a story?**

**17- Why do authors use foreshadowing?**

Appendix B

**THE TELL-TALE HEART**  
 by Edgar Allan Poe  
 1843

*his heart is going to tell him (what)*

*What makes him so nervous?*

**T**RUE! *What makes him so nervous?* --nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily --how calmly I can tell you the whole story. *There is going to be something that can't be held calmly*

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. *I think it was his eye! yes, it was this! He had the eye of a vulture -- a pale blue eye, with a film over it.* Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually --I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded --with what caution --with what foresight --with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it --oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light should come out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly --very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this. And then, when my head was well in the room, I undid the lantern cautiously--oh, so cautiously --cautiously (for the hinges creaked) --I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts, I fairly chuckled at the idea, and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back --but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, though fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastener, and the old man sprang up in bed, crying out --"Who's there?"

*horrible*  
*no body is going to be the witness*

*suspense*  
*The old man may feel do resist or the narrator may decide not to kill him*

*we going to murder him*  
*dark*  
*dark / eyes the taking of murder arrive*

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; --just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief --oh, no! --it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself --"It is nothing but the wind in the chimney --it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions; but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel -- although he neither saw nor heard --to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little --a very, very little crevice in the lantern. So I opened it --you cannot imagine how stealthily, stealthily --until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open --wide, wide open --and I grew furious as I gazed upon it. I saw it with perfect distinctness --all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And have I not told you that what you mistake for madness is but over-acuteness of the sense? --now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! --do you mark me well I have told you that I am nervous; so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me --the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once --once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

He is determined to murder the old man

He is determined to murder the old man

terrifying moments

Later on he is going to repeat murdering the old man

He wants to confirm that the old man is dead

Will you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

He is going to look for the corpse.

I then took up three planks from the flooring of the chamber, and deposited all between the scannings. I then replaced the boards so cleverly, so cunningly, that no human eye -- not even his -- could have detected any thing wrong. There was nothing to wash out -- no stain of any kind -- no blood-spot whatever. I had been too wary for that. A tub had caught all -- ha! ha!

He is not going to look anybody.

When I had made an end of these labors, it was four o'clock -- still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, -- for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

He is going to be arrested.

I smiled, -- for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search -- search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

Suspense is with they find any clues?

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears; but still they sat and still chatted. The ringing became more distinct: -- it continued and became more distinct: I talked more freely to get rid of the feeling; but it continued and gained definiteness -- until, at length, I found that the noise was not within my ears.

Will he confess?

No doubt I now grew very pale; -- but I talked more fluently, and with a heightened voice. Yet the sound increased -- and what could I do? It was a low, dull, quick sound -- much such a sound as a watch makes when enveloped in cotton. I gasped for breath -- and yet the officers heard it not. I talked more quickly -- more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men -- but the noise steadily increased. Oh God! what could I do? I foamed -- I raved -- I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder -- louder -- louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! -- no, no! They heard! -- they suspected! -- they knew! -- they were making a mockery of my horror! -- this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now -- again! -- hark! louder! louder! louder! louder!

He is going to tell the truth to the officer.

"Villains!" I shrieked, "dismember me more! I admit the deed! -- tear up the planks! here, here! -- it is the beating of his hideous heart!"

The Lottery—Shirley Jackson

"The Lottery" (1948)

> positive message (also irony)

by Shirley Jackson

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 2th. but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

Maybe they are learning to do something violent

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play. And their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix—the villagers pronounced this name "Dellacroy"—eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at rolled in the dust or clung to the hands of their older brothers or sisters.

Love/love? sch? pri? ?

Soon the men began to gather. Surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

The lottery was conducted—as were the square dances, the teen club, and the Halloween program—by Mr. Summers who had time and energy to devote to civic activities. He was a round-faced, jovial man and he ran the coal business, and people were sorry for him. Because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called, "Little late today, folks." The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool, and when Mr. Summers said, "Some of you fellows want to give me a hand?" there was a hesitation before two men, Mr. Martin and his oldest son, Baxter, came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

black & negative darkly sin bad

The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without

anything's being done. The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office, and sometimes it was set on a shelf in the Martin grocery and left there.

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lots to make up—of heads of families, heads of households in each family, members of each household in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box, he seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on, "and then I looked out the window and the kids was gone, and then I remembered it was the twentyseventh and came a-running." She dried her hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there." Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through; two or three people said, in voices just loud enough to be heard across the crowd, "Here comes your, Missus, Hutchinson," and "Bill, she made it after all." Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully, "Thought we were going to have to get on without you, Tessie." Mrs. Hutchinson said, grinning, "Wouldn't have me leave m' dishes in the sink, now, would you, Joe?" and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson's arrival.

What is going to happen to Tessie?

absence of 14/10



"Well, now," Mr. Summers said soberly, "guess we better get started, get this over with, so's we can go back to work. Anybody ain't here?" "Dunbar," several people said. "Dunbar, Dunbar." Mr. Summers consulted his list. "Clyde Dunbar," he said. "That's right. He's broke his leg, hasn't he? Who's drawing for him?"

"Mr. I guess," a woman said, and Mr. Summers turned to look at her. "Wife draws for her husband," Mr. Summers said. "Don't you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

"Horace's not but sixteen yet," Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year."

"Right," Mr. Summers said. He made a note on the list he was holding. Then he asked, "Watson boy drawing this year?"

A tall boy in the crowd raised his hand. "Here," he said. "I'm drawing for my mother and me." He blinked his eyes nervously and ducked his head as several voices in the crowd said things like "Good fellow, luck," and "Glad to see your mother's got a man to do it."

"Well," Mr. Summers said, "guess that's everyone. Old Man Warner make it?"

"Here," a voice said, and Mr. Summers nodded.

A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names—heads of families first—and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

The people had done it so many times that they only half listened to the directions: most of them were quiet, wetting their lips, not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi, Steve," Mr. Summers said, and Mr. Adams said, "Hi, Joe." They grinned at one another humbly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd, where he stood a little apart from his family, not looking down at his hand.

"Allen," Mr. Summers said. "Anderson... Benjamin."

"Seems like there's no time at all between lotteries any more," Mrs. Delacroix said to Mrs. Graves in the back row.

"Seems like we got through with the last one only last week."

"Time sure goes fast,— Mrs. Graves said.

"Clark... Delacroix"

"There goes my old man," Mrs. Delacroix said. She held her breath while her husband went forward.

"Dunbar," Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said, "Go on, Janey," and another said, "There she goes."

"We're next," Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the

It is not going to be an enjoyable lottery. He waits quickly

Why are they nervous?  
Something bad might happen  
in the end...

That's it

crowd there were men holding the small folded papers in their large hand, turning them over and over nervously. Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

"Harburt... Hutchinson."

"Get up there, Bill," Mrs. Hutchinson said, and the people near her laughed.

"Jones."

"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live that way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

"Some places have already quit lotteries," Mrs. Adams said.

"Nothing but trouble in that," Old Man Warner said stoutly. "Pack of young fools."

"Martin." And Bobby Martin watched his father go forward. "Overdyke... Percy."

"I wish they'd hurry," Mrs. Dunbar said to her older son. "I wish they'd hurry."

"They're almost through," her son said.

"You get ready to run tell Dad," Mrs. Dunbar said.

Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box.

Then he called, "Warner."

"Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd, "Seventy-seventh time."

"Watson" The tall boy came awkwardly through the crowd. Someone said, "Don't be nervous, Jack," and Mr. Summers said, "Take your time, son."

"Zanini."

After that, there was a long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air, said, "All right, fellows." For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying, "Who is it?" "Who's got it?" "Is it the Dunbars?" "Is it the Watsons?" Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson's got it."

"Go tell your father," Mrs. Dunbar said to her older son.

People began to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers, "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!"

"Be a good sport, Tessie," Mrs. Delacroix called, and Mrs. Graves said, "All of us took the same chance."

"Shut up, Tessie," Bill Hutchinson said.

"Well, everyone," Mr. Summers said, "that was done pretty fast, and now we've got to be hurrying a little more to get done in time." He consulted his next list. "Bill," he said, "you draw for the Hutchinson family. You got any other households in the Hutchinsons?"

"There's Don and Eva," Mrs. Hutchinson yelled. "Make them take their chance!"

"Daughters draw with their husbands' families, Tessie," Mr. Summers said gently. "You know that as well as anyone else."

"It wasn't fair," Tessie said.

"I guess not, Joe," Bill Hutchinson said regretfully. "My daughter draws with her husband's family; that's only fair. And I've got no other family except the kids."

"Then, as far as drawing for families is concerned, it's you," Mr. Summers said in explanation, "and as far as drawing for households is concerned, that's you, too. Right?"

"Right," Bill Hutchinson said.

"How many kids, Bill?" Mr. Summers asked formally.

"Three," Bill Hutchinson said.

"There's Bill, Jr., and Nancy, and little Dave. And Tessie and me."

"All right, then," Mr. Summers said. "Harry, you got their tickets back?"

Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed. "Take Bill's and put it in."

"I think we ought to start over," Mrs. Hutchinson said, as quietly as she could. "I tell you it wasn't fair. You didn't give him time enough to choose. Everybody saw that."

Mr. Graves had selected the five slips and put them in the box, and he dropped all the papers but those onto the ground, where the breeze caught them and lifted them off.

"Listen, everybody," Mrs. Hutchinson was saying to the people around her.

"Ready, Bill?" Mr. Summers asked, and Bill Hutchinson, with one quick glance around at his wife and children, nodded.

"Remember," Mr. Summers said. "Take the slips and keep them folded until each person has taken one. Harry, you help little Dave." Mr. Graves took the hand of the little boy, who came willingly with him up to the box. "Take a paper out of the box, Davy," Mr. Summers said. Davy put his hand into the box and laughed. "Take just one paper," Mr. Summers said. "Harry, you hold it for him." Mr. Graves took the child's hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

"Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward switching her skirt, and took a slip daintily from the box. "Bill, Jr.," Mr. Summers said, and Billy, his face red and his feet overlarge, near knocked the box over as he got a paper out.

*Abel*

*It must be something so bad that she would even prefer it to happen to her own daughter*

"Tessie," Mr. Summers said. She hesitated for a minute, looking around defiantly, and then set her lips and went up to the box. She snatched a paper out and held it behind her.

"Bill," Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

The crowd was quiet. A girl whispered, "I hope it's not Nancy," and the sound of the whisper reached the edges of the crowd.

"It's not the way it used to be," Old Man Warner said clearly. "People ain't the way they used to be."

"All right," Mr. Summers said. "Open the papers. Harry, you open little Dave's."

Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill, Jr., opened theirs at the same time, and both beamed and laughed, turning around to the crowd and holding their slips of paper above their heads.

"Tessie," Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

"It's Tessie," Mr. Summers said, and his voice was hushed. "Show us her paper, Bill."

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd.

"All right, folks," Mr. Summers said. "Let's finish quickly."

Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box. Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. "Come on," she said. "Hurry up."

Mr. Dunbar had small stones in both hands, and she said, gasping for breath. "I can't run at all. You'll have to go ahead and I'll catch up with you."

The children had stones already. And someone gave little Davy Hutchinson few pebbles.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

"It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her.

SHOCKING CONCLUSION!

Handwritten red scribbles in the top right corner.

Handwritten notes: "WE CAN understand that the winter is going to be severe. Something unexpected"

Vertical handwritten text: "Pro/Re" with a large black scribble below it.

## ÖZET

Bu çalışma, İngilizce Öğretmenlerinin kısa öyküde “önseme” analizi üzerindeki yaklaşımlarını incelemeyi amaçlamaktadır. Çalışma ayrıca katılımcıların kısa öykülerde önseme ile ilgili benimsedikleri teorileri onların uygulamada ne ölçüde kullandıklarını incelemektedir. Ayrıca, katılımcılar tarafından bulunan önseme çeşitlerini araştırır ve bu önsemeleri “Priming Kuramı”, “Aşı Kuramı”, “Şema Kuramı” ve “Okur Merkezli Kuram” kapsamında analiz etmeyi amaçlar. Katılımcılar 15 İngilizce öğretmeninden oluşmaktadır. Veriler, anket, röportaj ve sözel raporlar doğrultusunda toplanmıştır. Bulgular, katılımcıların önseme analizindeki tutumlarının benzerlik ve farklılıklar gösterdiğini ortaya çıkarmıştır. Ek olarak, katılımcılardan 6 tanesi tutumlarının neredeyse hepsini uygulamadaki davranışlarına yansıtırken, 9 tanesi benimsedikleri teorileri uygulamalarına yansıtırken daha büyük oranda farklılıklar göstermişlerdir. Katılımcılar tarafından saptanan önseme türleri açısından, bulgular “Tell Tale Heart” öyküsünde “belirgin önseme” ve “The Lottery” öyküsünde “somut önseme” nin en sık rastlanan tür olduğunu göstermektedir.

**AnahtarKelimeler:** Önseme, KısaÖykü, Tutumlar  
(BenimsenenKuramlar)

### **ABSTRACT**

This study aimed to explore language teachers' beliefs on the analysis of foreshadowing in a short story. The study has also searched into the extent to which teachers reflect their espoused theories on their actual behaviors in regard to analysis of foreshadowing in a short story. In addition, the study investigates the kinds of foreshadowing found by the readers and tries to analyze the foreshadowing in relation to/ from perspective of Schema Theory, Reader Response Theory, Inoculation Theory, and Priming Theory. The participants were 15 English Language teachers. Data were collected through the use of questionnaire, interviews, and verbal reports. The findings revealed those participants' beliefs regarding the analysis of foreshadowing display differences as well as commonalities. Moreover, 6 of the participants reflected almost all of their beliefs on their actual behaviors while the rest had mismatches between their espoused theories and theories in action. As for the kinds of foreshadowing participants found, the findings yielded that prominent foreshadowing in Story 1 and concrete foreshadowing in Lottery had the highest frequencies among the other types/kinds.

**Key words:** Foreshadowing, Short Story, Beliefs (espoused theories)